

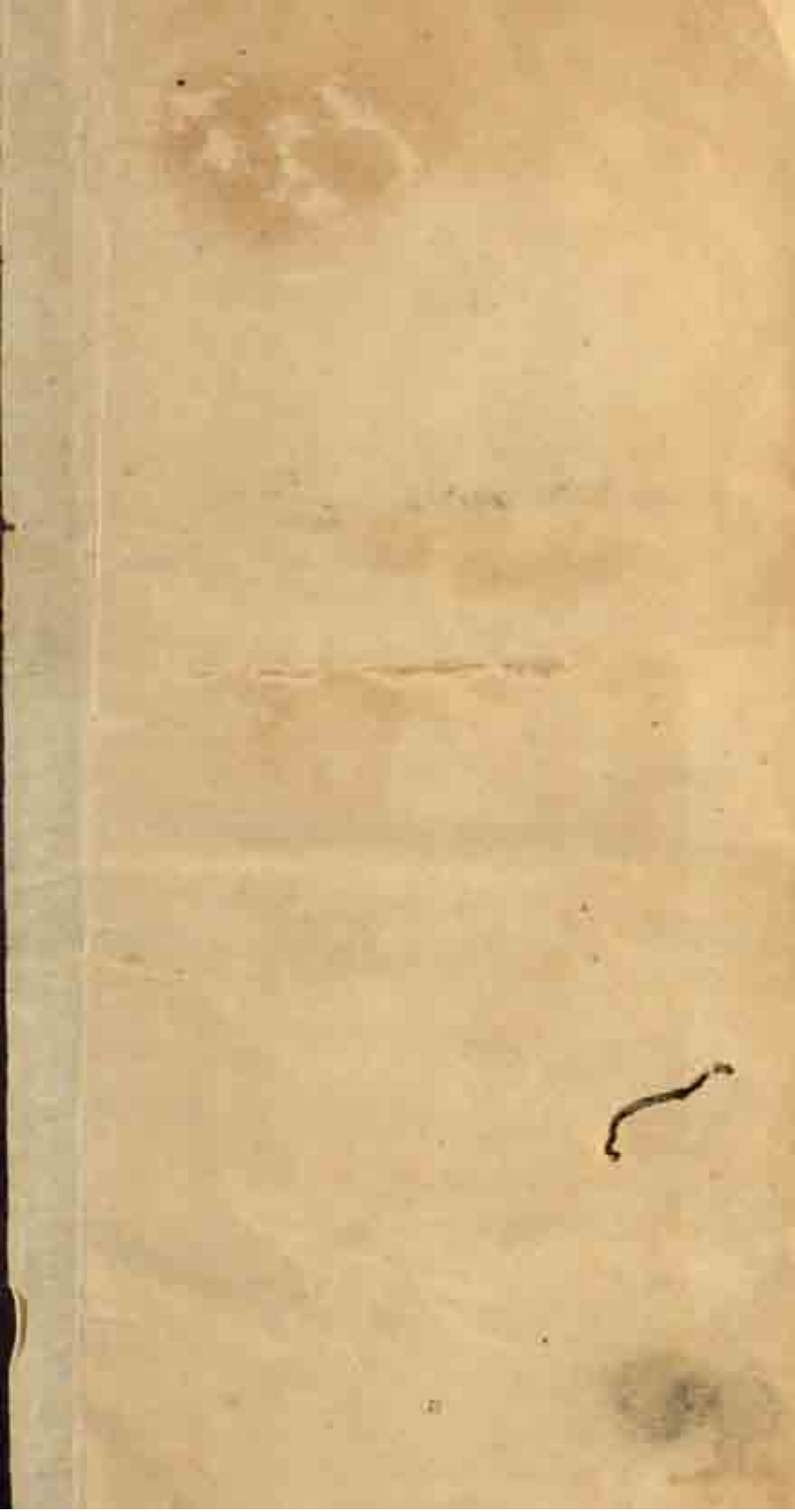
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# THE SĀHITYADARPAṆA

OF  
VIS'VANĀTHA  
(Parichchhedas I—X)

WITH NOTES

ON

Parichchhedas I, II, X

AND

8327

HISTORY OF ALĀṆKĀRA LITERATURE

BY

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VARII, HIGH COURT, BOMBAY.

Second Edition

1923.

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First Edition, 1910.

Printed by Ramchandra Yeshu Shedge, at the 'Nitya-sagar' Press,  
23, Kalbhat Lane, Bombay.

Published by Pandurang Vaman Kane, Anglo's Wadi, Front Chowk,  
Orissa Back Road, Bombay.

## Preface to the Second Edition.

In this edition two important additions have been made. The History of Alankāra Literature has been treated of in the Introduction at considerable length. I have been interested in this subject for over twenty years and contributed to the Indian Antiquary some articles on it several years ago. So far as I know there is no work in English dealing with the History of Alankāra Literature in a comprehensive manner. In the present essay I received material help from the writings of Buhler, Peterson, Aufrecht, Col. Jacob, Dr. Jacobi, Prof. Pathak, Mr. Trivedi and a host of other scholars. It has been my endeavour to arrive at my own conclusions after considering the views of my distinguished predecessors. I hope that I have been able to make my own humble contributions to this field of research.

At the repeated requests of many friends I have included in this edition the whole of the text of the *Sahityadarpana* (as appendix E, which contains *Parishchhedas* III-IX). I have collated three mss. in settling the text of the *Sahityadarpana*.\* I have been able to trace a few more quotations than the editors of the *Kāvya-mālā* were able to do. I hope that these additions will render the book more acceptable to University students and to the general public and that they will extend to it a cordial welcome.

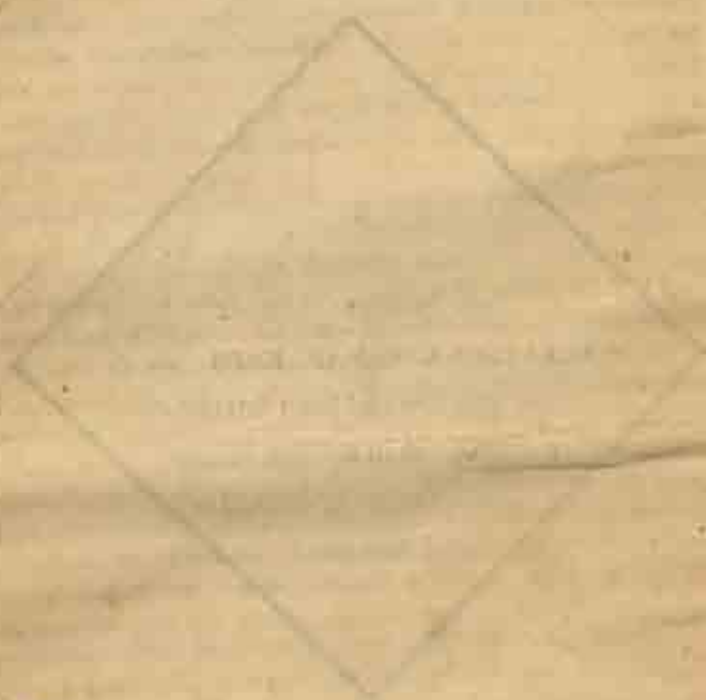
P. V. KANE.

\* The three mss. are respectively designated क, ख, ग. They are No. 598 of 1887-91, No. 712 of 1891-95 and No. 380 of 1895-1898 of the Deccan college collection. The ms. क is incomplete and breaks off in the 3rd पङ्क्ति after *kārikā* 39. ख contains several gaps, viz. a portion of the 2nd and 3rd पङ्क्तis and almost the whole of the 6th पङ्क्ति are wanting. It has numerous marginal notes and gives the *chhāyā* of Prakrit verses occurring in the text. ग is complete and looks rather old. All the mss. are at least 200 years old.

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To  
the memory of  
my younger brother  
**BALKRISHNA VAMAN KANE, B. A.**  
whose affection and keen interest en-  
couraged me in my first labours  
on the history of Alaṅkāra  
Literature.





# Introduction.

## The History of Alankāra Literature.

The History of Alankāra Literature can naturally be divided into two parts. The first part should give an account of the important works on the Alankāras'āstra, a brief analysis of the contents and the chronology of writers on the Alankāras'āstra and other kindred matters. More space will be devoted to early writers. The second part would comprise a review of the subjects that fall to be treated under the Alankāras'āstra, attempt to show how from very small beginnings various theories about Poetics and literary criticism were evolved, dilate upon the different aspects of an elaborate theory of Poetics and trace the history of literary theories in India.

### Part I.

1 As in many other branches of Sanskrit Literature, so in the Alankāras'āstra also, we come across many writers whose works have not come down to us and who are no more than mere names to us. राजशेखर, for example, in his काव्यमीमांसा (p. 1) tells us how the science of Poetics could claim to have been proclaimed by Śiva to Brahmā, from whom it was handed down to others and how it came to be divided into eighteen sections (अधिकरण), each of which taught in this world by a particular teacher 'तत्र कविरहसं सहस्राशः समान्नासीत्, जौत्तिकमुक्तिगर्भः, रीतिनिर्णयं सुवर्णनाभः, आनुप्रासिकं प्रवेतायनः, वमकानि चित्रं चित्राङ्गरः, शब्दशेषं शेषः, काव्यं पुष्टस्यः, औपन्यसौषकायनः, अतिशयं पाराशरः, अयंशेषमुत्तमः, उभयालङ्कारिकं कुबेरः, वैनोदिकं कामदेवः, रूपकनिरूपणीयं भरतः, रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकारिकं विष्णुः, गुणीपादानिकमुपमन्युः, औपनिषदिकं कुचुमारः, इति.' It is doubtful how far this list is authentic or whether most of the writers named are mythical. It is however to be noted that सुवर्णनाभ and कुचुमार appear as teachers of the सांप्रयोगिक and औपनिषदिक sections of Erotics in the कामसूत्र (I. 1. 13 and 17), while Bharata's work dealing with Rūpakas (plays) has come down to modern times. The हृदयङ्गमा a commentary on the काव्यादर्श informs us that काश्यप and वररुचि had composed works on Poetics before the काव्यादर्श 'पूर्वेषां कादयपवररुचिप्रभृतीनामाचार्याणां लक्षणशास्त्राणि संहृत्य पर्वलोच्य' (on I. 2.) and 'पूर्वसुरितिः कादयपवररुचिप्रभृतिभिः' (on II. 7.). The com. सुतानुपालिनी on the काव्या. mentions काश्यप, ब्रह्मदत्त and नन्दिस्तानी as the predecessors of Dandin. The

Siṃhalese *siya-bas-lakara*, a work on rhetoric, after paying homage to ब्रह्मा, इन्द्र and बुद्धस्वति, refers to a sage कादम्प ( J. R. A. S. 1905 p. 841 ). All these works are no longer available.

The question naturally arises :—what is the most ancient extant work on the *Alaṅkārasāstra*? Some comparatively modern writers on *Alaṅkāra* have put forward the *Agnipurāṇa* as the original source of all later teachings on this *śāstra*. Therefore the claims of the अग्निपुराण must be examined.<sup>1</sup>

**2 The Agnipurāṇa.** महेश्वर in his काव्यप्रकाशादयो says 'सुकुमारान्ताञ्जुमारान् स्वादुकाव्यप्रवृत्तिद्वारा गद्यने शास्त्रान्तरे प्रवर्तयितुमग्निपुराणादुद्धृत्य काव्यरसास्वादकारणमलङ्कारशास्त्रं कारिकाभिः संक्षिप्य भरतमुनिः प्रणीतवान्'. Similarly the कृष्णानन्दिनी, a commentary on the साहित्यकीमुदी of विद्याभूषण, says 'काव्यरसास्वादाय बहिपुराणादिदृष्टां साहित्यप्रक्रियां भरतः संक्षिप्तभिः कारिकाभिर्निबन्धन्.'

The अग्निपुराण has been frequently printed in India (in the B. I. series, Ānandās'rama series and at the Venkates'vara Press in Bombay). Chapters 336–346 (of the B. I. edition) deal with subjects falling within the province of Poetics. Chapter 336 defines a *kāvya*, classifies *kāvyas* into संस्कृत and प्राकृत ( of three sorts ), into गद्य, पद्य and मिश्र; subdivides these and defines in particular कथा, आख्यायिका, महाकाव्य. Chapter 337 deals with topics of dramaturgy ( such as the kinds of dramas, प्रस्तावना, the five अर्थाङ्कुरिता, the five सन्ध्या ). Chapter 338 speaks of the *rasas* together with the स्याविभाव, अनुभाव, व्यभिचारिभाव, the आलम्बनविभाव and उदीपनविभाव, the various kinds of heroes and their companions and the heroines ( नायिका ). Chapter 339 speaks of the four *rās*, पाञ्चाली, गोपी, वैदर्भी and लटी and the four वृत्ति, भारती, सात्वती, कौशिकी ( केशिकी ? ) and आरभटी. Chapter 340 contains a description of the various natural movements of the principal limbs ( head, hands, feet &c. ) and other parts of the body ( eyebrows &c. ) in dancing. Chapter 341 dilates upon the four kinds of अभिनय ( acting ), सात्त्विक, वायविक, आह्निक and आहावे. Chapter 342 defines and divides शुब्दालङ्कार, viz. अनुप्रास, दशक ( of ten kinds ), त्रिज ( seven varieties ) &c. Chap. 343 deals with अश्लेषलङ्कार ( such as उपमा, रूपक, सङ्कोच. &c. ). Chap. 344 is spoken of as dealing with शुब्दाश्लेषलङ्कार, but therein are

1 For detailed discussion of this question vide my paper (in I. A. vol 46 1917 ) pp. 173 ff.



included such figures as आक्षेप, समानोक्ति, पर्यायोक्त. Chapters 345 and 346 dwell respectively upon the गुण and दोष of काव्य. There are in all 362 verses in these chapters.

It is not possible to give even a brief analysis of the contents of the 11000 verses of the Agnipurāṇa. It is an encyclopaedia dealing with all sorts of subjects in which mediaeval India was interested. Chapter 382 (the last one) contains (verses 52-63) a brief enumeration of the topics treated of in it. It contains summaries of various branches of Sanskrit Literature.

The evidence for determining the date of the Agnipurāṇa (and particularly of the *sāhitya* portion) and examining whether it can be regarded as the oldest extant work on Poetics is as follows:—

(a) The अग्निपुराण refers to the seven kāṇḍas of the रामायण, to the हरिवंश, to विजय (327. 1.), पालकाव्य, शालिहोत्र, धन्वन्तरि and सुव्रत. It contains (chap. 380) a short summary of the भगवद्गीता by combining half verses of the latter. Chapters 359-366 contain lexical matter almost the whole of which is identical with the verses and portions of verses of the अमरकोश. It cannot be supposed that all these works (the गीता, अमरकोश &c.) borrowed from the अग्निपुराण. It must be supposed that the अग्निपुराण in its desire to give summaries of every branch of literature drew upon the lexicon that was most popular when the *purāṇa* was compiled. Various dates have been assigned to अमरसिंह. Prof. Macdonell (H S L p. 433) thinks it not improbable that he flourished about 500 A. C. Max Muller says that the अमरकोश was translated into Chinese in the 6th century (India; what can it teach us? 1st. ed. p. 232). Dr. Hoernle (JRAS 1906 p. 940) places the अमरकोश between 625 and 940 A. C. rather on shadowy grounds. Mr. Oak places it in the 4th century A. C. Taking even this early date, the अग्निपुराण, if it borrowed from the अमरकोश, cannot be earlier than the 6th or 7th century A. C. as a good deal of time must have elapsed before the अमरकोश could attain a pre-eminent position as a lexicon.

(b) The अग्निपुराण says that the *rīti* Bhārati was so called because it was promulgated by भरत (भरतेन प्रणीतत्वाद्भारती रीतिरुच्यते. chap. 339. 6). भरत says that he promulgated the four Vṛttis by order of Brahmā and that the भारतीवृत्ति was so called after



the *Bhāratas* (मया काव्यक्रियाहेतोः प्रक्षिता द्रुहिणाश्च ॥...सनामवेदैः भरतैः प्रवृत्ता सा भारती नाम भवेत् वृत्तिः ॥ नाट्य. 20. 23 and 25). This shows that the अग्निपुराण had before it the नाट्यशास्त्र of भरत (or at least the portion dealing with वृत्तिः). Though the नाट्यशास्त्र knows works of the *purāṇa* class (अन्येपि देशा एभ्यो ये पुराणे संप्रकीर्तिताः ॥ नाट्य. 13. 35), yet it nowhere alludes to the अग्निपुराण.

(c) There are numerous verses in the अग्निपुराण that are identical with verses of the नाट्यशास्त्र. Compare नाट्य. 5. 36 and अग्नि. 338. 12; नाट्य. 6. 39 and अग्नि. 338. 7-8; नाट्य. 20. 28-29 and अग्नि. 337. 11-12; नाट्य. 16. 60-62 and अग्नि. 342. 15-16. Taking the character of the two works into consideration it will have to be conceded that it is the अग्निपुराण that borrows.

(d) The definitions of रूपक, उत्प्रेक्षा, विशेषोक्ति, विभावना, अपहृति and समाधि given by the अग्निपुराण (348. 23, 24-25, 26-27, 27-28; 344. 18, 13 respectively) are almost the same as those of the काव्यादर्श (II. 66, 221, 323, 199, 304, I. 93 respectively). Besides these there are many phrases and half verses that occur in both works e. g. पञ्च तनुष्वे तच्च वृत्तं जातिरिति त्रिधा (अग्नि. 336. 21 and काव्या. I. 11); सा त्रिधा नौलिङ्गीकृता मन्मीरं काव्यसागरम् (अग्नि. 336. 23 and काव्या. I. 12); अग्नि. 336. 29 and काव्या. I. 16; अग्नि. 336. 25 and काव्या. I. 15. It has not been possible to point out (except in two instances, viz. काव्या. II. 226 the well known लिङ्गीकृतं &c. and II. 276 अथ वा मन &c.) that Dandin borrows his definitions or examples from others. Dandin belongs, as will be shown later on, to the 6th or 7th century. So the अग्निपुराण, if it borrows from the काव्यादर्श, must be later than this date.

(e) The definitions of रूपक, आक्षेप, अप्रस्तुतप्रशंसा, पर्यायोक्त and समासोक्ति are almost identical in नामह (II. 21, 68, III. 28, 8, II. 79) and the अग्निपुराण (343. 22; 344. 15; 344. 16; 344. 18; 344. 17). नामह distinctly states that he composed his own examples and also himself settled the definitions of figures (स्वकृतैरेव निदर्शनैरेव मया प्रकृता खलु वागलङ्कृतिः । नामह II. 96; निरामलङ्कारविधिः सविस्तरः स्वयं विनिश्चित्य त्रिधा मयोदितः । III. 57). नामह, as shown below, belongs to the 6th or 7th century A. C.

(f) It appears that the अग्निपुराण was aware of the theory of *dhvani* promulgated in the *Dhvanikārikās* and elaborately set forth in the *Dhvanyaloka*. It says that ध्वनि will be included in some one out of पर्यायोक्त, अपहृति, समासोक्ति, अप्रस्तुतप्रशंसा, आक्षेप (स आक्षेपो ध्वनिः स्वाच्च ध्वनिना व्यवहते यतः and एषामेकतमस्यैव (स्वैव ?) समाख्या ध्वनिरित्यतः । अग्नि. 344. 14 and 18). This shows that though the

अग्निपुराण knew the theory of च्वनि it was not willing to subscribe to it. This view of the अग्निपुराण is similar to the view of मामह and डण्डी as said by the अलङ्कारसर्वस्व 'इदं हि तावद्ग्रामहो-  
 द्रुतप्रभृतयश्चिरन्तनालङ्कारकाराः प्रतीयमानमर्थं वाच्योपस्कारकतयालङ्कारपञ्चनिश्चितं  
 मन्यन्ते । तथाहि—पर्यायोक्तामस्तुतप्रशंसासमासोक्त्यासौपञ्चाजस्तुत्युपमेयोपमानम्बन्धादी  
 नस्तुनात्रं गन्धमायं वाच्योपस्कारत्वेन स्वसिद्धये पराक्षेपः परार्थं स्वसमर्पणमिति  
 उपायोऽयं द्विविधः प्रथमा प्रत्येपादितं तैः' (p. 3). *Vide also* ध्वः 'पर्यायोक्तेऽपि  
 यदि प्राधान्येन व्यंग्यत्वं तद्वदनु नाम तस्य ध्वनावन्तर्भावः । न तु ध्वनेस्तवान्तर्भावः' (p. 39 ff). It therefore may be argued that the portion on  
 Poetics in the अग्निपुराण is not much later than the ध्वन्यालोक. The latter work, it will be seen, was composed in the latter  
 half of the 9th century. It is further to be noted that two  
 verses (अपारे काव्यसंसारे &c. and शृङ्गारी चैत्कविः occur in the अग्निपुराण  
 (338. 10-11) and in the ध्वन्यालोक (p. 222). In the latter  
 these verses are introduced with the words तथा चेदमुच्यते and so  
 it is possible to argue that the ध्वन्यालोक is merely quoting from  
 another work. But these verses are followed by a brief  
 discussion which winds up with the words च्वनिरेव प्राधान्येन  
 काव्यमिति क्लृप्तमेतत् (p. 223). So it is not unlikely that the अग्नि-  
 पुराण knowing as it does the theory of च्वनि borrows the verses  
 from the ध्वन्यालोक.

The foregoing discussion goes to establish that the अग्निपुराण  
 is later than the 7th century at least and that the section on  
 Poetics was probably compiled about or a little after 900 A. C.

It is significant that no early writer on Poetics quotes from  
 or refers to the Agnipurāṇa. मम्मट quotes from the विष्णुपुराण  
 but nowhere refers to the अग्निपुराण. The first Alaukāra writer  
 of note who distinctly mentions the अग्निपुराण as an authority  
 on Poetics is विश्वनाथ (14th century), who quotes अग्नि. 336.  
 3-4 and 337. 7 (विश्वनाथने नाट्यं), although works on धर्मेशास्त्र  
 such as अपराकंदीका and the अद्भुतसागर of बडालसेन (begun in 1268  
 A. C.) refers to the Agnipurāṇa as an authority. But भरत's  
 नाट्यशास्त्र is quoted with reverence by the ध्वन्यालोक, the लोचन  
 and other early writers. Even मामह and डण्डी appears to refer  
 to him as an authority as well be shown later on. Therefore  
 the अग्निपुराण is later than भरत, मामह, डण्डी and probably the  
 ध्वन्यालोक and has no claim to be regarded as the original work  
 on the अलङ्कारशास्त्र. Modern writers, guided by their reverence  
 for Purāṇas in general because they were ascribed to the  
 mythical Vyāsa, naturally looked upon the अग्निपुराण as the  
 most ancient work on the अलङ्कारशास्त्र.



**3 The Nāṭyasāstra of Bharata.** For several reasons the Nāṭyasāstra must be regarded as the oldest extant work on the theory of Poetics. That work contains the first exposition of the *rasa* theory (for which see part II) and also contains considerable information upon many topics pertaining to the Alankārasāstra.

The Nāṭyasāstra has been published in the Kavyamālā series. The work as published is full of corrupt passages and lacunae; a scholarly edition of the text is a great *desideratum*. The work contains 37 chapters and about 5000 verses, mostly in the अनुष्टुप् metre. Here and there, particularly in chap. 6, 7, 27 there are prose passages. There are a few verses in the Āryā and other metres; sometimes the Āryā verses are preceded by the words अत्र मृजानुवंदे आरे मन्तः (chap. VI p. 64) or अत्रानुवंदे आरे मन्तः (chap. VI p. 65 and p. 68, chap VII. p. 73). The first expression seems to mean that Āryā verses closely following some sūtras had been composed and were cited. Whether the sūtras are those of Bharata himself or another is doubtful. It appears probable that the word मृज refers to the words of the author of the Nāṭyasāstra himself and that the Āryas also were his own composition. The words may also mean 'composed in a laconic style like sūtras'. Sometimes we have the words अत्रानुवंदो श्लोको (chap. VI p. 62) or simply अत्र श्लोकः or अत्र आवा. What the word अनुवंदय means it is difficult to say. Literally taken the word means 'handed down in the वंश' (i. e. handed down from teacher to pupil). So the words mean that the verses in question were traditionally handed down by spiritual descent to the author of the Nāṭyasāstra or they were the heir-looms of his family. The words may possibly mean 'connected with the same topic or springing from the same topic and adding to it'. It is not possible to give even a brief analysis of the contents of the नाट्यशास्त्र. The following is a mere outline: chap. 1 instruction in नाट्यशास्त्र here called the fifth Veda was imparted to ऋषे by Brahmā; 2 construction of the theatre ( नाट्यमण्डप ); 3 worship of the deities presiding over the theatre; 4 Tāṇḍava dance and its technique; 5 Pārvaraṅga, Nāṇḍi ( benediction ), prologue; 6 Rasas, their Vibhāvas (generating and accessory moods), Sthāyibhāvas (permanent moods); 7 the Bhāvas, Sthāyī, Sāttvika and Vyabhichāri; 8 Abhinaya of four kinds ( भाविक, सन्निक, आहार्य,

सात्विक); 9 the various movements and positions of the hands, chest, waist &c; 10-11 instructions about exercises in various gaits and postures (चारी) and rapid movements on the stage; 12 various manners of carrying the body in the case of divine characters, kings, lower characters and the seats appropriate to them; 13 the four *pravrittis* (combinations or modes of dramatic representation, dress, dialect, usages) viz. अप्रवृत्ति, दाक्षिणात्य, पाश्चात्य and ओड्ढनागरी; 14-15 metres with examples; 16 the *lakṣaṇas* of *kāvya*, their definitions, the *alaṅkāras*, उपमा, रूपक, दीपक and यमक, ten blemishes of *kāvya* and ten *guṇas*; 17 Prakrit dialects, modes of address and the appropriate accent and pitch of the dialogues in a drama; 18 the ten kinds of *rūpakas* (plays); 19 the plot, the five *sandhis* and their constituents; 20 the four *vrittis*, मरती, सात्वती, वैशिकी and भारमती; 21 the dress and ornaments of actors; 22 the representation of *Bhāvas*, *Hāvas* appropriate to males and females, the ten stages of love, the eight kinds of *Nāyikās*; 23 the various ways and means for succeeding in one's pursuit of love, go-between; 24 various kinds of *Nāyaka* and *Nāyikā*, attendants of the king and his harem, the accomplishments of the मन्त्रधार, विद्वद् and other characters; 25 special directions about acting; 26 assignment of parts to the members of a dramatic company according to their sex, age, ability &c; 27 What makes for success in a dramatic representation, qualifications of dramatic critics and spectators; 28 musical instruments, the seven *svaras*, the *gānas*, मूर्च्छना &c; 29-34 various aspects of vocal and instrumental music; 35 qualifications of the various members on the staff of a dramatic company and the artisans required by it; 36-37 how dramaturgy descended to the earth.

It will be seen from the foregoing statement of the topics of the *Nāṭyaśāstra* that the most important chapters of it for the purposes of Poetics are the 6th, 7th, 16th, 18th, 20th, and 22nd. The reputed author of the *Nāṭyaśāstra*, Bharata, is a mythical character, supposed to have access to the world of gods as well as to the mundane world. Whether actors were called *bharatas* because they studied the work of Bharata on dramaturgy or whether the *Bharatas* were originally a clan of people proficient in the mimetic art and Bharata is only an imaginary person, a sort of legendary eponymous hero of the dramatic art, is a disputable point. Whatever may be the true theory, it is clear that the extant *Nāṭyaśāstra* is not the work



of Bharata, but of some one else who had traditionally learnt the doctrines and practice of the art and made a compilation. The words *आनुवंशी लोको* (or *आये*) point in the same direction. The *Nāṭyas'āstra* says in a prophetic strain that *कोहल* (or *कोहल*) will spread *Nāṭy* doctrines in the world (37. 18) and that *कोहल* (*कोहल*), *वत्स*, *शाण्डिल्य* and *वृत्ति* (*ल*) wrote on the *Nāṭyas'āstra* (37. 24). The name of *कोहल* as a writer on *नृत्यशास्त्र* occurs in the *कुट्टनीमत* (verse 81) of *दानोदरगुप्त* (latter half of 8th A. C.) along with *भरत*. A work on *Tāla* attributed to *कोहलाचार्य* exists in the India Office Library. *हेमचन्द्र* (in the *नान्दानुशासन* p. 325) speaks of *कोहल* as writer on drama-surgery. In the *बालरामायण* of *राजशेखर* there is a *नाट्याचार्य* *कोहल* addressing *रावण* 'परमेष्ठिनो मानसमुवः प्रथमपुत्रस्य नाट्यबोधेभरताचार्यस्य कृतिरभिनवं वीतास्त्वयंवर इति नाट्यं प्रयोक्तव्यम्' (before Act III. 12). The *रसार्णवसूत्राकर* of *शिवभूषाल* mentions *भरत*, *शाण्डिल्य*, *कोहल*, *दत्तिल* and *मत्तङ्ग* as authors of works on *Nāṭya* (1st *विलास* verses 50-52). The *कुट्टनीमत* in two consecutive verses 122-123 mentions *दत्तक* (along with *कामशास्त्र* writers like *वाल्म्यायन*) and *दन्तिल* (along with *भरत* and *विशाखिल*). Therefore it is doubtful whether they are identical. It is also a question whether *दन्तिल* and *वृत्तिल* are identical. Besides *कोहल*, *शाण्डिल्य*, *वत्स* and *वृत्तिल*, the *नाट्यशास्त्र* often refers to the views of others in the words *अन्ये*, *अन्येस्तु* etc. (e. g. p. 48, p. 109).

### The date of the *Nāṭyas'āstra*.

Various estimates of the age of the *Nāṭyas'āstra* have been offered by scholars. Prof. Macdonell assigns him to the 6th century A. C. M. M. Haraprasāda Sāstri assigns it to 2nd century before Christ (J. A. S. B. 1913 p. 307). Prof. Levi in a brilliant article (translated I. A. vol. 33 p. 163) relying upon the use of such words as *स्वामी* in the *नाट्यशास्त्र* (17. 75) as terms of address tried to prove that the *नाट्यशास्त्र* was composed about the time of the Indo-Scythian *Kshatrapas* some of whom like *Chashtana* are styled *svāmī* in the inscriptions. In spite of the brilliant manner in which the arguments are advanced, and the vigour and confidence with which they are set forth, the theory that the Sanskrit theatre came into existence at the court of the *Kshatrapas* and that the supplanting of the Prakrits by classical Sanskrit was led by the foreign *Kshatrapas* appears, to say the least, to be an imposing structure built upon very slender foundations. An obvious reply is that the inscription was composed

by one who was thoroughly imbued with the dramatic terminology contained in the Nāṭyaśāstra. The upper limit of the Nāṭyaśāstra cannot be fixed with certainty. The नाट्यो mentions the Pāśupatas (12. 76), the Śākyaas and Nigranthas (12. 78), the Śābaras and Ābhīras (17. 49), the Śakas (17. 53), numerous Prakrit dialects such as शौरसेनी, मागधी, अर्धमागधी, आवन्ती, दाक्षिणात्य and their peculiarities, the names of numerous countries (in the 13th chapter). But all these details cannot lead to any certain result as to the age of the Nāṭyaśāstra. They, however, make it highly probable that the नाट्यशास्त्र is not much older than the beginning of the Christian era. The lower limit can be settled with more certainty and to some extent depends upon the date of Kālidāsa. The question of the date of the नाट्यशास्त्र has been discussed by me in I. A. Vol. 46 (1917) PP. 171-183. A brief *resume* with some additions is given below.

(b) दामोदरगुप्त in his कुट्टनीमत (v. 75) says that the नाट्यशास्त्र was promulgated by Brahman (ब्रह्मोक्तनाट्यशास्त्रे). So also the दशरूपक (composed about 1000 A. C.) says 'उद्भूतोद्भूत सारं वमविक्रान्तिगमात्तात्पर्येण विरिञ्चिके यस्य प्रयोगं मुनिरपि भरतस्तान्भवं नीलकण्ठः' (I. 4). This shows that even in the 8th century the नाट्यशास्त्र contained statements as in the extant work (I. 1-4 and 11-16) that it was received by भरत from Brahma.

(b) आनन्दवर्धन in the ध्वन्यालोक says 'यदि वा वृत्तीनां भरतप्रसिद्धानां कैशिक्यादीनां' (K.M. ed. p. 163) and 'यथा वेणीसंहारे विज्ञासास्त्रस्य प्रतिमुक्तसम्बन्धस्य प्रकृतरसनिबन्धनाननुगुणमपि भरतमतानुसरणमावेष्टया घटने' (P. 150); so also 'अत एव च भरते प्रबन्धप्रख्यातवस्तुविषयत्वं प्रख्यातोदात्तनायकत्वं च नाटकस्यावश्यकत्वेत्यतयोपन्यस्तम्' (p. 146) and 'एतच्च रसादितरूपेण काव्यनिबन्धनं भरतादावपि सुप्रसिद्धमेव' (p. 181). The vṛttis called Kais'iki and others are described in the नाट्यशास्त्र (chap. 20) and the *aniga* named विज्ञास is defined in chap. 19 (p. 71). आनन्दवर्धन flourished in the latter half of the 9th century. The वेणीसंहार had been composed before him and the author of that drama regarded Bharata as a paramount authority. Therefore centuries before आनन्दवर्धन the नाट्यशास्त्र contained a treatment of *rasas*, heroes, *vṛttis* and such minute particulars as the *aniga* called विज्ञास.

(c) The काव्यप्रकाश quotes from Bharata that sūtra 'विज्ञानानुभावश्चमिचारिसंयोगाद्रसनिष्पत्तिः' (which occurs in the 6th chap. p. 63) and gives the interpretation of that sūtra by four



scholars, मट्टलोहट, शङ्कुक, मट्टनायक and अभिनवगुप्त. It will be seen that अभिनवगुप्त's literary activity lay between 990-1029 A. C. and that मट्टनायक flourished between 900 and 925 A. C. शङ्कुक has probably to be identified with the poet शङ्कुक, author of भुवनाम्बुदय, mentioned in the राजतरङ्गिणी ( IV. 705 ) 'कविर्भुवमनःसिन्धुशङ्कुकः शङ्कुकाभिधः । समुद्रिद्याकरोत्काव्यं भुवनाम्बुदयमभिधम् ॥'. This would assign him to about 840 A. D. सोमेश्वर in his commentary on the काव्यप्रकाश quotes a few verses of शङ्कुक on the above *sūtra* of Bharata and the criticism of Bhaṭṭa Tauta thereon. The exact date of Lollata cannot be determined. But as शङ्कुक, नायक and अभिनवगुप्त are mentioned in chronological order, it is not unlikely that लोहट preceded all the three. He was a मीमांसक and his name is associated by Alankāra writers with the view that words have a single pervasive power called अजिवा ( and not three ) like an arrow ( सोवमिषोरेव दीर्घदीर्घतरो व्यापारः ). This view is ascribed to the ग्रामाकर school in the लोचन ( p. 188 ) and the व्यक्तिविवेक ( p. 27 ) also criticizes it. The काव्यप्रकाशसङ्केत ( 1159 A. C. ) of माणिक्यचन्द्र ( Mysore ed. 83 ) says that लोहट wrote रसविवरण and सोमेश्वर quotes from लोहट ( folio 105 b ) 'वमकानुलोमतदितरचक्रादिभिदा हि रसविरोधिन्यः अभिधानमावनेतद्वद( दुः ) रिकादिप्रवादी ना ॥'. This verse is quoted by नमिसाधु also ( on रुद्र III. 59 ) without the author's name. Therefore लोहट flourished after ग्रामाकर and before शङ्कुक i. e. between 700-800. The conclusion is that the 6th chapter of the नाट्यशास्त्र dealing with *rasas* had been the subject of interpretation before the 8th century A. C.

(d) अभिनवगुप्त says that ancient sages like भरत regard Yamaka and Upama as *alanakāras* of word and sense respectively ( लोचन p. 5 ). These are two of the four figures treated of in the 16th chapter of the नाट्यशास्त्र. The लोचन does not quote भामह, उद्भट or दण्डी with the epithet चिरन्तन. Therefore according to it the नाट्यशास्त्र long preceded these writers.

(e) भवभूति ( about 700-740 A. D. ) looks upon Bharata as the author of लौकिकसूत्र ( i. e. नाट्यसूत्र ) and as a contemporary of Valmiki, the author of the रामायण ( *vide* उत्तररामचरित IV ).

(f) Bāṇa in his कादम्बरी ( para 71 of my edition ) mentions the नृत्तशास्त्र composed by भरत as one of the branches of knowledge in which चन्द्रापीड became proficient. In the हर्षचरित also ( III. para 5 ) he speaks of music which followed the path laid

down by Bharata (भरतमार्गभञ्जनगुरु गीतं). In another place (इवै० II 4) he speaks of actors in the भारभटीवृत्ति (रैणवावर्तमण्डलीरेचकरासर-सुरभसारम्भनर्तनारम्भारभटीनदाः). रेचक is defined in नाट्यशास्त्र (22: 10) and भारभटी (in chap. 20. 54 ff.).

(g) कालिदास in the विक्रमोर्वशीय (1st Act) tells us that the sage Bharata was the नाट्याचार्य of the gods, that the business of a drama is to evolve eight *rasas* and that Apsarases helped him to bring his play on the stage (मुनिना भरतेन चः प्रयोगो भवतीष्व-हरसाश्रयः प्रयुक्तः । ललिताग्निनवं तमव भर्ता मरुता द्रष्टुननाः सलोकपालः॥). All the three characteristics are found in the extant नाट्यशास्त्र. Vide नाट्य chap. 6. 13 for the eight *rasas* and 37. 19 for the Apsarases. No scholar of note will now place कालिदास later than about 450 A. C., whatever the earlier limit may be. He knew भरत and looked upon him as a semi-divine person. Therefore the work of भरत must have preceded him by some centuries.

(h) All ancient writers on *alankāra*, Bhatti (between 500-650. A. C.), Bhāmaha, इण्डी, उड्डट, define more than thirty figures of speech. भरत defines only four, which are the simplest viz. उपमा, दीपक, रूपक and वचक. भरत gives a long disquisition on metres and on the Prakrits and would not have scrupled to define more figures of speech if he had known them. Therefore he preceded these writers by some centuries at least. The foregoing discussion has made it clear that the नाट्यशास्त्र cannot be assigned to a later date than about 300 A. C. This does not mean that the extant नाट्यशास्त्र has come down to us intact from that date. It may be admitted that there may be a few interpolations here and there. But that before 300 A. C. there existed a work going under the name of Bharata containing the *rasa* theory and dealing with dramaturgy cannot be disputed. As there is no other extant work on the theory of Poetics and allied topics as old as 300 A. C. the नाट्यशास्त्र must be regarded in the present state of our knowledge as the oldest work on the अलङ्कारशास्त्र.

वल्कि in his commentary on the *Dasarūpa* (III 57-60) quotes a verse from भरत "यत्तच्च 'इदं त्रिपुरदाहे तु लक्षणं महागोहितम् । तत्तस्मिन्पुरदाहस्य विमसंभः प्रयोजितः ॥' इति भरतमुनिना स्वयमेव त्रिपुरदाहेति कृतस्य पुस्तकत्वं दर्शितम्". In the नाट्यशास्त्र only the latter half is found (IV. 9). The commentator on the *सुरस्रवतीकण्ठानरण* (II. p. 254 Benares ed.) says that, as regards मुरजवन्ध, भरत mentions the



letters to be employed 'पाठाक्षराणि सुरजे लङ्कारी तद्वधाच्छमी रेकः । नगकक्षमण्डलाक्षेत्वं योऽत्र भरतादिकथितानि ॥'. There is nothing in the नाट्यशास्त्र on this point. अभिनवगुप्त wrote a commentary upon the नाट्यशास्त्र. राघवभट्ट in his commentary called अवैद्योतनिका on the S'akuntala quotes very frequently the chapters and verses of Bharata's Nāṭyaśāstra and Abhinavagupta's comment thereon. He gives अभिनवभारती as the name of Abhinavagupta's commentary. For example (on p. 6 of the Nirṇaya, ed. of 1922). 'इदं पदं ( 'युवधारः पदेन्द्रादी' नाट्य. V. 98 ) अभिनवगुप्ताचार्यैर्भरतटीकायामभिनवभारती व्याख्यातम्'; on p. 20 राघवभट्ट quotes a long passage from the 16th chap. of the नाट्यशास्त्र and remarks 'अभिनवभारती भरतटीकायामभिनवगुप्ताचार्यैर्भरता प्रबन्धेन निब्रतया स्थापितानि.' Portions of अभिनवगुप्त's commentary have been recovered in the Madras Presidency, the commentary being therein called नाट्यवेदविभूति ( Vide Bhandarkar commemoration vol. p. 368 ). सोमेश्वर in his commentary on the काव्यप्रकाश quotes from भरत a passage about *ojas* ( which is not found in the नाट्यशास्त्र ) and the explanation of मङ्गल thereon 'तत्रावगीतस्य द्वीनस्य वा वस्तुनः शब्दार्थसम्पदा बहुदाकृतं निविज्जन्ति कवयस्तदोव इति भरतः । अवगीतस्य द्वीनस्य वा वस्तुनः शब्दार्थवोरपसम्पदा पदमुदाकृतं (1) निविज्जन्ति कवयः तर्हि तदनोमः स्वादिति मङ्गलः'. The काव्यप्रकाशसङ्केत of माणिक्यचन्द्र also quotes the views of मङ्गल 'दण्डवत्तं समासद्वैध्वमोव इत्यपि न रीतित्रयेष्वन्यसः साधारणत्वाद्गोपीयानिर्देशो न युक्तिमानिति वामनमङ्गलौ' (p. 292 Mysore ed.). हेमचन्द्र ( विवेक p. 195 ) quotes the same two passages from मङ्गल. The काव्यगी. of राजशेखर quotes मङ्गल as a writer on Poetics ( pp. 11, 14, 16, 20 ). Therefore it is not unlikely that Maṅgala wrote a comment on the Nāṭyaśāstra. The लोचन tells us that a verse in the Nāṭyaśāstra ( VIII. 112 कतूनां समवेतानां रूपं वक्ष्ये भवेद्दुः । स मन्तव्यो रसः सादो शेषाः सञ्चारिणो मन्त्राः ॥ ) was variously interpreted and refers to the opinion of भागुरि on the point (p. 175) 'तथा च भागुरिरपि किं रसानामपि स्थापिसञ्चारितास्तीलाक्षिप्याभ्युपगमेनैवोत्तरमवोचद्वाटमस्तीति'. This shows ( unless the passage is corrupt ) that भागुरि explained the rules of भरत. Whether he wrote a commentary on the नाट्यशास्त्र is doubtful. Many authors, when explaining the theory of Poetics, quote Bharata's rules and discuss them, but do not write regular commentaries on the Nāṭyaśāstra. लोहट, शङ्कुक and भट्टनावक were probably not commentators of the नाट्यशास्त्र, but in discussing the theory of *rasa* in their works on Poetics they explained the *sūtra* quoted above. The नाट्यप्रदीप composed in 1613 A. C. by सुन्दरनिबन्ध quotes the definition of नान्दी from भरत ( नाट्य. V. 25 and 28 ) and then remarks 'अस्य व्याख्याने

मातृगुप्ताचार्यः षोडशविप्रदासीवसुदाहृतः' ( I. O. Cat. p. 348 No. 1199 ). This leads one to surmise that मातृगुप्ताचार्य had something to do with the नाट्यशास्त्र. राघवभट्ट in his अवलोकितनिका ( p. 15 ) quotes a passage on आरम्भ and बीज from भरत and then says "अत्र विशेषो मातृगुप्ताचार्यैरुक्तः 'कविव्याकरणमात्रं तु कविश्च फलदर्शनम् । etc.' " He quotes numerous passages in verse from मातृगुप्ताचार्य on सूत्रधार ( p. 5 ), on नान्दी ( p. 4 ), on नाटकलक्षण ( p. 9 ), on भूषण the first of the 36 ornaments of *kāvya* ( 16th chap. ), on दक्षी ( p. 27 ). Some of these quotations are cited by other commentators also. It may be therefore conjectured that मातृगुप्ताचार्य was somewhat of a वार्तिककार ( उक्तानुक्तदुरुक्तचिन्ताकरं वार्तिकं ) to the Nāṭyaśāstra. Whether this मातृगुप्ताचार्य is to be identified with the poet मातृगुप्त, who was made king of Kashmir by हर्ष विक्रमादित्य of उज्जयिनी according to the राजतरङ्गिणी ( III. 129-189 ), is very doubtful.

**4 Medhāvin.** रामह twice mentions a writer on Alaukāra named Medhāvin who enumerated seven faults in Upamā ( त एत उपमादोषाः सप्त मेधाविनोदिताः । II. 40 ). In another place he says 'व्याससंख्यमधोपेक्षामलङ्कारद्वयं विदुः । संख्यानमिति मेधाविनोपेक्षानिहिता कचिद्' . The latter half as printed means 'Utprekshā has been in some places designated संख्यान by Medhāvin'. But this meaning seems to be doubtful. संख्यान, we are told by Daṇḍin, is the name given to व्याससंख्य by other writers ( 'व्याससंख्यमिति प्रोक्तं संख्यानं कम इत्यपि' काव्यादर्श II. 373 ). Therefore the passage in Bhāmaha's work seems to be corrupt. If we read 'मेधावी नोपेक्षा etc.' then there is correspondence with Daṇḍin's words the meaning being 'Medhāvin ( calls व्याससंख्य ) by the name संख्यान and in some places ( in works on alaukāra ) उपेक्षा has not been spoken of as an Alaukāra.' नमिसायु in commenting upon Rudraṭa's काव्यालङ्कार ( I. 2 ) says 'ननु दण्डिमेधाविरुद्रभामहादिकृतानि सुख्येवालङ्कारशास्त्राणि'. The question is whether मेधाविरुद्र is one name or whether there were two writers on Alaukāraśāstra named Medhāvin and Rūdra. No work on Alaukāra composed by Rudra has been referred to by another writer. The अङ्गारतिलक of रुद्रभट्ट as its contents show cannot be called a work on the अलङ्कारशास्त्र. Therefore it is probable that the full name is मेधाविरुद्र. भर्मेकीर्ति and गुरुहरि are often cited as कीर्ति and हरि; so there is no wonder if मेधाविरुद्र be cited as मेधाविन् ( vide my article in J. R. A. S. 1908 at p. 545 ). शाङ्गे० quotes a verse of मातृवस्व ( 1091 ) and of कविलुद्र ( No 3787 ) and सुभा० of a कविलुद्रक ( 1666 ). This shows that there were many Rudras. On रुद्रट ( XI. 24 ) नमिसायु again quotes मेधाविन् about the seven दोषा of



simile and the manner in which he deals with this topic suggests that the examples he gives are taken from Medhāvīn's work 'अथ च स्वरूपोपादाने सत्यं चत्वार इति ग्रहणाद्यन्मेधाविप्रभृतिभिर्लक्ष्यं यथा लिङ्गचनमेदो हीनताधिक्यमसम्भो विपर्ययोऽसादृश्यमिति सतोपमादयोः...तदेतद्विरलम्.' On p. 9 (on रुद्र II. 2) नमिसायु tells us that मेधाविरुद्र and others gave only four divisions of शब्द 'एत एव चत्वारः शब्दविधा इति येषां सम्बन्धं गतं तत्र तेषु नामादिषु मध्ये मेधाविरुद्रप्रभृतिभिः कर्तृप्रवचनीया नोक्ता भवेयुः'. The विक्रान्तशेष gives मेधाविरुद्र and कालिदास as synonyma. The काव्यमो० tells us that मेधाविरुद्र was a poet blind from birth (p. 12) and quotes कालिदास as a writer on Poetics (p. 14). The work of मेधाविन् has not come down to modern times.

**5 Dharmakīrti.** A passage in the वास्तवदत्ता of Subandhu (Hall's ed. p. 235) 'बौद्धसङ्गतिनिबालद्वारप्रसिध्याम्' led many scholars like Aufrecht, Hall and Peterson (Preface to सुभा० p. 47 and JBBRAS vol. 16 p. 173) to regard धर्मकीर्ति as one of the oldest writers on Alaukāra, following the explanation of किरान that अलङ्कार was a work of धर्मकीर्ति. But the S'rirangam edition reads (p. 303) 'सकविकारचरनामिबालद्वारप्रसिध्याम्.' Moreover there is nothing besides this passage to show that धर्मकीर्ति wrote a work on Poetics. Alaukāra is a very common word occurring in the names of works and a Sūtrālaukāra written by As'vaghoṣa is known from a Chinese translation. That the Buddhist Dharmakīrti was a poet appears to follow from quotations contained in the anthologies where he is often cited as भद्रस्तुतधर्मकीर्ति (शाङ्ग० No 947=सुभा० 657; सुभा० 737, 1587, 1617, 2246, 3232). The ध्वन्यालोक (p. 216) quotes the verse 'लावण्यद्रविणव्यो मं गणितः केशो मदानर्जितः स्वच्छन्दं चरतो जनस्य हृदये सिन्तावरो निर्मितः । एषापि स्वयमेव तुल्यरमणानावाहराकी बडा कोऽर्थश्चेतसि वेधसा विनिश्चितस्तन्व्यास्तनुं तन्वता ॥' and says that some explained this verse as an example of व्यावस्तुति while it is really an example of अयस्तुतप्रशंसा. Then it remarks 'तथाचार्य धर्मकीर्तेः श्लोक इति प्रसिद्धिः सम्भाव्यते च तस्यैव'. The reason assigned is that the verse quoted has underlying it a current of ideas similar to another verse which certainly was composed by धर्मकीर्ति. The verse is then quoted (अ. p. 217). केमेन्द्र (in औचित्यवि०), सुभाषितावलि and other anthologies follow the ध्वन्या० in ascribing the verse लावण्यद्रविण० to धर्मकीर्ति. So the Buddhist philosopher धर्मकीर्ति who commented upon दिङ्नाम's प्रमाणसमुच्चय may have been a poet, but there is nothing to substantiate the claim to regard him as a writer on Alaukāra.

**6 Bhaṭṭi.** The Bhaṭṭikāvya in 22 cantos was composed mainly for illustrating the rules of Sanskrit grammar. It is

divided into four sections, called प्रकीर्णकाण्ड ( *sargas* I-V. ), अधिकारकाण्ड ( VI-IX ), प्रसन्नकाण्ड ( X-XIII ) and विरलकाण्ड ( XIV-XXII ). In the प्रसन्नकाण्ड, Bhatti illustrates matters that fall to be treated in works on Poetics. In the tenth *sarga* he gives illustrations of 38 Alankāras ( including the two शब्दालङ्कारः अनुप्रास and यमक ). The 11th illustrates माधुर्यगुण ( in 47 verses ); the 12th illustrates the figure नाविक ( which is said to be प्रकृत-विषय by नामह III. 52 and इण्डी II. 364 ) in 87 verses and the 13th elucidates नापासम in 50 verses ( where the same verse may be regarded as composed in Sanskrit as well as in Prakrit ). On account of these four *sargas* Bhatti deserves a passing notice in the History of Alankāra Literature. It will be seen from the comparative table in section 12 that Bhatti illustrates almost the same figures that are defined by नामह and इण्डी. He generally follows the order in which नामह defines the figures, though he in a few cases deviates from नामह. For example, नामह defines रूपक first and then दीपक, and आक्षेप before अर्थान्तर-न्यास; while भट्टि illustrates दीपक and अर्थान्तरन्यास before रूपक and आक्षेप respectively; नामह defines तुल्ययोगिता immediately after विरोध, while भट्टि illustrates तुल्ययोगिता after उपमारूपक and before विरोध. भट्टि does not define अपस्तुतप्रशंसा, which is defined by नामह; while भट्टि illustrates the figures हेतु and वाता to which नामह denies the status of *alankāras*. भट्टि illustrates the figure सिपुण which is found in neither नामह nor Dandin. भट्टि does not illustrate लेश and सुष्ठु which are said to be excellent ornaments of speech by Dandin ( along with हेतु ); while नामह denies to all three the position of Alankāras. भट्टि devotes about 20 verses to the illustration of यमक and herein is similar to the treatment of यमक in the काव्यादर्श, while नामह is very brief on this point. From this it is clear that Bhatti does not follow either Bhāmaha or Dandin, but bases his examples on some other work or works that were prior to both of them.

As to the age of Bhatti, Mr. Trivedi's Introduction to the भट्टिकाल ( p. XVIII ff, B. S. series ) may be consulted. भट्टि says that he wrote in Valabhi under king Dharasena ( काव्यमिदं विहितं मया बलम्बां मीधरसेननरेन्द्रपालितायाम् ( last verse ). There were four kings named धरसेन that ruled at Valabhi ( modern Vals in Kathiawar ). When the first धरसेन began to rule is not clear. The earliest grant of धरसेन II. is dated संवत् 252 ( of the

Valabhi era i. e. about 571 A. C. and the latest grant of परसेन IV is संवत् 332 ( of the Valabhi era i. e. about 651 A. C. ). The first परसेन must have come to the throne some years before संवत् 183 ( i. e. 502 A. C. ) which is the date mentioned under द्रोणसिंह the successor of परसेन I. Therefore भट्टि must have flourished sometime between about 500 and 650 A. C.

Bhatti's name is often given in the mss. as भट्टस्वामी and भट्टस्वामी and his father's name is given as श्रीस्वामी ( by जयमङ्गल ) or श्रीधरस्वामी ( by the commentator विद्याविनोद ). Some scholars identify the author of the भट्टिकाव्य with the donee भट्टिभट्ट, son of इष्य, in a grant of धुवसेन III ( who was son of परसेन IV ) dated ( बलमी ) संवत् 344 ( 653 A. C. ). Dr. Hultsch objects to this identification ( E. I. vol. 1 p. 92 ). Mr. B. C. Mazumdar ( J. R. A. S. 1904 pp. 395-397 ) identifies the author of the Bhattikāvya with the कस्तभट्टि of the Mandasor Sun Temple Inscription ( Fleet's Gupta Inscriptions No. 18 ) dated 473 A. C. on the ground of similarity between the verses of the inscription and the description of autumn in the भट्टिकाव्य ( sarga II ). This would lead to the result that भट्टि flourished under परसेन I. Prof. A. B. Keith ( J. R. A. S. 1909 p. 435 ) calls this identification a 'most unfortunate suggestion' and Mr. Mazumdar ( J. R. A. S. 1909 p. 759 ) replies that it is not so. Both Prof. Keith and Mr. Mazumdar agree that Bhatti flourished before Bhāravi and Dandin and that the Bhattikāvya is not the work of भट्टहरि, author of the नागवपरीक्ष.

There are numerous commentaries on the भट्टिकाव्य for which Aufrecht's catalogue may be consulted.

**7 Bhāmaha's Kāvya-lāṅkāra.** For a long time the Kāvya-lāṅkāra of Bhāmaha was known only from quotations ( vide Col. Jacob in J. R. A. S. 1897 p. 285 ). But recently mss. of the work have been found and Mr. Trivedi has published the work as an appendix to his edition of the प्रतापसूक्तशोध ( B. S. series ).

The work is divided into six परिच्छेदः and contains about 400 verses ( exactly 396 excluding the two verses at the end which roughly give the number of verses on each of five topics पद्यस्य शरीरं निर्णयति शब्दपद्यस्य त्वलङ्कृतिः । पञ्चाशता दोषवृष्टिः सप्तत्या न्यायनिर्णयः ॥ पद्यस्य शब्दस्य शुद्धिः सादित्येवं वस्तुपञ्चकम् । उक्तं पद्यनिः परिच्छेदैर्भाष्यहेन कमेण वः ॥ ). The verses are in the S'loka metre, except a few at



the end of each परिच्छेद and a few in the body of the work. In the first परिच्छेद after saluting Śārva, he states the purposes of poetry, the qualifications of a poet, the definition of काव्य and divisions of काव्य from different points of view into गद्य and पद्य, संस्कृत, प्राकृत and अपभ्रंश; he divides काव्य into वृत्तदेवादिचरितशंसि, उत्पाषवस्तु, कलाश्रय and श्लाघाश्रय and again into five सर्गबन्ध, अभिनेयार्थ, आख्यायिका, कथा, अनिबद्ध. He then defines सर्गबन्ध, omits the treatment of अभिनेयार्थ (dramas) because it has been treated of by others, distinguishes between कथा and आख्यायिका, refers to the वैदर्भी and गौड styles and remarks that the distinctions drawn between the two styles by some are meaningless; and then speaks of some faults such as देवार्थ, छिह्ण etc. In the 2nd परिच्छेद he speaks of three guṇas, मापूर्य, प्रसाद and जीवः and begins the treatment of Alaṅkāras which ends with the third परि०. The अलंकार defined by him are (in order) अनुप्रास (refers to शान्दानुप्रास and लाटीयानुप्रास of others), वचक (five varieties), रूपक, वीपक, उपमा (with its seven दोष), प्रतिवस्तुपमा (as a variety of उपमा), आक्षेप, अवान्तरन्यास, व्यतिरेक, विभावना, समासोक्ति, अतिशयोक्ति, यथार्थस्व, उल्लेखा, स्वभावोक्ति (according to some), प्रेयस्, रसवद्, ऊर्ध्वस्व, पर्यायोक्ति, समाहित, उदात्त (of two sorts), छिष्ट, अपहृष्टि, विरोधोक्ति, विरोध, गुण्ययोगिता, अप्रस्तुतप्रशंसा, भ्रान्त्युक्ति, निदर्शना, उपमारूपक, उपमेयोपमा, सङ्कोच, परिहृष्टि, सप्तन्देह, वनन्धव, उत्प्रेक्षावध, संसृष्टि, नाविक, आशीः (according to some). He denies the status of अलंकार to हेतु, सूक्ष्म, श्लेष and वार्ता (which must have been defined before him as figures by some writer on Poetics), as there is no वक्तोक्ति in them. In the 4th परिच्छेद he dilates upon eleven kinds of doṣhas in kāvya, defines and illustrates the first ten of them. In the fifth परि० he defines and illustrates the eleventh doṣha which arises from a faulty प्रतिज्ञा, हेतु or दृष्टान्त, the treatment being based upon a discussion of such Nyāya-Vaiśeṣika topics as the number and definitions of pramāṇas, definitions of प्रतिज्ञा and its varieties, of हेतु and its varieties, of दृष्टान्त etc. In the 6th परि० he gives some practical hints to poets for securing सौश्रव्य (grammatical purity) in poetry and in this respect resembles Vāmana who in the fifth अधिकरण of his काव्यालङ्कारसूत्र treats the same subject more elaborately.

Bhāmaha is the oldest extant exponent of the Alaṅkāra school of Poetics. Of his personal history we know next to nothing. In the last verse he tells us that he was the son of Rakṛilagomin 'अवलोक्य मतानि सत्कवीनामवगम्य स्वधिया च काव्यतन्मः । सुवतावगमाव भामहेन प्रवितं रक्तगोमिन्दुनेदम् ॥'. This name रक्तगोमिन्

has given rise to a heated discussion whether Bhāmaha was a Buddha. Prof. M. T. Narasimhiengar (J. R. A. S. 1905 pp. 535-545) thinks that नामह was a Buddha, as रक्षिह (his father's name) resembles some distinctly Buddhist names such as Rāhula, Potala and Gomin is a name of one of Buddha's disciples. Vide J. R. A. S. for 1908 p. 543 against this view. Prof. Pathak (I. A. 1912 p. 235) says that गोमिन् is not a contraction of गोस्वामिन्, but means 'venerable' (पूज्य) and that Rākṣiḥa was a Buddhist. He relies on a *sūtra* in the चान्द-  
 व्याकरण 'गोमिन् पूज्ये' (IV. 2. 144 गोमान् अन्यः ।). After all there is not much in a name. When Buddhists and followers of Brahmanism had lived together for a thousand years, there is no wonder even if distinctively Buddhist names were appropriated by Brahmanic people, since Buddha himself came to be recognised as an *avatāra* of Vishnu certainly before the 11th century. The same phenomenon is seen in modern India when Hindus adopt distinctively Mahomedan names and titles and *vice versa*. An author's religion must be judged from the contents of his books and not from his name. In the whole of the Kāvya-lankāra there is nothing that is peculiarly Buddhist, nor is there any reference to the incidents of Buddha's life and purely Buddhist legends. The first verse salutes सर्वं सर्वम्. सर्वम् is an appellation of शिव as well as of बुद्ध, while सर्वं simply means 'सर्वस्य हित' and is not given by अमर as an appellation of Buddha. नामह teaches the forms सर्वं and सर्वम् in VI. 53 'हितप्रकरणे षे च सर्वञ्चन्द्रा प्रयुज्यते । तत्तद्व्यभिचारा च यथा सर्वः सर्वस्य इत्यभि' (Compare 'सर्वपुरुषार्थान् गच्छती' पाणिनि V. 1. 10). नामह negatives the अपोहवाद of the Bauddhas as regards the expressive power of words (VI. 16-17 'अन्वापोहेन शब्दोर्ध्वमाहेत्यस्य प्रकृत्यते ।...यदि गौरित्यर्थः शब्दः कृतार्थोऽन्वनिराकृतौ । जनको यदि गोपुत्रेऽन्वयतामपरो ज्वलिः ॥'). Kings that drank *soma* are highly spoken of at IV. 49. Most of his examples refer to Brahmanical gods and heroes. He frequently alludes to the characters and incidents of the रामायण and महाभारत. For example, III. 7 (कर्ण, पाथे, दुष्य), III. 11 (उदात्तं शक्तिमान् रामो गुरुवाक्यानुरोधकः । विदायोपवनं राज्यं यथावत्तमुपागमत् ॥), III. 5 ('अद्य वा मम गोविन्द' &c. to be quoted below), II. 41 (यदुपवीर and शार्ङ्ग), II. 55 (सुगादौ भगवान् ब्रह्मा विनिर्मितसुरिव प्रजाः), III. 23 (शम्भु and कुन्धमादुष), III. 31 (रामः सञ्जामिनत् ताञ्जान् गिरि कीर्त्तं नृगुप्तमः), IV. 21 (रवाङ्गद्वये विभ्राणौ पातां कः शम्भुशार्ङ्गिणौ), V. 39 (जीम and रुचिरवान्), V. 41-43 (प्रतिज्ञा of दुर्वोधन, दुषिष्ठिर and भीष्म), V. 44 (meeting of परशुराम and राम), V. 37 (इन्द्रमान् and सोता).



Bhāmaha was a modest man. At the end of the 4th परि० after pointing out the faults to be avoided in poetry he says 'न दूषणा-  
वायमुदाहृतो विविधे चाभिमानेन किमु प्रदीयते । कृतात्मनां तत्त्वदर्शा च माहृतो  
जनोभिसन्धि क इवावभोत्स्यते ॥' (IV. 57). He derived help from his  
predecessors, one of whom, Medhāvīn, he names. He briefly  
summarises the sum of literary criticism that existed before  
him and says that in enumerating the figures of speech he saw  
various works of others and thought over the matter himself.  
'समासेनोदितमिदं वीक्षितैरेव विस्तरः । असङ्कृतीतमप्यन्यदन्पूज्यमनवा दिशा ॥'  
(II. 95) and 'इति निगदितास्तास्ता वाचामलङ्कृतयो मया बहुविधकृतीद्भुतान्येषां  
स्वयं परितर्क्य च' (V. 69). At the end of the 2nd परि० occurs  
a verse which has been made much of by some scholars 'स्वयंकृतै-  
रेव निदर्शितैरेव मया धकृता खड्ग वागलङ्कृतिः' (96). What is the mean-  
ing of इव वागलङ्कृतिः? If these words refer to the whole of the  
work called काव्यालङ्कार, then the statement (said to be very  
emphatic on account of the occurrence of the word एव) must  
be qualified. There are several examples in the work that are  
obviously borrowed e. g. IV. 8 'दादिमानि दशापूपाः पडित्यादि यथोदितम्'  
(for which see below); I. 41 हिमापहामित्रपरेर्न्यातं व्योमेत्स्ववाचकम्.  
Therefore it cannot be asserted that every example in the book  
is Bhāmaha's own. If the words refer only to the examples of  
figures of speech, the verse should have occurred at the end of  
the third परिच्छेद. Besides even in the second परिच्छेद he quotes  
many verses from other writers. It is true that he gives  
the sources from which those quotations are taken. But there  
is no qualifying clause in the verse (स्वयंकृतैरेव etc.) making an  
exception in favour of such borrowed verses. It is not un-  
likely that the names of the authors have been lost (if they  
occurred in the original) in the lapse of centuries. The  
number of the mss. of Bhāmaha's work is not so large as to make  
one feel confident about the accuracy of the text of Bhāmaha.  
For example the लोचन (p. 71) says मामहेन हि गुरुरेकमुपतिपुत्रविषययो-  
स्तिवर्णनं देवोलङ्कार इत्युक्तम्, but मामह nowhere defines देवः and only  
cites an example which refers to देव (III. 4-5). No com-  
mentary on the work has been found. The only one that is  
known to have been composed, the मामहविवरण of उद्भट, has not  
been yet recovered. Therefore too much emphasis cannot be  
laid on the words 'स्वयंकृतैरेव etc.'

Among the authors and works mentioned by name are  
the following:—अच्युतोत्तर of रामानुजा (II. 19 and 58), भट्टमल्लवर्मा



(I. 33), कण्वम् (V. 17), न्यास (VI. 36), पाणिनि (called also साख्यनुरीय, VI. 62-63), मेघादि, रत्नाहरण (III. 8), राजमित्र (a work, II. 45, III. 10), शास्त्रवर्धन (II. 47). Of these only five viz. अच्युतोत्तर, अश्मकवंश, रत्नाहरण, राजमित्र and शास्त्रवर्धन are names that are not known from other sources. From the अश्मकवंश no quotation is taken by भामह. It is doubtful whether रत्नाहरण is really the title of a work (उवाच रत्नाहरणे चैवं शास्त्रपुनर्व्यासः । गृहेष्वप्यसु वा नात्रं मुञ्चते यदपीतिनः । न मुञ्चते द्विजासत्त्व रसदानमिदुत्तये ॥). The examples cited from शास्त्रवर्धन and राजमित्र are cited for only illustrating faults and they are quoted by नमिसाधु (on सूत्र XI. 24) and in the काव्यप्रकाश (without name). Because these are authors and works not referred to elsewhere, therefore it has been urged by some that भामह is very ancient. There is nothing of the sort. A few years ago even भामह's work was not found. We do not know what the future may discover to us and should be loth to dogmatise on the scanty data at present available. Among the authors and works referred to but not named are भरत (I. 24 'उक्तं तदभिनेयार्थमुक्तोऽन्येऽस्य विस्तरः' and II. 4), महानाथ of पञ्चलि (VI. 21). As regards other writers and works supposed to be quoted or referred to, vide below on the age of Bhāmaha. भामह refers to the story of बलेश (IV. 40) and of नरवाहनदत्त (IV. 50) both of whom are the principal characters in the बृहत्कथा. He very often cites the views of other rhetoricians under the words अपरे, अन्ये, केपञ्चिन्, (II. 6, 8, 87; III. 12, 54) and refers to other writers (on grammar and other Śāstras) also (IV. 6; V. 5, 11, 60). He thought very highly of Pāṇini's system 'अद्वैतं वदन्ति सते हि पाणिनीयं' (IV. 63); at the beginning of the 6th परिच there is a fine रूपक on grammar 'सुखाम्भसे पदावर्तं धारायणरसातलम् । धातुनादिगणग्रहं ध्यानग्रहवृद्धतुल्यम् ॥ नापारविता दुर्गाधममुं न्याकरणार्णवम् । शब्दरत्ने स्वयंगममलङ्कृतुमयं जनः ॥'. He refers to दण्डनीलि (IV. 39) and to स्फोटवाद (VI. 12 'अपरेऽपि चादिवं वचो न स्फोटवादिनाम् । नमःकुमुदममलीलि अदध्वातकः सचेतनः'). His verses are generally smooth and polished and have been largely quoted by the लोचन and other later writers.

The कामधेनु (वाणीविलास ed.) quotes many verses from भामह about definitions of मूत्र, वृत्ति and topics of Poetics which are not found in the काव्यालङ्कार. नारायण in his com. on the वृत्तरत्नाकर quotes long passages from भामह (pp. 5-6) which indicate that भामह wrote on metrics also. Whether the भामह who wrote the टीका on वररुचि's grammar is identical with our author is doubtful.

Before discussing the question of the age of Bhāmaha, it would be better, in order to clear the ground, to say a few words about the काव्यादर्श.

8 The *Kāvyaādarśa* of Dandin. The *Kāvyaādarśa* has been often printed in India (at Calcutta in 1863 with the com. of प्रेमचन्द्रतर्कवागीश, in 1910 at Madras by Prof. Rangacharya with two commentaries, in Poona by Dr. Belvalkar and Shastri Rangacharya Raddi). The work is divided into three परिच्छेद's; in Prof. Rangacharya's edition there are four परिच्छेद's, the third परि० of the other editions being split up into two. The fourth परिच्छेद in the Madras edition begins with the treatment of दोष. There are in all 660 verses (in the Calcutta edition), while in the Madras edition there are 663 verses (the famous verse लिम्बतीव...गता being omitted in the 2nd परि०, 2 added at the end of its 3rd परि०, one added at the beginning of its 4th परि० and one more in the middle, viz the verse 'आधिष्ठाधिपतीताय अयं शो वा विनाशिने! को हि माम शरीराय धर्मापेक्षं समाचरेत्' after III. 160 of the Calcutta edition). It is the Calcutta edition from which citations are made here.

The first परिच्छेद defines *kāvya*, divides the latter into गद्य, पद्य and मिश्र; defines संगन्ध; refers to two varieties of गद्य viz आस्वादिक्का and कथा and remarks that there is really no distinction between the two; divides literature into संस्कृत, प्राकृत, अपभ्रंश and मिश्र; speaks of the two styles वेदमं and गौड and of the ten *gūṇas*; defines and illustrates अनुप्रास; mentions the three essentials that contribute to the making of a poet, viz प्रतिभा (imagination), ब्रुत (culture) and अभियोग (constant practice). The second परिच्छेद defines the word अलङ्कार, enumerates 35 *alanikāras* and illustrates them. The अलङ्कार's treated of are (in order) स्वभावोक्ति, उपमा, रूपक, दीपक, आहुति, आक्षेप, अर्धान्तरन्यास, व्यतिरेक, विभावना, समासोक्ति, अतिशयोक्ति, वृत्तेश्वा, हेतु, सूक्ष्म, लेश (or लज्जा), यथासंख्य (or कस), प्रेयः, रसवत्, ऊर्ध्वस्त्रि, पद्मोक्ति, समाहित, उदात्त, अपहृष्टि, केष, विशेषोक्ति, तुल्ययोनिता, विरोध, अश्वस्तुल्यप्रशंसा, व्याजोक्ति, निदर्शना, सशोक्ति, परिश्रुति, आसीः, सङ्कीर्ण and भाविक. The third परिच्छेद gives an elaborate treatment of यमक, defines and illustrates such चित्रबन्ध as गोमूत्रिका, अपभ्रंश, सर्वतोभद्र, स्वरसान-वर्णनियम; gives 16 varieties of प्रहेलिका; ten kinds of दोष.

Dandin's *Kāvyaādarśa* is to some extent an exponent of the Riti school of Poetics and partly of the *Alaṅkāra* school. Of his personal history we know next to nothing.



He appears to have belonged to the Deccan or to some part south of the Narmadâ. In the illustrations the following figure most prominently: मलयानिल (II. 174; III. 165), कावेरी (III. 166), काञ्ची (III. 114 not actually named but suggested), चोल (III. 166), कलिङ्ग (165), जवन्दी (II. 280 in Prof. Rangacharya's edition, the name of वासवदत्ता). The occurrence of the word पदय in I. 5. (आदिरावयशोविम्बमादशं प्राप्य वाक्यवम् । तेषामसन्निधानेऽपि न स्वयं पदय नश्यति ॥) and in II. 172 (मगवन्तो जयत्रेवे नृवाञ्छन्मसावपि । पदय गच्छन्त प्वास्तं नियतिः केन लङ्घ्यते ॥) has led to the tradition that Dandin wrote the work for some easy-going prince. But the word is probably a rhetorical device and used for the sake of the अनुप्रास in (पदय नश्यति). The list of अलङ्कार (II. 4-7) is suspected to be an interpolation by scholars like Dr. Belvalkar on the grounds of the use of the wrong form दीपकावृत्ती (for अवृत्ती, which would mar the metre), the word लव for लेश and the somewhat strange अप्रस्तुतश्लोष and विशेष for अप्रस्तुतप्रशंसा and विशेषोक्ति. Though these blemishes are somewhat suspicious, still to regard the verses as interpolations on these grounds is going too far. Such lists of *alanākāras* always precede the treatment of them in ancient works. Bhāmaha, Udbhata, and Rudrata have them (though not of all figures in one place). To use synonyms for the names of figures of speech is not an unknown proceeding. उद्भट (VI. 1) says 'काव्यदृष्टान्तहेतुं सैव लङ्कारान्परे विदुः'. This shows that the figures are to be called काव्यहेतु and काव्यदृष्टान्त but when he comes to the definitions of these he uses the well-known terms काव्यलिङ्ग and not काव्यहेतु and दृष्टान्त (and not काव्यदृष्टान्त). This would explain the use of लव for लेश and श्लोष for प्रशंसा and also of विशेष for विशेषोक्ति.

The Kāvya-darśa is throughout written in a flowing, mellifluous style. As compared with Bhāmaha, the palm of superiority in the sphere of poetic excellence must be given to Dandin, though as regards precision, logical acumen and clearness of perception Bhāmaha stands higher than Dandin. Dandin's examples bear the stamp of originality and, except in two or three cases which will be discussed below, it has not been possible to point out that he borrows his examples from others.

The Kāvya-darśa mentions the following works by name छन्दोविचिंति (I. 12), बृहत्कथा (I. 38 भूतभावामयी प्रादुरभूतायां बृहत्कथाम्), सेतुबन्ध (I. 39) 'सुहारादाश्रयां भाषां प्रकृष्टे प्राकृतं विदुः । सागरः सुक्तिरत्नात् सेतुबन्धादि यन्मयम् ॥'. He refers to a कलापरिच्छेद, which he contemplated writing, probably as a part of his काव्यादर्श or

as an independent work 'इत्थं कलान्तुषष्टिविरोधः साधु नीयताम् । तस्याः कलापरिच्छेदे रूपमाविर्भविष्यति ॥' (III. 171). At one time eminent scholars thought that छन्दोविवृति was Dapdin's own work. छन्दोविवृति is, however, as shown by me in I. A. for 1911 p. 177, a name for the science of metrics and particularly for the Vedāṅga on metrics attributed to विङ्गलनाग who is quoted even in the Śābarabhashya (vol. I. p. 16). The word छन्दोविवृति occurs even in कौटिल्य's अर्थशास्त्र (I. 3. 1). The following are among the authors and works not quoted by name. पतञ्जलि's महामाध्य is quoted as आप्तमायित 'नोपमानं तिङन्तेनेत्यतिक्रान्ताप्तमायितम्' (काव्या. II. 227); भरत's नाट्यशास्त्र seems to be referred to as another school (आप्तमान्तर) 'यच्च सन्ध्यङ्गवृत्त्यङ्गलक्षणायागमान्तरे । न्यायवर्णितमिदं चेष्टमलङ्कारतयैव नः ॥' (II. 367). For सन्ध्यङ्ग, वृत्त्यङ्ग and लक्षणा see chapters 19, 20, 16 of the नाट्यशास्त्र. In another place दण्डी says almost in the same way as नामह (I. 24 quoted above) 'मिश्राणि नाट्यकारिणी तेषामन्वयं विस्तरः' (I. 31). He refers in general terms to former Āchāryas or learned men; 'पूर्वशास्त्राणि संहृत' (I. 2; this is a common statement with writers, compare 'समाहृतान्वयतन्त्राणि' जमर०); सूरयः occurs at I. 9-10 (former sages explained the body of poetry and its ornaments); II. 7 (इति वाचामलङ्कारा दर्शिताः पूर्वसूरिभिः); किं तु वीजं विकल्पानां पूर्वाचार्यैः प्रदर्शितम् II. 2; 'एषाः षोडश निर्दिष्टाः पूर्वाचार्यैः प्रहेलिकाः' III. 106. He refers to the opinions of other writers on Poetics as केषांचित् or केचित् (II. 227; I. 79) and एके (II. 268 about the definition of लेश). He quotes a half verse लिम्पवीव तमोद्गानि वर्षतीवाञ्जनं नमः (II. 226) and holds an elaborate discussion on it, pointing out that some writers were misled into regarding that verse (well known even in Dapdin's day) as an example of उपमा (as the word इव occurs in it thrice), but that the verse is an example of उपमेक्षा (in the first half where two इव occur). This discussion is pointedly referred to by प्रवीहारेन्दुराज on उद्भट (p. 26). The verse occurs in the सूचकटिका and also, in two of the dramas discovered and ascribed to Bhāsa by Mr. Ganapati'sāstri, viz. चारुदत्त I. 19 and बालचरित I. 15. दण्डी refers to कापिलः (III. 175) and सुमन्तः (III. 174) and to न्याय which is called हेतुविद्या by him (III. 173).

In the शाङ्गपरपद्धति (No 174) a verse of राजशेखर is quoted which makes दण्डी the author of three works 'त्रयोऽग्रयस्त्रयो वेदास्त्रयो देवास्त्रयो गुणाः । त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विस्तृताः ॥'. Various scholars have taxed their ingenuity to find out these three works. Fischel made the desperate conjecture on account of



not correctly understanding the discussion about the लिप्यन्ती verse that the दृष्टकटिक was a work of दण्डी and along with the काव्यादर्श and the दशकुमारचरित made up the required number. But now we have two more works in which that verse occurs and they too will have Dapdin fathered on them if Pischel's reasoning is to be followed. Others like Peterson (Intro. दृष्ट० p. 5) and Dr. Jacobi hit upon the छन्दोविनिरिति as the third work. But this also has been shown to be wrong. Some took the कलापरिच्छेद as the third work. Whether दण्डी ever wrote a कलापरिच्छेद (which was only contemplated when he wrote the काव्यादर्श), whether it was an independent work and whether राजशेखर knew of any such work as a कलापरिच्छेद by Dapdin are points that require to be established before the कलापरिच्छेद can be fastened upon as Dapdin's third work.

To add to the confusion there are scholars who seriously question the view that the दशकुमारचरित is a work by the same author that wrote the काव्यादर्श. Mr. Trivedi (Intro. to प्रतापसूत्र० XXXI), Mr. Agashe (in I. A. for 1915 p. 67 and more recently in his introduction to the दशकुमार० pp. XXV ff.) argue that the author of the काव्यादर्श cannot be the author of the दशकुमार० also. This is not the place to examine their arguments in detail. But a brief reference must be made to some of them. Mr. Agashe's first argument is that the author of the काव्यादर्श was a fastidious critic, who warned all poets to eschew even the slightest blemishes (तदल्पमपि नोपेक्ष्य काव्ये दुष्टं कथंचन । स्वादुः सुन्दरमपि शिरोपेक्ष्यैकेन दुर्ममम् ॥ I. 7.) and condemned as ग्राम्य even such apparently harmless words as 'कव्ये कामवमानं मां न त्वं कामपसे कवम् । इति ग्राम्योदमयीत्मा वैरज्याय प्रकल्पते ॥' I. 63, while in the दृष्ट० there are numerous faults in the matter of good taste and grammar and direct references to sexual intercourse. Here two things have to be noted. There is always a great gulf between precept and practice, which has been admitted by all literary critics e. g. the व्यक्तिविवेक says about his method of finding fault with the greatest poets 'स्वकृतिष्ववहितः कथमनुष्ठिष्यादवगमयमिति न वाच्यम् । कारयति भिक्षापथ्यादितरान् स्वयमाचरन्नपि तत् ॥' (p. 37); similarly ज्येमेन्द्र in his औचित्य० finds fault with his own compositions (under kārīkās 20 and 21). Besides the दृष्ट० may have been composed while दण्डी was comparatively young and inexperienced; while the काव्यादर्श is a product of mature years. Moreover what दण्डी means when he styles the verse कव्ये &c. as ग्राम्य has not been clearly grasped. He condemns

the downright, rough and outspoken mode of conveying one's meaning and prefers the suggestive method. This is illustrated by दण्डी himself in the next verse which conveys the same sense but in a different manner 'कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्वयः । त्वयि निर्मलसरो दिव्यपद्माम्बोदौ रसावहः ॥' (I. 64). The second point emphasized by Mr. Agashe is that there is great difference between the chaste and smooth diction of the काव्यादर्श and the somewhat slipshod style and the long-drawn compounds of the दण्ड०. Here again there is a misapprehension. The काव्यादर्श being in verse did not allow much scope for long compounds; yet it approves of a compound extending over a half verse (I. 84 पयोधरतटोल्लङ्घनसन्ध्यातपञ्चुका । कस्य कामा-  
तुरं चेतो वादनी न करिष्यति ॥) while the दण्ड० being in prose exhibits long compounds and therein accords with the teaching of the काव्यादर्श which condemns long compounds only in पद्य (ओजः समासभूयस्त्वमेतद्रूपस्य जीवितम् । पश्येऽप्यदाक्षिणात्मानामिदमेकं परायणम् ॥ I. 80.). Subandhu's introductory verses to वासवदत्ता offer a great contrast to his prose. And so do the few verses in the दण्ड०. Sufficient reasons have not yet been advanced for rejecting Dandin's authorship of the दण्ड०. The first verse of the दण्ड० (महाण्डच्छन्दः दण्डः etc.) is quoted by the मरुत्वती (p. 248), which profusely quotes from the काव्यादर्श also. What the three works of Dandin are is still as unsettled as before.

The following are the passages that are common to both दण्डी and भामह word for word. (a) 'सर्गबन्धो महाकाव्यम्' काव्या. I. 14, भा. I. 19; (b) 'मन्त्रिदूतप्रयाणाजिनायकान्मुदयैरपि' काव्या. I. 17, भा. I. 20 (मन्त्रदूत ... दयैश्च यत्); (c) 'कन्याहरणसंभ्रामविप्रलम्भोदयादयः' काव्या. I. 29, भा. I. 27 (०दयान्विता); (d) 'अथ वा मम गोविन्द जाता त्वयि गृहा-  
गते । कालेनैवा भवेत्प्रीतिलक्षैवाममनात्पुनः ॥' काव्या. II. 276, भा. III. 5 (both give it as an example of प्रेयः); (e) 'तद्भाविमिति प्राहुः प्रबन्धविषयं गुणम्' काव्या. II. 364, भा. III. 52 (मानिकत्वमिति etc.); (f) 'अपार्थं स्वधर्मेकार्थं...विरोधि च ।' काव्या. III. 125 ff, भा. IV. 1-2; (g) 'समुदायार्थं शून्यं यत्तदपार्थक्यमिष्यते' काव्या. III. 128, भा. IV. 8; (h) 'गतोत्तमको भावीन्दुर्यान्ति वासाय पक्षिणः ।' काव्या. II. 244, भा. II. 87; (i) 'आक्षेपोपान्तरन्यासो व्यतिरेको विभावना' काव्या. II. 4, भा. II. 66; (j) 'पयो रसवद्भूषि पयोयोक्तं समाहितम्' काव्या. II. 5, भा. III. 1.

9 The relative position of Bhāmaha and Daṇḍin. There prevails a sharp conflict of views on this point and on the allied question of भामह and the व्यास and keen controversies



have been going on for several years and it cannot be said that the question is definitively settled now one way or the other. Mr. Trivedi (Intro. to प्रतापसूत्र XXIII ff and I. A. vol. 42, 1913 pp. 258-274 and Bhandarkar Com. vol. p. 40), Dr. Jacobi (Z. D. M. G. 64 p. 134 and 139), Prof. Rangacharya (Intro. to edition of काव्यादर्श), Mr. Ganapati S'āstri (Intro. to स्वप्न XXV), Prof. Pathak (Intro. to कविराजमार्ग p. 16) place नामह before दण्डी. Prof. M. T. Narasimbiengar (JBAS 1905 pp. 535 ff) places दण्डी before नामह and Prof. Pathak also seems to have changed his earlier view (JBBRAS vol. 23 p. 19 and I. A. for 1912 p. 236 ff). I shall try to summarise the views of both sides and make remarks thereon as I proceed and make my own humble contribution to this subject.

Before proceeding further two points must be made clear and emphasized. One is that both नामह and दण्डी expressly say that they had before them the works of older teachers on Poetics and नामह actually names one of them viz. मेघादिन्. This should warn us against jumping to the conclusion that one necessarily borrows from the other when they have identical verses or one criticises the other when their views conflict. This fact and our ignorance of what went before नामह and दण्डी should make us reluctant to dogmatise and should dispose us to regard the hypothesis that both are quoting from or criticizing older works now lost as very probable. The second point is that both are comparatively very early writers. As उद्भट who flourished about 800 A. C. wrote a commentary on नामह's work, the latter cannot be placed later than about 750 A. C. दण्डी also cannot certainly be placed later than that date for the following reasons. The लोचन (composed about 1000 A. C.) names दण्डी and his definition of चम्पू (at p. 141) as it quotes नामह and उद्भट. So does प्रतीहार-दुरान (about 950 A. C.) quote him (p. 26). The Canarese work कविराजमार्ग (ed. by Prof. Pathak in 1898) composed by नृपतुङ्ग, the राष्ट्रकूट king अमोघवर्ष, looked upon Dandin as an authority (as clearly proved by Prof. Pathak) and most of the verses in that work (in the 3rd परि०) are either translations or adaptations of Dandin's verses. The कविराजमार्ग must have been composed between S'aka 737-797 (815-865 A. C.). Dr. Barnett shows (JBAS 1905 p. 841) that a Simhalese work *siya-bas-lakara* (सिमावासलकार) on Rhetoric is based upon the काव्यादर्श of Dandin whom it mentions

by name. Its author king Sena I reigned according to the Mahāvamsa A. C. 846-866. If one compares उद्भट's scientific treatment of Alaṅkāras (particularly of उपमा and रूपक) with that of Daṇḍin and bears in mind the new Alaṅkāras that he defines (such as काव्यलिङ्ग, इहान्त, पुनस्तवदाभास, डेकामुद्रास), the distinction he makes between संसृष्टि and सङ्कर and if one compares Vāmana's treatment of the ten *guṇas* with Daṇḍin's and the former's disquisition on *doṣas* with the latter's, it will appear that Daṇḍin must have preceded both Udbhaṭa and Vāmana by a considerable period. So Daṇḍin also cannot be placed later than 750 A. C.

I shall now set out the grounds some or all of which are relied upon by those who place भासह prior to Daṇḍin.

(a) Mr. Trivedi and Prof. Rangacharya say that भासह is referred to as चिरन्तन by the अलङ्कारसर्वस्व (p. 3), his work is styled आकर by राघवभट्ट (शकुन्तल p. 14) and that he is styled 'ancient' in the प्रतापसूत्र (‘पूर्वम्भ्यो भासहादिभ्यः,’ ‘प्राचा भासहेन’ p. 11). The only place where according to Mr. Trivedi दण्डी is mentioned before भासह is नमिसायु on सूत्र (I. 2) quoted above. I fail to see how this *proves* or even suggests the *priority* of भासह to दण्डी. भासह is an ancient writer and so there is nothing special in calling him पूर्व. Do these scholars mean that whenever reference is to be made to older writers all ancient names must be trotted forth? Further नमिसायु is older than all the authors mentioned by Mr. Trivedi and therefore even a single positive reference where दण्डी is placed by a writer before मेघादी who preceded भासह is sufficient to knock out all argument based upon mere silence. Besides too much cannot be made of the views of authors belonging to the 14th century about the relative chronology of authors that flourished seven or eight hundred years earlier. If we followed such later writers in chronological details, there would be a hopeless mess. The अलङ्कारसर्वस्व speaks of उद्भट also as चिरन्तन. Does Mr. Trivedi think that दण्डी is therefore later than उद्भट? Mr. Trivedi forgets that जयरत्न commenting upon the passage of the सर्वस्व specially includes दण्डी among the ancients. Therefore this point is worth very little.

(b) Daṇḍin's elaborate treatment of Yamaka and S'abdālaṅkāras in a separate chapter and his numerous subdivisions



of Upamā stamp him as a later writer; while भागह's divisions are not minute. I am of opinion that this puts the matter exactly the opposite way. भरत gives ten varieties of वचक (16. 59-63), while भागह gives only five (II. 9). No one has made bold to place भागह before the नाट्यशास्त्र. वचक was highly thought of even by कालिदास (vide रघु. 9th sarga). It occurs even so early as in ब्रह्मरामन्'s inscription of A. D. 150. It is precisely later writers that look down upon वचक. उद्भट ignores it altogether though he defines अनुपास at some length, and मम्मट is very brief. The same remarks apply to शुद्धालङ्कार. Even Subandhu and Bāṇa knew शुद्धालङ्कार, various puzzles like अक्षरच्युतक, प्रहेलिका etc. Dandin's treatment of उपमा is unscientific but follows that of भरत; while भागह is the first of those who place the divisions of उपमा on a grammatical basis, as done later by उद्भट and मम्मट. From these very facts I would argue that Dandin is earlier than भागह. Both arguments are at least equally plausible. It is possible that दण्डी and भागह follow different traditions, the former having more affinity to भरत's school, while भागह follows a school that relies more upon mere *Alaṅkāras*.

(c) The commentator तरुणवाचस्पति distinctly says that in some places Dandin criticizes Bhāmaha (e. g. on दण्डी I. 23, 29; II 235, 358 and III, 127). तरुणवाचस्पति is comparatively a late writer. He quotes from the दशरूपक (on दण्डी II. 281) and probably refers to the सरस्वती in the sixfold division of *vitis*. Therefore he is at least later than the 11th century. He found two conflicting views and thinks that दण्डी criticizes भागह. A similar example will illustrate how unsafe it is to rely upon later commentators in the matter of chronology. चक्रवर्तिमहाचार्य in his commentary on the काव्यप्रकाश thinks that मम्मट criticizes the view of the अलङ्कारसर्वस्व on the verse राजनि तदीय etc. (10th c.) and so says Nāgoji also; while अक्षरध (who wrote about 1200 and was near to both मम्मट and the सर्वस्व) thinks that the सर्वस्व criticizes the काव्यप्रकाश (p. 109 of सर्वस्व). Therefore तरुणवाचस्पति's remarks should carry hardly any weight with us in the absence of other cogent evidence.

(d) भागह distinguishes between कथा and जास्रवायिका, while दण्डी says that the two are but different names for the same class of composition ('तत्त्ववास्तव्याधिकेत्वेका जातिः संज्ञाद्वयाद्विज्ञा' I. 28). It is supposed that दण्डी criticizes भागह. भागह makes the follow-

ing points of distinction between the two; (1) सोच्छ्वासाख्यायिका मता ॥ (2) वृत्तमास्वायते तस्मा नायकेन स्ववेष्टितम् । (3) वक्त्र चापरवक्त्रं च काले भाष्यवैश्रंति च ॥ (4) कवेरभिप्रायकृतैः कथा (य1) नैः नैश्चिदद्विता 1, (5) कन्याहरणसंग्रामविप्रलम्भोदयान्विता (I take these two lines as part of the description of आख्यायिका); but a कथा is न वक्त्रापरवक्त्राभ्यां युक्ता (this is against No 3 above), नोच्छ्वासवत्परि (No. 1) । अन्यैः स्वचरितं तस्मा नायकेन तु मोष्यते (No 2 above). As नामह is silent about the points 4 and 5 in describing कथा, he means that they are to be absent in a कथा. दण्डी attacks all these points except one. According to दण्डी, some say that in an आख्यायिका the narrator is the hero himself while in a कथा the narrator may be the hero or someone else. This is not the distinction that नामह draws between कथा and आख्यायिका. 'तयोराख्यायिका किल ॥ नायकेनैव वाच्यान्वा नायकेनेतरेण वा । ... अणि त्वनिग्रहो दृष्टस्तथावन्वैकरीणत्वात् । अन्यो वक्ता स्वयं वेति कीदृश्व मेदलक्षणम् ॥' काव्या. I. 23-25. दण्डी remarks that even in आख्यायिकास, the narrators in some cases are others than the hero. On points 1 and 3 above he remarks 'वक्त्रं चापरवक्त्रं च सोच्छ्वासत्वं च मेदकम् ॥ चिह्नमाख्यायिकादाक्षेत्प्रसङ्गेन कथास्तपि ॥ आर्वादिबल्येनः किं न वक्त्रापरवक्त्रयोः । मेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥' I. 26-27. He says as आर्वादि are used in कथास, so there is no reason why वक्त्र and अपरवक्त्र verses cannot be employed in them. Similarly the sections of कथास are called *lambakas* (lambakas in the दृष्टकथा); what difference does it make if they are called उच्छ्वास as in the case of आख्यायिकास ! On points 4 and 5 दण्डी says that the topics कन्याहरण etc. occur in संग्रहन्व also and are not peculiar to आख्यायिकास and that the use of some catchword (as the word श्री in the verses at the end of each *sarga* by माध and अनुराग in the सेतुबन्ध) would not be a blemish in a कथा. 'कन्याहरणसंग्रामविप्रलम्भोदयान्वयः । संग्रहन्वसमा एव नैते वैशेषिका युगाः ॥ कविमात्रकृतं चिह्नमन्वयापि न दुष्यति' काव्या. I. 29-30. It will be shown later on (Part II) that the two classes of works, कथा and आख्यायिका, were known to पतञ्जलि who named several of them, that long before the 6th century A. C. (as attested by मुबन्धु and राज) आख्यायिकास exhibited the special features on which नामह dwells. Therefore it is not necessary to suppose that दण्डी criticizes the dicta of नामह, particularly because one point of attack (about the narrator) in the काव्यादर्श is not the opinion held by नामह.

(e) दण्डी (in II. 51 न लिङ्गवचने भिन्ने न हीनाविकृतादि वा । उपमादृष्ट्यायार्थं यत्रोद्देशो न प्रीमताम् ॥) refers to लिङ्गभेद, वचनभेद, हीनता and अवि-  
कृता between उपमान and उपमेय as blemishes in some cases but



not in all; while भामह speaks of seven blemishes in उपमा. But this cannot be made an argument for the priority of भामह. भामह himself says that मेधाविन् enumerated seven उपमादोषः (vide above p. XIII). So this was an ancient topic. One may rather use this as an argument for Daṇḍin's priority. Daṇḍin refers to only four उपमादोषः; while मेधावी knows seven and भामह follows the latter. So दुषडी was the pioneer. भामह speaks of six उपमादोषः (का. सूत्र. IV. 2. 8.)

(f) दुषडी says that even the words 'गतोऽस्मकं मातोन्दुर्वांति वासा-  
व पक्षिणः' are certainly good (poetry) in certain circumstances ('गतो...पक्षिणः। इतीदमपि साधेव कालावस्थानिवेदने' II. 244); while भामह says about those words 'are such words poetry? (Some) designate them वार्ता.' His words may also mean 'such words are bad samples of poetry' ('गतो...पक्षिणः। इत्येवमादि किं काव्यं वार्तामेनां प्रचक्षते ॥ II. 87). Prof. Rangacharya and Mr. Trivedi rely on this as proving Bhāmaha's priority. But the words इत्येवमादि...चक्षते show that भामह is quoting these words as an example of वार्ता given by others and these words are not his own composition (compare the use of the words इतीदमपि of दुषडी in connection with लिम्बतीव). Now वार्ता is a figure of speech illustrated by मट्टि (X. 45). Daṇḍin seems to allude to it in the words 'तच्च वार्ताभिधानेषु वर्णनास्वपि दृश्यते' (I. 85). But Daṇḍin does not define the figure वार्ता. He probably disapproved of it and included some examples of it under स्वभाषोक्ति. He takes the example गतोऽस्मकः cited by some old writer and says that even that example may be good poetry if the suggested sense be taken (but if the plain meaning is the only one intended it is not काव्य). Vide काव्यप्रकाश (5th वृत्तास p. 240 Va.) for the various meanings that these words may suggest. These words गतोऽस्मकः are well-known examples (सूत्राभिहित) like the famous दृशदक्षिमादिवाक्य (which occurs in भामह at IV. 8) that is cited in the शाङ्करभाष्य (vol. I p. 13 and 497).

(g) The verse अथ वा मन मोविन्द is given by both as an example of प्रेयः. The argument of Mr. Trivedi is that Bhāmaha cites his authority if he is quoting from another while दुषडी does not do so as in the case of the verse लिम्बतीव. This argument does injustice to दुषडी. दुषडी does clearly indicate that he is citing another's verse as a well-known example by using the words इतीदमपि. As remarked above भामह's text is not so immaculate as to inspire complete confidence. So the first part of

the argument really begs the whole question. There are other considerations also. भामह does not even define प्रेयः and ऊर्ध्वस्त्रि and cites one example of each; while दण्डी defines both and gives two examples of प्रेयः. The obvious conclusion is that भामह found both figures defined by some predecessor and was content simply to cite an example or probably he disapproved of these as figures of speech and following older authorities simply cited examples. Therefore it is going too far to say that दण्डी takes the example from भामह. One may as plausibly argue that भामह borrows from दण्डी one of the latter's two examples. The verse अथ वा मम is similar in purport to the महाभारत 'या प्रीतिः पुण्डरीकाक्ष त्वाममनकारणात् । सा किमलुदावते तुभ्य-मन्तरात्मासि देहिनाम् ॥' (उद्योग, ८९. २४).

(b) भामह defines उपमारूपक (III. ३४), ससन्देह (III. ४२), अनन्वय (III. ४४) and उत्प्रेक्षावचन (III. ४६) as separate figures of speech; while दण्डी does not regard them as separate figures, but includes उपमारूपक under रूपक, ससन्देह and अनन्वय under उपमा and उत्प्रेक्षावचन under उत्प्रेक्षा (अमन्वयससन्देहावुपमास्त्रैव दर्शितौ । उपमारूपकं चापि रूपकैश्चैव दर्शितम् ॥ उत्प्रेक्षाभेद एवासादुत्प्रेक्षावचनोपि च । II. ३५८-३५९). This has been used as an argument for भामह's priority. All these figures are separately illustrated by मद्भिः. There is no compelling reason why दण्डी must be regarded as referring to भामह and not to those Ālaṅkārikas who preceded मद्भिः. There is one more reason which throws doubt on the theory advanced. उपमेयोपमा is separately defined by भामह (III. ३६), while दण्डी does not define it but his कन्वोन्वोपमा (II. १८) is उपमेयोपमा. If दण्डी had the work of भामह before him, he would have said as he said in the other four cases that उपमेयोपमा was included under उपमा.

(i) Bhāmaha after enumerating ten *doṣhas* (which are identical with Daṇḍin's) adds an eleventh *doṣha* in the words 'प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टं च नेष्यते' and devotes one whole परि० to the discussion of this *doṣha*. Daṇḍin says the discussion whether प्रतिज्ञाहेतुदृष्टान्तहीन is a *doṣha* or not is dry and abstruse and no purpose is served by entering upon it (प्रतिज्ञाहेतुदृष्टान्तहीनोऽर्थो न वाच्यः । विचारः कर्कशः प्रायस्तेनालीढेन किं कलम् ॥ III. १२७). It is not to be supposed that discussions about logical matters in the province of Poetics were first started by भामह. Even the नाट्यशास्त्र enumerates ten *doṣhas* of *kācya* one of which is न्यायार्थपेक्ष and defined as 'न्यायार्थपेक्षं विज्ञेयं



असाधपरिवर्तितम्' (नाट्य. 16. 89). The drama is the special province of logic. The काव्यादर्श, therefore, alludes if at all to the नाट्यशास्त्र or some *ālaṅkārika* who worked up the simple statement of the नाट्यशास्त्र into greater detail. It is more than doubtful whether, if दण्डी had the whole of the 5th परि० of भागह before him and was in a fighting mood, he would have let off भागह with such a mild and suave remark 'तेनालोडेन किं फलम्'. The ten दोष of the नाट्यशास्त्र (16. 84) are अपेक्षीन, एकार्थ, गूढार्थ, अर्थांतर, विसन्धि, शब्दच्युत (or शब्दहीन as in 16. 90), विषम, मित्रार्थ, अभिप्रायार्थ and न्याय-दोष. The first seven correspond more or less with अर्थापे, एकार्थ, ससंशय, अपक्रम, विसन्धि, शब्दहीन, भिन्नवृत्त (of भागह and दण्डी). The मित्रार्थ of the नाट्य० is the same as असम्ब and द्राम्य and अभिप्रायार्थ is defined as 'वत्पादेन (वत्पादे न) समखते'. The वतिज्ज्ञदोष (of भागह) was probably included in the विषम (of the नाट्यशास्त्र) and एकार्थ under the अपेक्षीन (of भरत). The *Ālaṅkāra* writers probably draw upon the न्यायसूत्र also for some of the names of the *doṣas*; compare न्यायसूत्र V. 2. 1. 'प्रतिज्ञाहानिः प्रतिज्ञान्तरं प्रतिज्ञाविरोधः प्रतिज्ञासंन्यासः हेत्वन्तरमर्थान्तरं निरर्थकमपिज्ञातार्थमपार्थक्यमप्राप्तकालं न्यूनमधिकं पुनरुक्तमनुभाषणज्ञानमप्रतिभा... निग्रहस्यानाभिः.'

I shall now mention the points relied upon for placing भागह after Daṇḍin.

(j) भागह says 'हिमापहामित्रपरिव्याप्तं व्योमेत्यवाचकम्,' while दण्डी gives the whole verse of which this is a part as an example of a kind of प्रहेलिका 'विजिताम (च व. 1.) भवदेनेगुरुपाददत्तो जनः । हिमापहामित्रपरिव्याप्तं व्योमामिनन्दति ॥' (III. 120). दण्डी ascribes it to दण्डी and explains it. This is a somewhat formidable argument and the only way of escaping from it is to assert that दण्डी is simply quoting from some older writer, whom भागह also quotes. But there are a few considerations even against this. दण्डी has not been shown to quote any verse except लिप्यतीव from another author. The other verses suggested to be quotations are matters of controversy. It would be a gratuitous assumption to predicate of any verse in the काव्या० as another's simply because otherwise it leads to inconvenient results. The words 'दोषानपरिसंख्येयान्मन्यमाना वयं पुनः । साध्वीरेवामिषास्यामस्ता दुष्टा वास्तवलक्षणाः ॥' (काव्य० III. 107) appear to suggest that Daṇḍin gives his own examples of प्रहेलिका.

(k) Daṇḍin's treatment of Upamā is unscientific as compared with भागह's; so also दण्डी treats of अनुप्रास very concisely and dilates upon Yamaka at great length. But this is not such a strong point after all. The *Agniparāṇa* which borrows from

भामह has a treatment of उपमा similar to Dandin's and even comparatively early writers like Rudrata have treated of Yamaka at great length.

(1) There are many passages in Bhāmaha's work where he either refers to the views of other authors on Poetics or ridicules them. In most of these cases the views animadverted upon are found in Dandin. भामह criticizes those who distinguish the two styles वैदभे and गौड and prefer the former to the latter and ironically calls them सुधियः. 'वैदभेमन्यदस्तीति मन्यन्ते सुधियोऽग्रे । तदेव च किल न्यायः सदभेमणि नापरम् ॥ गौडीयमिदमेतत् वैदभेमिति किं पृथक् । गतानुगति-कन्यायाज्ञाताह्वयेयमनेवसाम् ॥' (I. 31-32). The काव्यादर्श makes this distinction and shows its preference for वैदभेमार्ग. 'अस्त्वनेको गिरां मार्गः सूक्ष्ममेदः परस्परम् । तत्र वैदभेगौडीयौ वर्ण्येते प्रसृष्टान्तरौ ॥ इति वैदभेमार्गस्य प्राणा दश गुणाः स्मृताः । एषा विपर्ययः प्रायो दृश्यते गौडवर्त्येणि ॥' (I. 40 and 42). But these words (अनेको मार्गः) of Dandin show that before him many styles had been recognised and as long as we do not possess all the ancient works that preceded Dandin (a thing which is never likely to happen) we cannot assert with an air of assurance that भामह criticizes Dandin alone and no one else. It will be noticed that बाण also credits the Gauda style with pomposity 'गौडेचक्षुरदम्बरः' (इवंचरित Intro. verse 7).

(m) Dandin names ten *gunas* and the names are the same as those in the नाट्यशास्त्र (16. 92). भामह has almost nothing to say on the *gunas*. But he seems to be the first of those who like ध्वनिकारिका II. 8. 10, 11 and 'मम्मट reduced the *gunas* to three and ridicules those who look upon लोचः as a profusion of compounds 'माधुर्यमभिवान्छन्तः प्रसादं च सुमेधसः । समासवन्ति भूयसि न पदानि प्रयुजते ॥ केचिदोच्चोभिधितस्ततः समस्यन्ति बहुवचि । अल्पं नातिसमस्तार्थं काव्यं मधुरमिष्यते । अविद्वद्वनावाल-प्रवीतार्य प्रसादवत् ॥' (II. 1-3). This shows, according to some, a distinctly later tendency, while Dandin follows the ancient view of Bharata. But when the tendency to reduce the *gunas* began, no one knows. And the ten *gunas* are enumerated by Vāmana who is certainly later than Bhāmaha. Besides Dandin does not distinctly say that माधुर्यं and प्रसाद would not allow the use of long compounds, though he distinctly says 'लोचः समासभूयस्त्वं' (I. 80). It may plausibly be urged that very likely भामह is referring to another writer.

(n) Bhāmaha says बहुक्तं त्रिप्रकारत्वं तस्याः कैश्चिन्महत्तमभिः । निन्दा-प्रशंसाचिह्नवासाभेदादवाभिर्विद्यते ॥ सामान्यगुणनिर्देशात् प्रथममुच्यते ननु । मालोप-



मादिः सर्वाणि न व्यावान् विस्तरौ मुखा ॥ II. 37-38. He refers to the threefold division of उपमा into निन्दोपमा, प्रशंसोपमा and आचिख्यासोपमा. These three varieties of उपमा occur in the same order in काव्या. (II. 30-32). The नाट्य० speaks of प्रशंसोपमा and निन्दोपमा (16, 49-50) but not of आचिख्यासोपमा. On the other hand it is urged that भामह's words, strictly interpreted, mean that उपमा was divided only into three varieties, while दण्डी gives over 30 including these three. If he meant to refer to these three as a few out of many प्रकार he would have said 'प्रकारास्त्य एतेषु तस्या उत्तमा etc.' There is some force in this latter argument. But it has to be noted that in the same breath (with these three) he speaks of मालोपमा and other varieties of Upamā as a mere superfluity. मालोपमा does occur in the काव्या. II. 42.

(o) The काव्यादर्श says 'हेतुश्च सूक्ष्मलेशो च वाचामुत्तमभूषणम्' (II. 235), while भामह says 'हेतुश्च सूक्ष्मो लेशोऽपि नालङ्कारतया मतः' (II. 86). He puts his emphatic denial on the ground that they do not contain वक्रोक्ति. It may be argued that because भामह said that they were not even *alankāras*, दण्डी equally vehemently asserts that they are the best ornaments of speech.

(p) 'स्वभावोक्तिरलङ्कार इति केचित्प्रचक्षते । अथैव तदवस्थत्वं स्वभावोक्तिरिति यथा ॥' भामह II. 93; दण्डी speaks of स्वभावोक्ति as the first of *alankāras* and calls it जाति also 'नानावचनं पदार्थानां रूपं साक्षादिवृण्वती । स्वभावोक्तिश्च जातिश्चेत्याया' (II. 8.). It is true that भामह's definition has a very close verbal resemblance to Dandin's; but स्वभावोक्ति is a very ancient अलङ्कार. बाण speaks of it as जाति. So this is not decisive.

(q) 'एतदेवापरन्येन व्याख्यानानामपि विदुः । नानारत्नादिवृत्तं वत् तद्विलोदात्तमुच्यते ॥' भा. III. 12. दण्डी says 'आशयस्य विमूर्तेर्वा यन्महत्त्वमुत्तमम् । उदात्त...॥ रत्नमितिपु संक्रान्तैः प्रतिबिम्बशतैर्वृतः । ज्ञातो लक्ष्मणः कृष्णशरा-अनेनेन तत्तत् ॥ पूर्वत्राशयमाहात्म्यमशान्नुदयगौरवम् । सुव्यञ्जितमिति प्रोक्तमुदात्तद्वयमप्यदः ॥' काव्या. II. 300, 302-3. It will be noticed that Dandin's example begins with the word रत्न. But as against the theory that भामह refers to दण्डी it must be pointed out that उदात्त is an ancient figure. मट्टि gives two examples corresponding to the two varieties of the figure.

(r) भामह says 'आशीरपि च केषाञ्चिदलङ्कारतया मतः' (III. 54) and gives two examples. दण्डी says 'आशीर्नामाभिलषिते वस्तुन्याशंसने यथा ।



पातु वः परमं ज्योतिरबाहममसगोचरम् ॥ II. 357. Bhāmaha may or may not be referring to Daṇḍī. आशीः is a figure illustrated by मट्टि and भाशीः is one of the 36 लक्ष्यस defined by भरत ( 16-29 ).

( 1 ) 'पुनस्तमिदं प्राहुरन्ये शब्दाधेमेदतः ।...अवाधेपुनस्तं यत्तदेवैकाधेमिष्यते । ...तामुक्तमनसं नूनं करोति अनिरम्भसाम् । सीधेषु वनमुक्तानां प्रणालीमुखपातिनाम् ॥' मा. IV. 12, 15-16. Daṇḍī says 'अविज्ञेयेन पूर्वोक्तं यदि नूयसि कीर्त्यते । अर्थतः शब्दतो वापि तदेकार्थं मतं दधा ॥ उत्कामुन्मनयन्त्येवै बाकां तदलक्ष्यविपः । अम्भोभरास्तवित्वन्तो गम्भीराः स्तनयिस्तवः ॥' III. 135-136. It will be noticed that Bhāmaha's example also is very similar to Daṇḍī's.

( u ) As quoted above नमिसाधु ( रुद्रट I. 2 ) refers to the अलङ्कारशास्त्र composed by 'दण्डिमेषाविरुद्धभामहादिकृतानि'. It is argued that, as मेषाविन् certainly preceded Bhāmaha, नमिसाधु has purposely arranged the authors in chronological order and therefore Daṇḍī preceded even मेषावी. There is some force in the argument. But underlying it there is an assumption that नमिसाधु intends to arrange them chronologically. There is no proof of such an intention. His only purpose is to assert that some authors wrote on अलङ्कार before रुद्रट. We shall have to attribute to him a double assertion (i. e. to use the language of the गीर्वाणिक there would be वादयनेर ).

The upshot of the above discussion is that the reasons usually advanced by the partisans of Bhāmaha's priority fall very far short of what is required and are easily explicable without the hypothesis of Bhāmaha's priority and that the grounds urged for placing Daṇḍī before Bhāmaha, though of some force, are not so strong as to produce conviction in every unbiased mind. It seems probable that Bhāmaha and Daṇḍī follow independent traditions, the former having more affinity with the अलङ्कार school and the latter with भरत's school. Whoever may be earlier, both are very near each other and are to be placed between 500-630 A. C. If however it be said that from the materials collected above one must be held to be borrowing from or criticizing the other and that the third alternative suggested above is not admissible, then I would declare myself in favour of Daṇḍī's priority over Bhāmaha. There is no use in repetition. I hold that the reasons assigned for Daṇḍī's priority are more weighty ( though not decisive ) than those assigned for Bhāmaha's priority.

A few words must be said concerning the heated controversy about Bhāmaha and the न्याय. The two great protagonists here

are Prof. Pathak and Mr. Trivedi. भामह says 'शिष्टप्रयोगमात्रेण न्यासकारमतेन वा । वृत्ता समस्तवर्षादिकं न कथञ्चिदुदाहरेत् ॥ सूत्रस्थापकमात्रेण वृत्तहन्ता यथोदितः । अत्रेन च न कुर्वीत वृत्तिं तद्वत्सको यथा ॥' ( VI 36-37 ). This means that a poet should not employ in his work a compound in which a word ending in the वृच् affix is joined with another word in the genitive ( in dissolving that compound ), following merely the usage of शिष्ट or the opinion of the न्यासकार, as the word वृत्तहन्ता was taught ( spoken of, by the न्यासकार ) by merely relying upon the indication furnished from Pāṇini's *sūtra*, nor should ( a poet ) employ the compound of a word ending in अक् ( with another in the genitive ) as in the example तद्वत्सक. This indicates that भामह's न्यासकार allowed the compound of a वृच् with another word and that in his work वृत्तहन्ता was cited as an example ( also तद्वत्सक ). Prof. Pathak thinks that in the commentary of जिनेन्द्रबुद्धि on the काशिका which is styled न्यास ( and also काशिकाविवरणपत्रिका ) such a procedure is permitted and that therefore भामह is later than the न्यास which is later than the काशिका. Now the Chinese traveller Hsüan-tsang makes some rather confused statements about the grammatical works of Pāṇini's system. If they be followed as is usually done, the Kāś'ikā was composed about 660 A. C. So the न्यास will have to be placed not earlier than about 700 A. C. and भामह will have to be assigned to about 750 A. C. Mr. Trivedi on the other hand contends that the काशिकान्यास passages quoted by Prof. Pathak do not contain the view attributed to the न्यास by भामह, that they do not contain the word वृत्तहन्ता so pointedly referred to by भामह and that therefore भामह is not referring to the काशिकान्यास. When such eminent scholars disagree on a purely grammatical issue, it would be hazardous to take sides. But in my humble opinion Mr. Trivedi seems to be right in his contention. Vide for Prof. Pathak's view I. A. 1912 p. 335 and JBBRAS vol. 23 p. 18 and for Mr. Trivedi's views I. A. 1913 p. 258. It has to be remembered that Bāṇa in his हर्षचरित ( 'प्रसन्नवृत्तवो गृहीतवान्वाः कृतगुरुपद-न्यासा...लोक...इव व्याकरणेति' III. para 5 of my edition ) refers to a वृत्ति and न्यास. The न्यास of बाण cannot be the काशिकान्यास, as बाण flourished in the first half of the 7th century. So it is likely that भामह refers to the न्यास mentioned by बाण.

Attempts are made to fix the age of both भामह and दण्डी by reference to parallel passages from early writers and it is argued that they are later than those poets. Unless the very



words are quoted I am not at all disposed to attach the slightest weight to parallelism of thought. There is no monopoly in the realm of thought as was observed by the चनिकारिका (IV. 11 'संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम्'). It is said that दण्डी's 'इन्दोर्दिन्दीवरडति । लक्ष्म लक्ष्मीं तनोतीति प्रतीतिमुभयं वचः ॥' is taken from the शाकुन्तल I. Similarly 'प्रसामात्रं हि तरलं दृश्यते न तदाश्रयः' (काव्या. II. 129) may be said to be a reminiscence of न प्रभातरले ज्योतिरुदेति वसुधातलात् (शाकुन्तल I). So also काव्या. II. 286 is similar to verses in the कुमार० and रघु०; and the words 'अरजालोकसंहायेमवायं सूर्यरश्मिभिः । इष्टिरोषकरं यूनां जीवनप्रभवं तमः ॥' (काव्या. II. 197) are supposed to have been suggested by वाण's words 'केवलं च निसर्गेत एवाभानुमेधमरजालोकोन्धेयमप्रदीपप्रभापनेयमतिहनं तमो जीवनप्रभवम्' (काव्यम्बरी para 103 of my edition).

Prof. Pathak thinks that Dandin's disquisition on the three kinds of कर्म (निर्वर्त्य, विकार्य and प्राप्य, काव्या. II. 240-241) is borrowed from the वाक्यपदीय (about 650 A. C. according to Prof. Pathak; I. A. for 1912 p. 235 ff). Unless it be shown that the वाक्यपदीय was the first to make this distinction, this argument is worthless.

In the words 'नासिक्यमध्या परितस्थुर्वर्णविभूषिता । अस्ति काचित्पुरी नन्वामष्टवर्णाद्वया नृपाः' (काव्या. III. 114) the com. तरुणवाचस्पति sees a reference to काञ्ची and to the Pallavas. In another place Dandin refers to a king राजवर्म (रातवर्म according to some commentators), who had a vision of the Deity (II. 279). Prof. R. Narasimha-char (I. A. 1912 p. 90) and Prof. Belvalkar (notes on the काव्या०) regard राजवर्मो to be a पल्लव putting the two verses together and identify him with नरसिंहवर्म II or राजसिंहवर्म (690-715 A. C.) and thus place दण्डी at the end of the 7th century. But this is a futile effort. Whether राजवर्मो or रातवर्मो was a पल्लव we do not know. On the contrary the commentary हितानुपालिनी says that he was a king of केरळ. राजवर्मो is a very general name. It may have been borne by a dozen kings of ancient India. Similarly in नासिक्यमध्या (which is a प्रहेलिका) it is purely guess-work. The town may be काञ्ची near Cochin.

Some think that the verses of भागह [I. 42-44 अनुक्तिमध्या दृता जलमुन्मात्रकेड. च (मिमांसेन्दवः) । तथा भ्रमरहारीतचक्रवाकशुकादयः ॥ अवाचो न्यक्तवाचश्च दूरेदशविचारिणः । कथं दूयं प्रपथेरशिति युक्त्वा न युज्यते ॥ यदि चोत्कण्ठया वचदुग्मश्च इव नापते । तथा भवतु भूमेदं सुमेधीभिः प्रयुज्यते ॥] contain a covert attack on or reference to the नेषदूत. Mr. T. Ganapati S'astri, who has his own axe to grind as will be seen



a little later on, vehemently protests against this theory (Intro. to स्वप्न 1916 p. 7) and says that कालिदास in his fine verses (भूमन्वोतिःसलिलमहता) condescends to administer a gentle rebuke to the extreme theorist भामह.

In another part of his work भामह refers to the story of वत्सेय (उदयन) and delivers a spirited attack against some poet or poets who so narrated Udayana's story as to run counter to the dictates of S'âstra and worldly experience. 'मन्तव्योपश्रुताकीर्णं सालङ्कारमनेवकम् । तथाविधं गजच्छत्रा नाशासीत् स स्वभूतम् ॥ यदि बोधेक्षितं तस्य सचिवैः स्वार्थेतिहये । अहो नु मन्दिमा तेषां भक्तिर्वा नास्ति भवेति । शरा दुष्पनुमुत्ता मनुमद्भिररातिभिः । ममोणि परिहृत्यास्य पतिष्वन्वीति कानुमा ॥ इतोनेन मम ज्ञाता मम पुत्रः पिता मम । मातुलो भागिनेयश्च रुपा संरन्ध्रवेतसः ॥ अस्यन्तो विविधान्याजावायुधान्यपराधिनम् । एकाकिनमरण्यान्या न हन्युर्बहवः कसम् ॥ नमोस्तु तेभ्यो विद्वद्भ्यो वेदभिप्रायं कवेरिमम् । शास्त्रलोकावपास्वैवं नयन्ति नयवेदिनः ॥ सचेतसो बनेमस्य चर्मणा निर्मितस्य च । अन्तरं वेद बाणेषु कष्टं किं नु कथं नु तद ॥' (IV. 41-47). Mr. Gopapati S'âstri thinks that this is an attack against the प्रतिज्ञायौमन्दरायण of भामह. His theory is that भामह preceded कालिदास and followed भामह and he relies upon the fact that in the speech of ईसक (I Act p. 13) the words 'अणेन मम मादा इदो अणेन मम सिदा अणेन मम सुदो मम वसस्सति अण्णहा मट्ठिणो वण्णजन्ता etc' are almost the same as the words 'इतोनेन मम ज्ञाता &c' (from भामह). This looks a plausible theory at first sight; but on closer examination it will be found that it is based on a very weak foundation. Several points in the passage from भामह have escaped the learned S'âstri's vigilance.

For want of space, all the points cannot be set out here. But the most important thing to note is that in the प्रतिज्ञा उदयन is accompanied by *twenty* foot-soldiers who are all killed in the ambush except ईसक; while भामह uses the words एकाकिनं. Besides the cries of the attacking party are not identical in both. In the प्रतिज्ञा there is no reference to मातुल and भागिनेय which occur in भामह's work. It appears to me that the words of भामह 'नमोस्तु तेभ्यो &c' amount to this that some poet first narrated the story of उदयन and then *others* (referred to as विद्वद्भ्यः) adapted (नयन्ति) the story for their own purposes (in a *maṭākāya* or drama), wherein they made the king unable to distinguish between a real elephant and a sham one and made him start on an adventure single-handed. Therefore it seems

that the original story is probably that of the बृहत्कथा (referred to as कवेः) and भामह is criticizing some drama or poem based thereon. In the बृहत्कथामञ्जरी (II. 2) where this adventure of उदयन is narrated we are told that उदयन started alone with his वीणा (महेन्द्रकन्धकुशलो विवेशैको महदनम् । verse 34) and the author हेमेन्द्र makes the sage reflection 'प्रायेण व्यसनासक्तिर्बोहाव महतामपि.' This is the real purport of the story to which probably भामह refers in the words (कवेरभिप्रायनिमम्). The कथासरित्सागर gives more details. But there also we have these statements that उदयन's detectives reported to him the discovery of a wonderful elephant (taking it to be real), that he entered the forest without his army (चारमावसदायस्तु...विवेश महाव्रीम् II. 4, 15) and that he approached the elephant alone (एकाकी वादवन्तीनां verse 17). Both the बृहत्कथामञ्जरी and the कथा\* profess to be based upon the बृहत्कथा of गुणाक्ष. Therefore there is no force in saying that भामह refers to प्रतिष्ठा, when besides the बृहत्कथा, there were about a dozen dramas and poems on the उदयन *saga* and when there are important discrepancies.

Mr. Trivedi relies upon the close resemblance between मट्टि 22. 34 (व्याख्यागन्धमिदं काव्यमुत्सवः सुखिबानलम् । इता दुर्मेपसश्चाग्निम् विद्विष्यमतया मवा ॥) with भामह II. 20 (काव्यान्वयि वदीमति...इन्त दुर्मेपसो इताः ॥) for the latter's priority. Though there is resemblance in the words, the purport is different. Besides the two verses standing by themselves would rather suggest that भामह criticizes मट्टि.

There are two points in connection with Bhāmaha's date which so far as I am aware have not yet been relied upon by any scholar. In the खण्डालोक (4th उद्घोत) it is asserted that the same idea, though already expressed by one poet, appears new and charming when put in a suggestive garb by another poet and among several instances (p. 236) occurs the following "तथा विवक्षितान्यपरवाच्यस्वैव शब्दशक्त्युद्भवानुरणनरूपव्यङ्ग्यप्रकारसमाश्रयेण नवत्वम् । यथा 'धरणीधारणावाधुना त्वं शेषः' (हर्षचरित VI. para 15 of my edition) इत्यादौ 'शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्मिराः । वदलङ्घितमर्वादाश्चलन्ती विज्रवे मुक्त्वा ॥' (भामह III. 27) इत्यादिषु सत्त्वपि तस्यैवार्थशक्त्युद्भवानुरणनरूपव्यङ्ग्यप्रकारसमाश्रयेण नवत्वम्". This makes it clear that according to ज्ञानन्दवर्धन (latter half of 9th century) भामह's verse existed before वाण penned his eulogy. Therefore भामह flourished before वाण I. c. before 600 A. C.



भागह says 'प्रत्यक्षं कल्पनापोदं ततोऽर्थादिति केचन । कल्पनां नाम-  
कात्यादियोजनां प्रतिजानते ॥' V. 6. We know from वाचस्पतिमिश्र's  
न्यायकणिका that दिङ्नाम and धर्मेकीर्ति defined प्रत्यक्ष in these terms  
"न खलु 'प्रत्यक्षं कल्पनापोदमन्वनिर्दिष्टलक्षणम्' इति प्रणयतो दिङ्नामस्यैव कल्पनापोद-  
त्वमात्रं प्रत्यक्षलक्षणम्, अपि तु तदेव भ्रान्तत्वसहितं प्रत्यक्षे लक्षणमिति मन्यते स  
कीर्तिः । यथाह 'प्रत्यक्षं कल्पनापोदमभ्रान्त'मिति ॥" (JRAS for 1905 p. 361-  
362). In the न्यायविन्दु this definition of प्रत्यक्ष is found. भागह  
therefore quotes the definition of प्रत्यक्ष given by दिङ्नाम or धर्मेकीर्ति.  
The treatment of प्रत्यक्ष and अनुमान in भागह's work (V परिच्छेद)  
shows great resemblance with and presupposes an acquaint-  
ance with the न्यायविन्दु. Compare भागह V. 5 'सत्त्वादयः प्रमाणान्यां  
प्रत्यक्षमनुमा च ते । असाधारणसामान्यविषयत्वं तयोः क्लृप्तं ॥' with न्यायविन्दु  
'दिविषं सम्यग्ज्ञानं प्रत्यक्षमनुमानं च ।...तस्य विषयः स्वलक्षणं...अन्यत्सामान्यलक्षणं  
सोनुमानस्य विषयः' Compare also भागह V. 11 'विरूपाक्षिज्ञतो ज्ञानमनुमानं  
च केचन' with न्यायविन्दु 'अनुमानं द्विधा स्वार्थं परार्थं च, तत्र स्वार्थं विरूपाक्षिज्ञा-  
नदनुमेये ज्ञानं तदनुमानम्'. Therefore भागह seems to have lived  
after दिङ्नाम and probably after धर्मेकीर्ति. दिङ्नाम flourished ac-  
cording to Dr. Satishchandra Vidyābhūṣaṇa about 500 A. C.  
(Bhandarkar Com. vol. p. 163) and Dr. Takakusu tells us that  
It-sing (671-695 A. C.) refers to दिङ्नाम as having flourished 'in  
late years' (JRAS 1905 p. 33 at p. 40). Therefore भागह  
flourished after about 500 A. C. and if he is later than धर्मेकीर्ति,  
then after 600.

The date of Daṇḍin also can be arrived at in another  
manner. शाङ्गः (No. 180) and other anthologies quote a verse  
of a poetess विज्जका 'नीलोत्पलदलद्वयामां विज्जकां मामज्ञानता । इयैव दण्डिना  
प्रोक्तं सर्वशुक्ल सरस्वती ॥'. She quotes the last *pāda* of the first  
verse of the काम्यादर्श. पद्मदेव is quoted in the शाङ्गः (No. 163) as  
enumerating विज्जा among poetesses. Numerous verses are  
ascribed to this विज्जका in the anthologies, two of which इष्टि हे  
प्रतिवेशिनि (No. 500 कवीन्द्रः) and पन्यासि या कथयसि (298 कवीन्द्रः)  
are very frequently quoted in *alankāra* works. Both of them  
are quoted in मम्मट's शब्दज्वापारविचार and the second in the  
काम्यप्रकाश. The verse इष्टि हे प्रतिवेशिनि occurs in the दशरूपामहोक्त  
(II. 21) and in मुकुलभट्ट's अभिधावृत्तिमातृका (p. 12). मुकुल as will  
be shown later on wrote about 925 A. C. So विज्जका could  
not have flourished later than 850 A. C. and Daṇḍin is  
earlier still. राजनेसर, as quoted in the सुक्तिमुत्तावलि of ब्रह्म,  
speaks of a Canarese poetess 'सरस्वतीव कामांडी विज्जवाद्या जयलसी । या  
विदमनिरां वासः कालिदासादनन्तरम् ॥' (*vide* शाङ्गः 184). The words  
शिववाद्या सरस्वतीव mean 'she was like सरस्वती named विज्जवा'.



words may also mean that in her compositions she used the word विश्व as a catch-word. The first meaning is supported by verses like the following 'वासगिरां निर्वाहं तारं विश्वं भारतं वन्दे । भूषणस्यैव संज्ञां यदङ्गिरां भारती वहति ॥'. विश्वका also seems to be a southern poetess and probably identical with काण्डी विजयाङ्गा. If the latter is the same as the famous विजयनट्टारिका, queen of चन्द्रादित्य, the eldest son of Pulikesin II, she lived about 660 A. C. Vide the Nerur plates and Kochran plates of this queen in I. A. vol. VII p. 163 and I. A. Vol. VIII. p. 45. This identification would place Dandin before about 600 A. C.

The 6th century has been accepted by many scholars as the date of Dandin. Vide Max Muller (India; what can it teach us, 1st edition p. 332), Weber (H. S. L. p. 232 n), Prof. Macdonell (H. S. L. p. 434) and Col. Jacob (JRAS 1897 p. 284).

Among the commentaries on the काव्यादर्श are (1) the व्याख्या of सूर्यवाचस्पति (edited by Prof. Rangacharya), (2) the comment by an anonymous author (edited by Prof. Rangacharya) on the first two परिच्छेद only; (3) a टीका called मार्तण्ड by महामहोपाध्याय इरिनाथ, son of विश्वर and younger brother of केशव (Peterson, 6th report p. 30, ms. copied in संवत् 1746); (4) काव्यतत्त्वविवेककौमुदी, by कृष्णकिङ्कर तर्कवागीश of गोपालपुर in Bengal (I. O. cat. p. 221); (5) the छत्तानुपालिनी of बादियहल; 6 वैमन्थविद्यापिनी by महिनाथ son of जगन्नाथ and a few more mentioned by Aufrecht.

10 The अलङ्कारसारसङ्ग्रह of उद्भट. This work was transliterated by Col. Jacob in JRAS 1897 pp. 829-847. It has been now issued by the Nirnayasāgara Press (1915) with the commentary (called लघुवृत्ति) of प्रदीपहरेन्दुराज. The work of उद्भट is divided into six chapters (called *vargas*) and contains about 79 *kārikās* defining 41 *alankāras* and about a hundred illustrations. The illustrations are taken, as we are told by the commentator प्रदीपहरेन्दुराज, from the author's own work styled कुमारसम्भव 'अनेन ग्रन्थकृता स्वोपरचित्तकुमारसम्भवैकदेशोन्नाहरणत्वेनोपन्यस्तः । तत्र पूर्वं दीपकस्रोदाहरणानि । तदनुसन्धानाविच्छेदायात्र उद्देशकमापरिलक्षः' (p. 15). The *alankāras* defined and illustrated are the following (in order); I (वर्ग), पुनरुक्तवदाभास, छेकानुप्रास, अनुप्रास (of 3 kinds पर्यावृत्ति, उपनागरिका, ग्रान्था or कोमला), छटाानुप्रास, रूपक, उपमा, दीपक (आदि, मध्य, अन्त), प्रतिबलूपमा; II आक्षेप, अनामन्तरन्यास, व्यतिरेक, विभावना, समासोक्ति, अतिशयोक्ति; III यवासंस्व उत्प्रेक्षा, समासोक्ति; IV प्रेयः, रसवाङ्, कर्तृत्व, पर्यायोक्त, समाहित, उदात्त (of two

kinds), किष्ट; V अपहृति, विशेषोक्ति, विरोध, मुख्ययोगिता, अपस्तुतप्रशंसा, व्यावस्तुति, विदर्शना, उपमेयोपमा, सहोक्ति, सङ्कर (of four kinds), परिहृति, अनन्वय, ससन्देह, संसृष्टि, नाविक, काव्यलिङ्ग, दृष्टान्त. It will be noted that the *alankāras* are enumerated almost in the same order as that of भागव. उद्भट omits a few अलङ्कार which भागव defined such as वचक, उपमारूपक, उत्प्रेक्षावच, while he adds a few अलङ्कार to those that were either defined or alluded to by भागव, viz. पुनरुक्तवदाभास, सङ्कर, काव्यलिङ्ग and दृष्टान्त. It is noteworthy that उद्भट employs the term विदर्शना for निदर्शना (unless it is due to copyist's mistake) and illustrates only one of the two varieties of that figure and his commentator had to cite an illustration of the second variety from भागव "यत्र तु पदार्थसमन्वय उपमानोपमेयभावकल्पना स्थापनानुपपादयति तस्य विदर्शनामेदस्योदाहरणमुद्भटपुस्तके न दृश्यते तस्य तु नामहोदितमिदमुदाहरणम् (भागव III. 33) 'अथ मन्दभुतिर्मास्वानलं प्रति नियासति । उदयः पतनायेति श्रीमतो बोधवचनम् ॥' इति" (p. 62).

On comparing उद्भट's definitions with भागव's it will be seen that the definitions of वाक्षेप, विनायना, जतिशयोक्ति, पद्यासंख्य, पद्याभोक्त, अपहृति, विरोध, अपस्तुतप्रशंसा, सहोक्ति, ससन्देह, अनन्वय are word for word the same in both and the definitions of several other figures such as अनुप्रास, उत्प्रेक्षा, रसवत्, नाविक contain closely similar phraseology. This is probably due to the fact that उद्भट wrote a commentary called भागवविवरण on the काव्यालङ्कार of भागव. प्रवीहारेन्दुराज says (p. 13) "एकदेशशब्दोक्तत्वं हि एकदा सम्पदा रसः प्रमोदयिषुषो वाच्यार्थस्तद्वृत्तिरूपकस्याभिमतम् । विशेषोक्तिरूपेण च भागवविवरणे भट्टोद्भटेन एकदेशशब्द एवं व्याख्यातो यथैहास्माभिर्निरूपितः । तत्र विशेषोक्तिरूपेण 'एकदेशस्य विगमे वा गुणान्तरसंस्तुतिः । विशेषप्रधाना वासौ विशेषोक्तिर्मीता यथा ॥ (भागव III. 22)." The work भागवविवरण seems to have been an elaborate one and it appears that the अलङ्कारसारसंग्रह was only a summary of that work, as its very name indicates. Later writers very frequently refer to the भागवविवरण of उद्भट; e. g. the लोचन (च. p. 10) says "भागवोक्तं 'शब्दरञ्जनोपिधानार्थं' (भागव I. 9.) इत्यभिधानस्य शब्दाद्भेदं व्याख्यातुं भट्टोद्भटो वभाषे शब्दानामभिधानमभिधानापातो मुख्यो गुणवृत्तेश्च इति"; लोचन p. 40 "यत्तु विवरणकृद्वीपकस्य सर्ववैयर्थ्यान्वयोस्तीति बहुनोदाहरणप्रपञ्चेन विचारितवत्तदनुपयोगि मितरां सप्रतिलेपे च"; on the verse 'आहूतोपि सहाक्षरेषीत्युक्त्वा विमुक्तनिश्चेपि । गन्तुमना अपि पथिकः सहोचं नैव शिथिलयति' (quoted in च. p. 38 as an example of अनुक्तनिमित्ता विशेषोक्ति) the लोचन remarks "इति कृता स्ववार्तिरव निमित्तमिति भट्टोद्भटः." So also on p. 159 the word अन्यत्र occurring in the वचनालोक is explained by लोचन as 'भागवविवरणे.' प्रवीहारेन्दुराज (p. 49) seems to be quoting from the



भामहविवरण when he says "एषा च शृङ्गारादीनां नवानां रसानां स्वशब्दादिभिः पञ्चभिरवगतिर्भवति । यदुक्तं भट्टोज्झटेन 'पञ्चरूपा रसाः' इति । तत्र स्वशब्दाः शृङ्गारादेर्वाचकाः शृङ्गारादयः शब्दाः ।" (this last sentence is प्रतीहारेन्दुराज's comment on the words 'स्वशब्दस्यापिसञ्चारिविभावाभिनयारूपम् of the अलङ्कारसारसंग्रह); हेमचन्द्र (in विवेक p. 110) says "एतेन 'रसवद्विस्तरपञ्चशृङ्गारादिरसोदयम् । स्वशब्द...रूपदम् ।" इत्येतद्व्याख्यासान्वसरे यद्भट्टोज्झटेन 'पञ्चरूपा रसाः' इत्युपक्रम्य 'स्वशब्दाः शृङ्गारादेर्वाचकाः शृङ्गारादयः शब्दाः' इत्युक्तं तत्प्रतिश्रितम्". It appears from this that हेमचन्द्र simply quotes the words of प्रतीहारेन्दुराज, had not the भामहविवरण before him and confounds the verse रसवद्विस्तर...रूपद, which is really उद्भट's own definition, with भामह's definition of रसवत्, which is simply 'रसवद्विस्तरपञ्चशृङ्गारादिरसं यथा' III. 6); the काव्यप्रकाशसङ्केत of माणिक्यचन्द्र (p. 269 Mysore ed.) falls into the same confusion and says 'एतेन शृङ्गाराद्याः शब्दाः शृङ्गारादेर्वाचका इत्युद्भटोक्तं निरस्तम्,' so also सोमेश्वर (folio 75 a) says 'रसवद्विस्तरमिसस्य व्याख्यायां पञ्चरूपा रसा इत्युपक्रम्य तत्र स्वशब्दाः शृङ्गारादेर्वाचका इति भट्टोज्झटोक्तं निरस्तम्'; हेमचन्द्र (विवेक p. 17) "एतावता शैवीयानिदृशा गुणाः केयूरादितुल्या अलङ्कारा इति विवेकमुक्त्वा संयोगसमवायान्वा शैवीदीनामस्ति भेदः, इह तुभवेपौ समवायेन सितिरित्यभिधाय 'तस्माद्भट्टोरिकाप्रवाहेण गुणालङ्कारभेदः' इति भामहविवरणे यद्भट्टोज्झटोऽभ्युपगच्छति तन्निरस्तम्," माणिक्यचन्द्र (सङ्केत p. 289 Mysore) says the same 'शब्दायांलङ्काराणां गुणवत्समवायेन सितिरिति भामहकृत् भट्टोज्झटेन भणनमस्त' and so does सोमेश्वर (folio 88 a); समुद्रवन्द्य (on the सर्वस्व p. 89) says 'उद्भटेन च काव्यालङ्कारविवृती सत्कवित्वविरहिताया विदग्धताया अस्वयंस्वाशोभनस्य च प्रतिपादनाय निदर्शनद्वयमिति कदता का श्रीरिलस्य श्रीरसिरेल्ययोर्मिहितः'.

उद्भट exercised a profound influence over the Alankāra-sāstra. He eclipsed भामह and it is probably owing to his great fame that भामह's work remained in the back-ground and was rarely to be had up till a few years ago. He is always quoted with respect by his successors, even when they differ from him. He is the foremost representative of the Alankāra school and his name is associated with several doctrines in the Alankāra-sāstra. In several important points he differs from भामह. For example प्रतीहारेन्दुराज says (p. 1) 'भामहो हि ग्राम्योपनागरिकावृत्तिभेदेन द्विप्रकारमेवानुप्रासं व्याख्यातवान् । तथा रूपकस्य वे चत्वारो भेदा वक्ष्यन्ते तन्माध्याश्रयमेव भेदद्वितयं प्रादर्शयत्'; "भामहो हि 'तत्सङ्कोकपुष्पमाहेतुनिर्देशात्रिविधं यथा' (भामह 3.17) इति स्थित्य त्रैविध्य-माह" (प्रतीहारेन्दु. p. 47, while उद्भट divides रूप into two varieties); the लोचन says 'भामहेन हि मुक्त्येवमुपतिपुत्रविषयप्रतिविर्गोनं प्रयो-क्तव्य इत्युक्तं...उद्भटमते हि भावालङ्कार एव द्वेय इत्युक्तः' (p. 71-72); भामह does not speak of परुषा, ग्राम्या and उपनागरिका इति



while उद्भट does (*vide* लोचन p. 6). For respect shown to उद्भट, *vide* च. p. 108 (तत्रमवद्विहृद्वादिभिः); अलङ्कारसर्वस्व p. 3 (रह तावद्भामहोद्भटप्रभृतयश्चिरन्तनालङ्कारकाराः); व्यक्तिविवेकटीका (p. 3) 'इह हि चिरन्तनैरलङ्कारतत्त्वमजापतिभिर्महोद्भटप्रभृतिभिः शब्दार्थधर्मा एवालङ्काराः प्रतिपादिता नामिषाधर्माः'. It is not necessary to refer to the numerous passages where उद्भट is quoted or referred to by later writers.

Some of the doctrines that are peculiar to उद्भट are: (I) 'अर्थमेवेन तावच्छब्दा भिद्यन्ते इति महोद्भटस्य सिद्धान्तः' प्रतीहारः (p. 55); II श्लेष is of two kinds, शब्दश्लेष and अर्थश्लेष and both are अर्थोद्धारक. This view is severely criticized by मम्मट (9th उद्धारः) 'शब्दश्लेष इति चोच्यते अर्थालङ्कारमध्ये च लक्ष्यते इति कोमं नवः' (p. 527 Vā.); III श्लेष is stronger than other figures and that wherever other figures are combined with it, श्लेष is the principal figure and the apprehension of other figures is slight and dispelled by श्लेष, 'अलङ्कारान्तरगतो प्रतिमो जनघातपदैः' as उद्भट says. The च. (p 96) refers to this view. मम्मट criticizes this view also. IV The काव्यमीमांसा (of राजः) says 'तस्य (काव्यस्य) च त्रिषां भिन्नाध्यापार इति औद्भटः'. V अर्थ is of two kinds 'किन्तु द्विरूप एवासी विचारितसुखोऽविचारितरमणीयः। तयोः पूर्वमाश्रितानि शास्त्राणि तदुत्तरं काव्यानीतीन्द्रयाः' (काव्यमीमांसा p. 44); a somewhat similar view is attributed to उद्भट in the व्यक्तिविवेकटीका (p. 4) 'शास्त्रेतिहासवैलक्षण्यं तु काव्यस्य शब्दार्थवैशिष्ट्यादेव नामिषाधैशिष्ट्यादिति महोद्भटादीनां सिद्धान्तः'. VI 'सङ्घटनाया धर्मो गुणा इति महोद्भटादयः' लोचन p. 134. VII The later divisions of Upamā based upon grammatical considerations as in the काव्यप्रकाश seem to have been elaborated by उद्भट.

Col. Jacob (JRAS, 1897 p. 847) thought that the verse 'रसाधिशिष्टं काव्यं जीवद्वपतया यतः। कथ्यते तद्रसादीनां काव्यात्मत्वं व्यनक्षितम्॥' was Udbhata's and that therefore Udbhata subscribed to the view that rasa was the soul of poetry. But several circumstances militate against this view. The verse in question is introduced by प्रतीहारेन्दुराज with the words तदाहुः (p. 77) and therefore it is merely a quotation from some other writer that preceded प्रतीहारेन्दुराज. Besides that verse would break the usual order followed by Udbhata. That verse occurs in the comment on काव्यलिङ्ग. After defining काव्यलिङ्ग we naturally expect an illustration of it, which is the verse 'छायेयं तव शेषाङ्गकान्तोः किञ्चिदनुज्वला। विभूषावटनादेशान्दशैवन्ती दुनोति माम्॥', while if Col. Jacob be followed, the verse रसाधिशिष्टं काव्यं would be abruptly thrust between the definition of काव्यलिङ्ग

and its example. Moreover the view that उद्भट approved of *rasa* as the soul of poetry would be opposed to his own definition of रसवद् and the opinion of the अलङ्कारसर्वस्व (p. 5) 'उद्भटादिभिस्तु गुणालङ्काराणां प्रायशः साम्यमेव सूचितम् ।...तदेवमलङ्कारा एव काव्ये प्रधानमिति प्राञ्चानां मतम्'. The printed edition (on p. 42) puts the verse तद्विगुणं विगुणं वा in bold type, as if it were a caricature of उद्भट; but it is really a verse of रुद्रट's (VII. 35).

The कुमारसम्भव of उद्भट from which the examples of Alankāras are cited seems to have been a poem resembling the famous *mahākāvya* of कालिदास. There is a close correspondence between the two works not only in phrases and ideas, but even in incidents. For example compare 'प्रच्छन्ना शस्त्रते वृत्तिः खीणां नावपरीक्षणे । प्रतस्थे पूर्वदिरतस्तनुं स्वीकृत्य बाटवीम् ॥' उद्भट II. 10 with कुमार V. 30 'विनेश कश्चिज्जटिलस्तपोधने etc.; 'अपश्यच्चालिकृष्टानि तप्यमानां तर्पास्तुनाम् । असम्भाष्यपतीच्छानां कन्यानां का परा गतिः ॥' उद्भट II. 12 with कुमार V. 2 'इषेष्ट...पतिश्च तादृशः'; 'शीर्णपणौ मुवाताशकट्रेषु तपसि स्थिताम्' उद्भट II. 17 with कुमार. V. 28 'स्वयं विशीर्णेद्रुमपर्णेवृत्तित' etc.'

The date of Udbhaṭa does not present much difficulty. He was the समापति of king Jayapīḍa of Kashmir (779-813 A. C.), as the राजतरङ्गिणी says 'विश्वान्वीनारल्लेण प्रत्यहं कृतनेतनः । मद्योभुदुद्भटः सप्त मृगिभर्तुः समापतिः ॥' (IV. 495). Therefore he flourished about 800 A. C. This date is further corroborated by the fact that the चन्द्रालोक (latter half of ninth century) frequently refers to him.

The commentary of प्रतीहारेन्दुराज is among the oldest commentaries on Alankāra works. He tells us that he was the pupil of Mukula (विद्वद्भ्यान्मुकुलकादधिगम्य विविच्यते । प्रतीहारेन्दुराजेन काव्यालङ्कारसंग्रहः ॥ Intro. 3rd verse). The last verse of the commentary bestows high praise upon मुकुल, who is said to have been deeply versed in मीमांसा, व्याकरण, तर्क and साहित्य. प्रतीहारेन्दुराज in that verse speaks of himself only as श्रीन्दुराज and as a कौटुल (an inhabitant of Konkan). The commentary of प्रतीहारेन्दुराज is concise, lucid and learned. He names अमरक, उद्भट, कात्यायन, चूर्णिकार (पतञ्जलि), दण्डी, भामह, भामहविवरण, वामन and quotes frequently from the नाट्यशास्त्र, रुद्रट's काव्यालङ्कार and from the चन्द्रालोक. As मुकुल flourished about 925 A. C. his pupil प्रतीहारेन्दुराज must have flourished about 950 A. C. or a little later. Whether he is identical with the इन्दुराज whose disciple was the great जमिनवयुध will be discussed later on. It appears



from the विमर्शिनी of जयरथ that राजानकटिलक wrote a work called उद्भटविवेक or-विचार and that the अलङ्कारसर्वस्व generally followed the views of विलक (विमर्शिनी pp. 115, 124, 205).

11 The काव्यालङ्कारसूत्र of वामन. This work has been edited several times, the best edition being that of the Vanivilas Press (1900). The work is divided into three parts, the *sūtras*, the author's own *vṛtti* thereon and the examples. वामन himself says 'प्रणम्य परमं ज्योतिर्वामनेन कविप्रिया । काव्यालङ्कारसूत्राणां स्वेषां वृत्तिर्विधीयते॥'. This is further corroborated by the fact that so early a writer as प्रतीहारैन्दुराज ascribes not only the *sūtras* (e. g. वामन III. 1. 1-2 on p. 17 and IV 3. 8 on p. 81) but also passage from the वृत्ति to वामन (e. g. the two verses बुक्तेरिव रूपमज्ञ काव्यं and यदि भवति which are cited by वामन under III. 2. 2 are ascribed to वामन on p. 76 and the words 'लक्षणायां हि हगित्वप्रतिपत्तिश्चमत्वं रससमाचक्षते' which occur in the वृत्ति on IV. 3. 8 are ascribed to वामन on p. 84 by प्रतीहारैन्दुराज). Similarly the लोचन (p. 37) cites वामन's definition of आक्षेप and quotes the two instances given in the वृत्ति. Most of the examples cited in the वृत्ति are taken from standard works as वामन himself says 'प्रमितिर्दुर्लभः स्वीयैः परकीयैश्च पुष्कलैः । शब्दवैचित्र्यगर्भैश्चमुपमेव प्रयोजिता ॥' (on IV. 3. 33). As वामन is comparatively a very early writer, his work, which is full of quotations, is of capital importance for settling the chronology of many Sanskrit writers.

Vāmana writes in the *sūtra* style and also borrows the terminology of *sūtra* writers in dividing his work into five अधिकरण. Each अधिकरण is divided into two or three अध्याय. There are in all 12 अध्याय (the 1st and 4th अधिकरण having three अ० and the rest two each) and 319 *sūtras*. It will be noticed that he reverses the relation of अध्याय and अधिकरण. Ancient सूत्रकार divide their works into अध्याय, each comprising several अधिकरण. The first अधि० (called शरीरा०) speaks of the प्रयोजन of काव्य, those who are properly qualified to receive instruction in Poetics, declares that रीति is the soul of poetry, speaks of three रीति वैदर्भी, गौडी and पाञ्चाली, dilates upon the subsidiary aids to poetry and the divisions of poetry. The 2nd अधि० (called दोषदर्शन) speaks of the दोष of पद, वाक्य and वाक्याद्यैः; the third अधि० (called गुणविवेचन) distinguishes between गुण and अलङ्कार and defines and illustrates the ten *gūṇas* (such as शब्दः) of words and of sense; the 4th अधि० (called आलङ्कारिक)



treats of यमक and अनुप्रास, of उपमा and the six *doshas* of उपमा, and of other अलङ्कार based more or less upon उपमा; the fifth अधि० (called प्रायोगिक) speaks of certain conventions observed by poets, such as not employing the same word twice, observance of rules of सन्धि, non-employment of words like सन्तु at the beginning of a वाद and points out how grammatical purity may be secured, examines and tries to explain away some apparent irregularities in the works of poets of old. The last अध्याय (on शब्दशुद्धि) closely resembles the 6th परिच्छेद of वामन's work. The अलङ्कार defined and illustrated (besides अनुप्रास, यमक and उपमा) are (in order) प्रतिवस्तूपमा समासोक्ति, अप्रस्तुत०, अपह्नुति, रूपक, शेष, वक्तोक्ति, उपेक्षा, अतिशयोक्ति, सन्देह, विरोध, विभावना अनन्वय, उपमेयोपमा, परिहृति, क्रम, दीपक, निदर्शन, वर्णान्तर०, व्यतिरेक, विशेषोक्ति, व्यानस्तुति, व्याजोक्ति, मुत्त्वयोगिता, आशेष, सद्योक्ति, समाहित, संसृष्टि, उपमारूपक, उपेक्षावयव (i. e. 33 in all). It will be noticed that वामन does not define such figures as पर्वयोक्ति, श्रेयः, रसवत्, ऊर्वस्ति, उदात्त, भाविक, सूक्ष्म.

Among the authors and works that are expressly named are कविराज (as a great poet, IV. 1. 10), कामन्दकीनीति (IV. I. १.), कामशास्त्र, छन्दोविविधिति, नाममाला (a lexicon, I. 3. 5), विशाखिल (a writer on कलाशास्त्र, I. 3. 7), सूत्रक (for works exhibiting श्रेयगुण, III. 2. 4), हरिप्रबोध (for यमक, IV. 1. 2). On III. 2. 2. वामन says 'सामिप्रायस्त्वं वधा-सोमे संप्रति चन्द्रगुप्तनयश्चन्द्रप्रकाशो युवा जातो भूपतिराक्षयः कृतधिया दिष्ट्वा कृताभिश्रमः ॥ आश्रयः कृतधियामिलस्य वसुबन्धुसन्निवोपशेषपरत्वात् सामिप्रायस्त्वं'. Round this a great controversy has raged as to what king is referred to as चन्द्रगुप्त and whether the proper reading is वसुबन्धुसन्निवो० or whether it is च सुबन्धुसन्निवो०. Vide I. A. vol 40 (1911) p. 170 ff (Prof. Pathak), p. 264 (Dr. Hoernle) and I. A. vol. 41 (1912) p. 1 (Prof D. R. Bhandarkar) in favour of वसुबन्धु and I. A. 1911 p. 312 (Prof. Narasimhaachar) and I. A. 1912 p. 15 (M. M. Haraprasāda S'āstri) in favour of सुबन्धु. Among the works quoted from, though not actually named, are the अमरशतक, उत्तरराम० (इयं मेहे लक्ष्मीः), कादम्बरी, किराताजुनीय, कुमारसम्भव, मालतीमाधव, मुञ्चकटिक (यत् हि नाम पुनर्वस्यासिद्धान्तं राख्यम् on IV. 3. 23), मेघदूत, रघुवंश, विक्रमोर्वशीय, वीरीसंहार, शकुन्तल, शिशुपालवध, हर्षचरित. The verse यामां वलिः (on V. 1. 3) occurs in the मुञ्चकटिक (I. 9) as well as in the चारुदत्त (I. 2) ascribed to मात. The words 'यो मर्त्येण्ड्रस्य कृते न युज्येव' (cited as an ungrammatical प्रयोग on V. 2, 13) occur in कौटिल्य's अर्थशास्त्र and in the प्रतिज्ञायौगन्धरायण (IV. 3). The verse

'अरच्छाद्वाङ्मयीरेण वाताविदेन नामिति । काव्यपुष्पकवेनेदं साधुपातं मुने कृतम् ॥' cited as an example of स्वावोक्ति (V. 3. 25) occurs with slight variations in the स्वप्नवासवदत्ता (IV. 8) ascribed to भास. The words मातङ्गं मानमङ्गुरं on V. 2. 38 seem to be taken from वामह 'मदो वनवति प्रीति सानङ्गं मानमङ्गुरम्' II. 27. He refers to the views of other writers on अलङ्कार. 'उत्प्रेक्षैवातिशयोक्तिरिति केचित्' (IV. 3. 10); 'अर्थान्तरन्यासस्य हेतुरुपत्ताद्वैतोक्त्यान्वयव्यतिरेकात्मकत्वात् सतः पृथग् व्यतिरेक इति केचित्' IV. 3. 21; 'उपमानाधिक्यासद्वयोह इत्येके' IV. 2. 18; 'अनयोदोषयोर्विषयवास्यस्य दोषस्यान्तर्भावोऽप्युपादानम् । अत एवासाकं मते षड् दोषा इति' on IV. 2. 11. (this seems to refer to मेधाविन् or to वामह II. 39). He often says ओकाशान्न भवन्ति (which are probably quotations); vide III. 1. 25 and III. 2. 14.

Vāmana is the protagonist of the *rīti* school. It was he who boldly asserted that *rīti* was the soul of poetry (सितिरात्मा काव्यस्य । विशिष्टा पदरचना रीतिः । विशेषो गुणात्मा । I. 2. 6-8). Some of the other doctrines peculiarly associated with his name are—I the distinction between गुण्य and अलङ्कारः (काव्यशोभायाः कर्तारो धर्मो गुणाः । तदतिशयहेतवस्त्वलङ्काराः । III. 2. 1-3). This view is strongly criticized by the काव्यप्रकाश (VIII p. 471 Vā); II three styles वैदर्भी, गौडी and पाञ्चाली; III the inclusion of वक्रोक्ति as an अर्थालङ्कार and its definition as 'सादृश्यालङ्कारः' (IV. 3. 8 'उन्मिमील कमल सर्-सोनां कैरवं च निमिमील मुहूर्तोऽ । अत्र नेत्रधर्मोऽुन्मीलननिमीलने सादृश्यमदिकास-सङ्गोचो लक्ष्यतः'); IV the peculiar definition of विशेषोक्ति as 'एकगुण-हानिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः' (IV. 3. 123), which according to जगन्नाथ and others is रूपक (द्वयारोप); V the two meanings given to the figure आशेष (उपमानस्य आशेषः प्रतिषेधः तुल्यकार्त्तव्यस्य नैरपेक्षयिवद्वाधामाशेषः, उपमानस्याशेषता प्रतिषेधतिरेकवि स्यूयः), which respectively correspond to the प्रतीप and समासोक्ति of मम्मट and others.

The commentator सहदेव on the काव्यालङ्कारसूत्र tells us that वामन's work went out of vogue and अष्टमुकुल restored its tradition after obtaining a copy of it. 'वेदिता सर्वशास्त्राणां भट्टोभूमुकुलामिषः । लब्ध्वा कुतश्चिदादरी अष्टास्रापं समुद्धृतम् ॥ काव्यालङ्कारशाकं यत्तेनैतद्रामनोदितम् । अमुया सञ्च कर्तव्या विशेषालोकिमिः कचिद् ॥' (notes p. 5 to the काव्यमीमांसा of राजशेखर). राजशेखर (काव्यमी. p. 14) quotes the view 'ते च द्विधाऽप्ये-चकिनः सत्पुणान्ववहारिणश्च' इति मङ्गलः । 'कवयोपि भवन्ति' इति वामनीयाः (compare काव्यालङ्कारसूत्र 'अरोचकिनः सत्पुणान्ववहारिणश्च कवयः' I. 2. 1.). So according to राजः, वामन followed the phraseology of मङ्गल's work.

The date of Vāmana can be settled within very narrow limits. Vide my article in JBBRAS vol. 23 (1900 p. 91 ff.)



राजशेखर in his काव्यमीमांसा quotes (pp. 14 and 20) the वामनीय school. राजशेखर flourished in the first quarter of the tenth century. प्रतीहारैन्दुराज, as shown above, quotes वामन frequently and so does the लोचन (pp. 8, 10, 180). Therefore वामन flourished before 900 A. C. On the verse (अनुरागपत्नी सन्ध्या दिवसस्तथुरासरः । अद्यो देवगतिः कीदृक्कथाभि न समागमः ॥) cited in the ध्व० (p. 37) the लोचन remarks 'वामनाभिप्रायेणावमाक्षेपः, भामहाभिप्रायेण तु समासोक्तिरित्यमुमाश्रयं ब्रूये गृहीत्वा समासोक्त्वाक्षेपयोर्विदमेकमेवोदाहरणं व्यतरद् ग्रन्थकृतम्.' So according to the लोचन, वामन preceded the ध्व० (which was composed in the latter half of the 9th century) and must have flourished before 850 A. C. The ध्वनिकारिका (III. 52 अस्तुत्स्वरितं काव्यतत्त्वमेतत्तथोदितम् । अशक्तुवद्विभ्यां कर्तुं रीतयः संप्रवर्तिताः) probably refers to वामन. वामन quotes the verse एवं गेहे लक्ष्मीः (चत्तराम० I) under रूपक (IV. 3. 6) and the word 'पद्मालीपिङ्गलिस्रः' (on V. 2. 18) from the मालवीमाधव. स्वभूते flourished at some time between 700 and 740 A. C. (vide Dr. Bhandarkar's preface to the मालवीमाधव pp. XIII-XVII ed. of 1905 and Smith in JRAS 1908 p. 793). Therefore वामन is later than 750 A. C. The राजतरङ्गिणी says that a वामन was a minister of जयापीठ 'मनोरथः शङ्खदत्तश्चक्रः सन्धिमांस्तथा । वचुः कवयस्तस्य वामनाद्याश्च सन्निधः ॥' (IV. 497). Bulher (Kashmir report p. 65) is inclined to give credence to the tradition of the Kashmirian *pandits* that the minister Vāmana whom जयापीठ employed was the author of the काव्यालङ्कारवृत्त. If this were accepted it must lead to the result that Vāmana flourished about 800 A. C. and was a contemporary and probably a rival of वज्रट. It is remarkable that neither of them refers to the other. There is another way of arriving at the date of वामन. He quotes some verses from माध, viz. उभौ यदि (शिषु. III. 8 on IV. 3. 10), सितं सितिस्रा (शिषु. I. 25 on V. 2. 8) and refers to खट्वा खटु वानिकम् (शिषु. II. 70) in the *sūtra* 'न पादादौ खट्वादयः' (V. 1. 5). माध refers to न्यास, वृत्ति and महामाध in 'अनुस्यूतपद-न्यासा सद्गतिः सन्निवन्ना' (शिषु. II. 113). From the way in which the works are arranged it seems that the न्यास here referred to was a commentary on the वृत्ति. According to the somewhat vague and confused statements of It-sing (India; 'what can it teach us' pp. 343-350) the काशिका was composed about 660 A. C. Therefore the न्यास cannot be placed earlier than about 700 A. C. and माध must be placed about 750 A. C. Whatever the date of माध may be वामन the author of the काव्या० सू० cannot be identified with the वामन who had a hand in the काशिका, if the latter



was composed about 660 A. C. It is worthy of note that वामन holds the same views as the काशिका on certain grammatical points. For example, on the सूत्र 'ब्रह्मादिषु हन्तेनिबन्धमादिरिहात्मिदिः' (काव्या० सू० V. 2. 35) वामन says 'ब्रह्मादिष्वेव, हन्तेरेव, किवेव, भूतकाल एवेति चतुर्विधश्च निबन्धः'; the काशिका on 'ब्रह्मभ्रूणवृत्रेषु कृप्' (पा. III. 2. 87) says the same thing, while the महाभाष्य holds that there is a twofold निबन्ध only. On सुदतीदयः प्रतिविधेयाः (काव्या० सू० V. 2. 67) वामन mentions two ways of explaining away words like सुदती, the second of which seems to be the opinion of the काशिका (on 'स्त्रियां संज्ञावाम्' पा. V. 4. 143).

The commentary of गोपेन्द्रलिप्पमूपाळ has been published several times. He belongs to the 15th century or is even a little later. He quotes the काम्यप्रकाश, विद्याधर, विद्यानाथ, विदग्धसुखमण्डन and other later writers. He quotes a verse in praise of लिप्पमूपाळ (on V. 1. 3.). The com. is called कामवेनु. He quotes a मट्टनोपाळ who seems to have been a commentator on the काव्यालङ्कारसूत्र (on I. 3. 16). The other commentaries are those of महेश्वर (styled साहित्यसर्वस्व I. O. cat. p. 331) and of सहदेव.

12 An alphabetical list of *alankāras* defined or referred to by भट्टि, भामह, दण्डी, वङ्गट and वामन.

अतिशयोक्ति found in all.

अनन्वय defined by all except दण्डी who calls it असाधारणोपमा.

लनुप्रास found in all.

अपहृति " " "

अप्रस्तुतप्रशंसा found in all except भट्टि.

अर्थान्तरन्यास found in all.

कावृत्ति treated by दण्डी alone.

काशीः found in भट्टि, दण्डी and भामह ( केषाञ्चिदलङ्कारतवा मतः ).

लाक्षेप found in all. But वामन's लाक्षेप is either समासोक्ति or प्रतीप of later writers.

उत्प्रेक्षा treated by all.

उत्प्रेक्षावचन found in भट्टि, भामह and वामन ( who treats it as a variety of संसृष्टि ). दण्डी includes under उत्प्रेक्षा.

उदात्त found in all ( भट्टि called it उदार according to अथमहता ).

उपमा found in all.

उपमारूपक found in महि, भामह, वामन (who treats it as a variety of संसृष्टि). दण्डी includes under रूपक.

उपमेयोपमा found in all except दण्डी (who calls it अन्योन्योपमा).

ऊर्जस्वि found in all except वामन.

काव्यलिङ्ग defined by उद्भट alone.

लेशानुप्रास " " " "

तुल्ययोगिता found in all, but दण्डी adds that it must be स्तुतिनिन्दार्थ.

दीपक defined by all.

दृष्टान्त defined by उद्भट alone.

निदर्शन or निदर्शना found in all, उद्भट calling it विदर्शना.

निपुण found in महि alone (may be included under उदात्त according to जय, while the same verse is प्रेयः according to महि).

परिपूर्ति found in all, but भामह and महि require it to be अर्थान्तरन्यासवती.

पर्यायोक्त found in all except वामन.

प्रतिवस्तूपमा found in all except महि; भामह and दण्डी regard it as a variety of उपमा.

प्रेयः found in all except वामन.

भाविक " " " "

वर्णारूप्य found in all, वामन calling it क्रम and दण्डी saying that it is styled संख्यान and क्रम also.

यमक found in all except उद्भट.

रसवत् found in all except वामन.

रूपक found in all.

लटानुप्रास defined by उद्भट alone and referred to by भामह.

लेश defined by दण्डी alone. It is the व्याजोक्ति of मम्मट. दण्डी also says some defined it so as to make it the same as व्याजस्तुति. भामह denies that it is an अलं.

वक्रोक्ति defined as a figure by वामन alone; referred to by भामह (II. 25) and दण्डी (II. 290 and 363) as underlying all figures.

वार्ता found in मट्टि alone. मामह (IL 87) alludes to it and so does दण्डी ( I. 85-86 ).

विभावना found in all.

विरोध found in all.

विशेषोक्ति found in all, but वामन's वि० is defined differently and is equal to रूपक.

व्यतिरेक found in all.

व्याजस्तुति found in all.

व्याजोक्ति defined by वामन alone, which was called मायोक्ति by others, as he says.

विष्ट found in all, वामन using the word रूप.

संसृष्टि found in all; दण्डी calls it सङ्कीर्ण and includes संसृष्टि and सङ्कर in it; वामन gives it a restricted scope recognising only two varieties उपमारूपक and उत्प्रेक्षानयक; उद्भट distinguishes it from सङ्कर.

सङ्कर defined by उद्भट alone ( with four varieties ).

समासोक्ति found in all.

समाहित found in all, but the समाहित of दण्डी is different from उद्भट's and is the समाधि of later writers; वामन's समाहित is quite different from both. The verse in मट्टि that is समाहित according to वद० is स्वभावोक्ति according to मट्टि.

ससन्देह found in all except दण्डी who includes it under उपमा calling it संशयोपमा; वामन uses the form सन्देह.

सहोक्ति found in all.

सङ्गम defined by दण्डी alone; मामह denies that it is an अलं०.

स्वभावोक्ति defined by दण्डी, उद्भट and मामह alone, the latter admitting it according to others; दण्डी calls it वाक्ति also. मट्टि's वार्ता included स्वभावोक्ति.

हेतु found in मट्टि and दण्डी; मामह denies it the position of अलं०. उद्भट would bring it under काव्यलिङ्ग.

13 The काव्यालङ्कार of रुद्रट. This work has been edited in the KM series with the commentary of नमितासु. The काव्यालङ्कार is an extensive work divided into 16 अध्यायः and reviews the whole field of Poetics. It is composed mostly in the *Āryā* metre, with a few exceptions here and



there, particularly at the end of chapters. All the examples are Rudrata's own. There are in all 734 verses, besides which 14 verses in the 12th अध्याय dealing with the eight kinds of नायिका and their sub-varieties are declared to be interpolations. The contents of the 16 chapters are:—1, the purposes and objects of काव्य, the essential requisites of a poet and definitions of these; 2, the five अलङ्कार of शब्द, viz. वक्रोक्ति, अनुप्रास, यमक, रूप and चित्र are enumerated, the four रीतिस वैदर्भी, पाञ्चाली, काटी and गौडी are briefly defined, six भाषा ( प्राकृत, संस्कृत, मागध, पेशाची, शारसेनी and अपभ्रंश ) in which काव्य are composed are mentioned, then वक्रोक्ति and अनुप्रास are defined, divided and illustrated and five वृत्ति ( मधुरा, कलिता, प्रीडा, परुषा and मद्रा ) of अनुप्रास are defined; 3, elaborate treatment of यमक in 58 verses; 4, रूप and its eight varieties ( वर्ण, पद, लिङ्ग, भाषा, प्रकृति, प्रत्यय, विभक्ति and वचन ); 5, treatment of चित्र, viz. such combinations and tricks of words as चक्रवन्ध, मुरवन्ध, अर्धभ्रम, सर्वतो-मद्र, मावाच्युतक, प्रहेलिका etc; 6, the doshas of पद and वाक्य; 7, the four bases of the figures of अर्थ, viz. वास्तव, औपम्य, अतिशय and रूप and definitions of 23 figures based upon वास्तव; 8, 21 figures based on औपम्य; 9, 12 figures based upon अतिशय; 10, ten varieties of सुदृश्य and two kinds of सुहृद; 11, the doshas of अर्थ and four doshas of उपमा; 12, ten rasas, definition of रुद्धार and its two varieties सम्मोह and विप्रलम्भ, qualities of नायक and his companions and varieties of नायक and नायिका; 13, सम्मोहशृङ्गार and characteristic actions of heroines at particular times and places; 14, characteristics of विप्रलम्भशृङ्गार, the ten रसा of विप्रलम्भ, the six उपाय for winning over an offended lady, viz. साम, दान, भेद, प्रणति, उपेक्षा, प्रसङ्गभ्रंश; 15, characteristics of वीर and the other rasas; 16, various kinds of poetic compositions, such as कथा, आलुवायिका and their plots and other characteristics.

रुद्रट was the first to attempt a scientific classification of figures as based upon certain definite principles, such as वास्तव औपम्य, अतिशय and रूप. The result of rigorously following this classification has been this that the same figure occurs as an अलङ्कार based upon two or more from among the four bases of division. For example the figures सुहोक्ति and समुच्चय are spoken of as having two varieties based upon वास्तव and औपम्य and the figure उत्प्रेक्षा as having two varieties based upon औपम्य and अतिशय. Some of the figures separately defined by writers like भागवत and रुद्रट are not separately defined by रुद्रट, e. g. उपमेयोपमा and जलवन्ध are

regarded as mere varieties of उपमा (called उभयोपमा and अनन्व-  
योपमा, 7. 9 and 11). A few figures defined by both earlier  
and later writers appear in Rudraṭa under other names.  
For example, the figure called व्याजलेख (10. 11) is the same as  
the व्याजस्तुति of भामह and मम्मट, अवसर (7. 103) is the same as  
the 2nd kind of the उदात्त of उद्भट and मम्मट, the जाति of रुद्रट  
(7. 30) is the same as the स्वभावोक्ति of दण्डी and मम्मट, the पूर्व of  
रुद्रट (9. 3) is the same as the 4th variety of अतिशयोक्ति (कार्यकारण-  
योर्वैश्व पौर्वापर्यविपर्ययः). Some of the figures defined by रुद्रट are  
not admitted as अलङ्कार by other writers. हेतु (defined as  
'हेतुमता सह हेतोरभिधानमभेदकृद्भवेयम्' 7. 83) is said by मम्मट to be  
no अलङ्कार at all. रुद्रट defines an अलङ्कार called भाव (with two  
well-known varieties, 7. 38 and 40) and gives two  
instances 'ग्रामतरुणं तरुण्या नववज्रलम्बरीसनाधकरम् । परपन्था भवति  
मुहुर्नितरां मलिना मुखच्छाया ॥'; 'एकाकिनी यदबला तरुणी तथाहमस्मिन्गृहे  
गृहपतिश्च गतो विदेशम् । किं याचसे तदिह वासमिवं वराकी श्वश्रूमांश्च वधिरा ननु  
मूढ पान्थ ॥'. The first is cited by मम्मट (I) and the second by  
the लोचन (p. 45). In both there is व्यङ्ग्य sense which is sub-  
ordinated to the वाच्य sense. Similarly the figures मत्, साम्य,  
विहित are not defined by other early writers.

About Rudraṭa we know very little. He seems to have  
been a Kashmirian as his name suggests. At the beginning  
of his work he performs an obeisance to Ganeśa and Gauri  
and at the end he praises नवानी, मुरारि and नवानन. While  
commenting upon V. 12-14 नमिसायु says 'अथ चं चके स्वनामाद्भुतोर्व  
शोकः कविनान्तर्भाषितो वधा-शतानन्दापराधेन भट्टवामुकवृत्तना । साधितं रुद्रटैर्न  
सामाजा चीनता हितम् ॥'. This shows that रुद्रट was also called  
शतानन्द, that his father's name was वामुक and that he was a  
student of the सामवेद. रुद्रट does not mention any author by  
name. But he seems to refer to भरत's नाट्यशास्त्र by the word  
आचार्यः (in 12. 4), to मयूर (L 9 मुत्वा तथाहि दुर्गा केविलीणां दुर्गतरां  
विषदम् । अपरे रोगविमुक्तिं वरमन्ये लेभिरेऽभिमतम् ॥). He refers to the  
opinions of others, as in II 2.

रुद्रट must be regarded as a representative of the अलङ्कार  
school. Although he knows the *rasa* theory propounded by  
Bharata and although he says that *kāvya* must be endowed  
with रस (उत्साहाकर्तव्यं यत्नेन महीवसा रसेयुक्तम् । chap. 12. 2), still he  
looked upon *alankāras* as very important. It is a noticeable  
feature that he does not attach much importance to the *critic*,  
though he casually refers to them (II. 4-8, XIV. 37, XV. 20)



and the *gūṇas* are not defined and illustrated by him. The *साहित्यदर्पण* (IX. 2) quotes from रुद्र an *Āryā* about वैदमी which is not found in the काव्यालङ्कार.

The date of Rudrata can be settled with a good deal of certainty. He defines more figures than रामह, रुण्डी and उद्भट and his treatment is precise and scientific. He is therefore somewhat later than these writers. He is quoted by numerous writers from the tenth century downwards. राजशेखर in his काव्यनीमांसा (p. 31) mentions him by name 'काकुवक्रोक्तिनाम शब्दालङ्कारोपमिति रुद्रः' and quotes (on p. 57) the verse चक्रं दहतारं चक्रन्द हतारं (रुद्र III. 4). प्रतीहाररेन्दुराव frequently quotes the verses of रुद्र without actually naming him (vide pp. 11, 31, 34, 42, 43, 49, where रुद्र 8. 40, 8. 89, 8. 95, 7. 35, 7. 36 and 12. 4 are respectively quoted). In the दशरूपकटीका by धनिक (on IV. 35), रुद्र (XII. 4) is quoted. The लोचन (p. 45) quotes रुद्र's definition of भाव and his example. मम्मट quotes him by name (IX p. 521 Vā) and criticizes his views about हेतु, समुच्चय and व्यतिरेक (क्षीयः क्षीणोपि क्षयी etc.). Therefore रुद्र is not later than about 900 A. C. He is quite unaware of the *ध्वनि* theory and has great affinity with रामह and उद्भट. He was probably a contemporary of or a little older than the author of the *ध्वनिकारिका* and flourished between 800 and 850 A. C.

The commentator नमिसाधु deserves more than a passing notice. He was a श्वेताम्बर जैन and pupil of शालिमद्र. He composed his commentary in the year 1125 of the विक्रम era (i. e. 1068-69 A. C.). One old ms. gives the date as 1176 (i. e. 1119-20 A. C.). नमिसाधु is an early writer. He followed older commentators as he himself says 'पूर्वमहामतिविरचितवृत्त्यनुसारेण किमपि रचयामि' and refers to other explanations of रुद्र's words (on II. I. and V. 23). His commentary, though generally concise and to the point, contains many quotations. Among the authors and works either named or quoted from are the following:—अर्जुनचरित (16. 4), उद्भट (6. 33), कादम्बरी, किरातारजुनीय, कव्यदेव (1. 18, as a writer on metrics), लिङ्गमञ्जरी (16. 3), रुण्डी, नाममाळा, वातालविजयमहाकाव्य of वाणिनि (2. 8.), पित्रक, बृहत्कथा (2. 10 peculiarities of पेशाची noted), भरत, भर्तृहरि, भामह (8. 84), माधकाव्य, माळवीमाधव (7. 33), मृच्छकटिक (8. 1), मेघाविरुद्र, मेघदूत, रत्नावली (7. 33), वामन (1. 20, 8. 10), वेणीसंहार (7. 73), शिशुपालवध, हरि (on 2. 12, a writer in Prakrit on Poetics), हर्षचरित. There is a com-



mentary on रुद्र's work composed by आशापर (1236 A. C.) and another commentary called वनतरङ्गिणी.

There is a work called शृङ्गारतिलक composed by रुद्रमह. A keen controversy has raged for several years as to whether रुद्रमह. and रुद्र are identical. Weber, Aufrecht and Fischel (in his Intro. to शृङ्गारतिलक p. 5 ff and ZDMG. 42, 1888 p. 296) held the view that they were identical, while Pandit Durgaprasad and Dr. Jacobi (VOJ 1888 vol. II p. 151-156 and ZDMG 42 pp 425-435) think that they are distinct persons. This question must be briefly discussed here. The शृङ्गारतिलक has been published in the K. M. series. It is divided into three परिच्छेदः. The work opens with a benediction in honour of Paś'upati (S'iva). The first परिच्छेद deals with the nine *rasas*, the *bhāvas*, the various kinds of Nāyaka and Nāyikā. The second speaks of विप्रलम्भशृङ्गार, the ten stages of love in separation, the six *upāyas* for winning over one's offended beloved. The third treats of the other *rasas* and the four *vṛttis* कैशिकी, सात्वती, नारमयी and मारयी. रुद्रमह. says that he treats of *rasas* in their relation to *kāya*, while Bharata spoke of them with reference to नाट्य. 'प्रायो नाट्यं प्रति श्रोता भरतायै रसस्थितिः। वचामति मवाप्येव काव्यं प्रति निगद्यते॥' L. 5. The last verses are 'कान्वा काव्यकथा कीदृग्वैदग्धी को रसागमः। किं गोष्ठीमण्डनं इत्त शृङ्गारतिलकं विना॥ त्रिपुरवधादेव गतानुज्ञासमुर्मा समस्तदेवनताम्। शृङ्गारतिलकविचिन्ता पुनरपि रुद्रः प्रसादयति॥'. The last verse is not found in some mss. That verse has been interpreted as meaning that रुद्रमह. composed another work called त्रिपुरवध. There is no doubt that there is a pun on the words त्रिपुरवध, शृङ्गारतिलक and रुद्र (god S'iva and the author रुद्र). It may be suggested as an alternative explanation that in त्रिपुरवध the author is not referring to his own work, but to a play called त्रिपुरदाह said to have been performed by भरत before S'iva and his attendants (vide नाट्य. 4.9 and पनिक's quotation above p. XI).

The Mss. of the शृङ्गारतिलक sometimes give the name of the author as रुद्र (vide I O cat. p. 321 No. 1131 and Madras Government Mss cat. 1918 p. 8697 No. 12955). The anthologies also make confusion and quote the verses of the कान्वालङ्कार as रुद्र's and also as रुद्र's or रुद्रमह's. For example शाङ्गे No. 3773 ('एकाकिनी वदन्वा' रुद्र VII. 41) and No. 3788 ('मलयानिल' रुद्र II. 30) are ascribed respectively to रुद्र and रुद्रमह.; Nos. 575 and 3473 correctly ascribe them to

रुद्र. शां० Nos. 3567-68, 3579, 3670, 3675, 3754 are correctly ascribed to रुद्र (the author of शुद्धारतिलक). The examples contained in the शुद्धारतिलक appear to be the author's own and may be used for chronological purposes. It is a remarkable fact that, while verses from Rudrata's काव्यालङ्कार are quoted by writers from the beginning of the 10th century, the verses from the शुद्धारतिलक are not quoted by these early writers. The earliest authors who quote them are हेमचन्द्र (who quotes, for example, the verses वर्याणि निवारितो० p. 304 and गदालिङ्ग० p. 305 from the शुद्धार०) and विश्वनाथ. Therefore the शुद्धारतिलक must have been composed before 1100 A. C.

On an examination of all that may be urged for and against the identity of the two authors, it must be conceded that there are very weighty grounds for holding that the two are distinct authors. The reasons may be briefly stated. Chapters XII-XIV of रुद्र cover almost the same ground as the शुद्धारतिलक and very often in the same words. It does not seem very likely that the same author would write two works in this manner, the only important addition in the शुद्धारतिलक being that of the illustrative verses. The शुद्धारतिलक in a few cases gives more details, such as the treatment of the four *vyitis*, the definitions of the ten stages of love, the subdivisions of Nāyikā and their definitions. But there are some points where रुद्र gives more information e. g. रुद्र 14. 22-24. There are some doctrines on which the views of the काव्यालङ्कार and of the शुद्धारतिलक conflict. It is not likely that the same author will impart conflicting directions on vital points. The शुद्धारतिलक says that there are nine *rasas* in काव्य, while रुद्र says there are ten (12. 3). शुद्धा० speaks of four *vṛttis* (कैशिकी etc, which are transferred from the realm of the drama to that of *kāvya* in general), while रुद्र speaks of five *vṛttis* (called मधुरा, प्रीति etc. II. 19) and is silent about the कैशिकी and other *vyitis*. रुद्र first classifies नायिका into स्वीया, परकीया and वेद्या and then says that all the three may be लभिसारिका or सन्निवृत्ता and subdivides स्वीया into स्वाधीनपतिका and मोचितपतिका; while the शुद्धार० speaks of eight kinds of नायिका in one place (I. 72-73, KM ed.). रुद्र (12. 39-40) has not one good word to say about courtesans, but the शुद्धारतिलक, while admitting the justice of the strictures passed by some against them, puts in a defence on their behalf. Compare रुद्र (13. 39 'सर्वाङ्गना तु वेद्या सम्यगसौ लिप्या

अने कामात् । निर्गुणगुणिमोलस्या न द्वेषो न प्रियः कश्चिद् ॥' with शृङ्गारः 'सामान्यवनिता वेदया सा विष्टं परमिच्छति । निर्गुणेपि न विद्वेषो न रामोऽस्या गुणिन्यपि ॥ तत्स्वरूपमिदं प्रोक्तं कैश्चिद् नमो वयं पुनः ।'. The शृङ्गारः winds up by saying about courtesans 'सर्वस्वमेतास्तदहो सरस्य.' The word कैश्चिद् in the शृङ्गारः is suspicious. It seems clearly to refer to रुद्र's words. There is a slight difference between the words of रुद्र 'साक्षाच्चित्रे स्वप्ने स्यादर्शनमेवमिन्द्रावाले वा । देशे काले भङ्गा साधु तदाकर्णनं च स्यात् ॥' (12.31) and those of the शृङ्गारः 'साक्षाच्चित्रे तथा स्वप्ने तस्य स्यादर्शनं विधा । देशे काले च भङ्गा च अवगं चास्य त्वया ॥' (I. 51). Barring such points of difference there is a remarkable coincidence of thought and phraseology between the two works, which cannot be explained by the fact that the subject treated of is the same. The only alternative is to suppose that one of the two works is based on the other. Taking all the above circumstances together I think that रुद्र is later than रुद्र, bases his शृङ्गारतिलक on the काव्यालङ्कार and flourished between 900-1100 A. C.

चनिक in his comment on दशरूपक (IV. 60) says 'उत्सृज्यायितो यथा रुद्रस्व-निर्देशेन मयाम्भसि etc'; this is found in neither of the two works. The प्रतापसूयशोभयण cites two quotations from रुद्रमट्ट (p. 11 and p. 335), which are found in neither of the two works. It cannot be ascertained whether the रुद्र who is mentioned as author of the वैलोस्वमुन्दरीकथा in the तिलकमञ्जरी (verse 35) is the same as the author of the शृङ्गारः.

**14 The चव्यालोक.** This work has been published in the KM series with the commentary, called लोचन, of अभिनवगुप्त on the first three उद्घोता. The चव्यालोक is an epoch-making work in the History of Alankāra Literature. It occupies the same position in the Alankāraśāstra as Pāṇini's sūtras in grammar and the Vedāntasūtras in Vedānta. The work shows great erudition and critical insight. It is written in a lucid and forcible style and bears the stamp of originality on every page. As the रसगङ्गाधर remarks (p. 425 चनिकृतानालङ्कारिकतरणिव्यङ्ग्य-इलापकत्वात्) the चव्यालोक settled the principles to be followed in Poetics.

The चव्यालोक is divided into three parts; first come the कारिका, which are 129 in the printed edition, then comes the वृत्ति in prose explaining (often at great length) the karikās and the examples, most of which are taken from previous poets. The work is divided into four उद्घोता.



At the outset one is confronted by the question whether all the three parts of the work are by the same author. That the वृत्ति and the citation of the examples proceed from the same author admits of no doubt. The real difficulty is about the authorship of the कारिका and the वृत्ति. The लोचन which was composed about 150 years after the ध्वन्यालोक is very frequently at great pains to distinguish between the author of the कारिका and the author of the वृत्ति. The following quotations will make this clear. 'अत एव मूलकारिका साक्षात्प्रति-  
राकरणायां न भवति । वृत्तिकृत्तु निराकृतमपि प्रमेयसंख्यापूरणाय कण्ठेन तत्पक्षमनूय  
निराकरोति येषीत्यादिना ।.....तेनात्र प्रथमोद्योते ध्वनेः सामान्यलक्षणमेव कारि-  
काकारेण कृतम् । द्वितीयोद्योते कारिकाकारोऽवाम्तरविभागं विशेषलक्षणं च  
विदधदनुवादमुखेन मूलविभागं द्विविधं सूचितवान् । तदाशयानुसारेण वृत्तिकृदत्रैवो-  
द्योते मूलविभागमवोचत् etc.' (लोचन. p. 59); 'न चैतन्मयोक्तम्, अपि तु  
कारिकाकाराभिप्रायेणैवाह तत्रेति ।...भवति मूलतो द्विभेदत्वं कारिकाकारस्यापि  
संमतमेवेति भावः ।' (p. 60); 'उक्तमेव ध्वनिस्वरूपं तदाभासविवेकहेतुतया  
कारिकाकारोऽनुवदतीत्यभिप्रायेण वृत्तिकृदुपरकारं ददाति' (p. 122); 'एतत्तावन्निभेदत्वं  
न कारिकाकारेण कृतं वृत्तिकारेण तु दर्शितं न चेदानीं वृत्तिकारो भेदप्रकटनं करोति ।  
तत्रभेदं कृतमिदं क्रियते इति कर्तृभेदे का सङ्गतिः ।' (p. 123); 'कारिकाकारेण  
पूर्वं स्वतिरेक उक्तः । न च सर्वथा न कर्तव्योऽपि तु बीभत्सादौ कर्तव्य एवेति  
पश्चादन्वयः । वृत्तिकारेण तु अन्वयपूर्वको स्वतिरेक इति शैलीमनुसर्तुमन्वयः पूर्वमुपात्तः'  
(pp. 130-131); on the words प्रतिपादितमेवैषामालम्बनम् in the ध्व.  
(p. 135) the लोचन says 'अलम्बनग्रन्थकृतत्वार्थः'; on the words in the  
ध्व० (p. 138) 'दर्शितमेवात्र' the लोचन remarks दर्शितमेवेति कारिकाकारेणेति  
भूतप्रत्ययः' The last remark means this—if the कारिका and  
वृत्ति had been the work of the same author, he would  
have used the future tense in place of the past in the  
word दर्शितं, when referring to what was to be discussed  
later on; but as the कारिका were the work of a predecessor  
and were already before the वृत्तिकार when he wrote  
this passage, he employs the words (दर्शितमेव कारिकाकारेण).  
For other places where the word वृत्तिकार occurs in the लोचन,  
though not expressly in such direct opposition to the कारिकाकार  
as in the above passages, *cfr.* लोचन pp. 48, 71, 85, 104, 108, 115.  
It has further to be noted that the लोचन generally applies the  
epithet ग्रन्थकृत् to the author of the वृत्ति and the examples and  
the word मूलग्रन्थकृत् or-कार to the author of the कारिका (as in the  
passage quoted above from p. 135). On the words 'तथा चान्येन कृत  
पञ्चात्र लोकः' (ध्व. p. 8) the लोचन say 'ग्रन्थकृतसमानकालभाविना मनोरथनाम्ना  
कविनाः' on the words 'सहृदवानामानन्दः' (ध्व. p. 11) the लोचन says 'आनन्द  
इति च ग्रन्थकृतो नाम तेन स एवानन्दवर्धनाचार्य एतच्छास्त्रद्वारेण' etc. p. 12 ;

'समासोक्तालोपयोरेकमेवोदाहरणं चतुर्द् ग्रन्थकृत' (लोचन p. 37); 'एवमभिप्राय-  
द्वयमपि साधारणोक्ता ग्रन्थकृत्यरूपवत्' (p. 39); on the verse आहूयेति सहायैः  
'अत एव ग्रन्थकारः सामान्येन' etc. (लोचन p. 58). The above quotations  
show that the लोचन regarded आनन्दवर्धन as the author of the  
वृत्ति and that he was distinct from the author of the कारिका.  
We have to see how far this accords with the view of other  
early writers and what the name of the author of the कारिका  
was, supposing he was not identical with आनन्दवर्धन.

Before proceeding further a few remarks have to be made  
about the name of the work. In the colophons of the work,  
it is often called सङ्घट्टालोक and also काव्यालोक. The third  
introductory verse of the लोचन (यत्किञ्चिदप्यनुरणन् स्फुटयामि  
काव्यालोकं सुलोचननियोजनया जनस्य) seems to suggest that  
the author of the लोचन knew the work as काव्यालोक.  
The penultimate verse at the end of the 4th उद्घोत  
(काव्याल्लेखिलसौख्यपान्ति विदुषोयानि ध्वनिर्दंडितः) leads one to infer  
that काव्य formed part of the name of the original work  
(or was itself its name) on which आनन्दवर्धन commented  
(probably it was called काव्यध्वनि or simply काव्य or ध्वनि).  
ध्वनिकारिका III. 53 speaks of the कारिका as काव्यलक्षण. It is  
therefore proper that the वृत्ति is called काव्यालोक or ध्वन्यालोक.  
But it is not so easy to say why the work should have  
been styled सङ्घट्टालोक. Prof. Sovani (JRAS 1910 pp. 164-  
167) made the plausible conjecture that सङ्घट्ट was the  
name of the author of the कारिका. He relies upon  
the name सङ्घट्टालोक and on the words of the लोचन in  
the 2nd introductory stanza (सरस्वत्यालोकं कविसङ्घट्टाख्यं विज-  
यताम्). It may ultimately turn out that Prof. Sovani is  
right, but the reasons assigned by him are quite meagre and  
more substantial evidence ought to be adduced for the purpose.  
If आलोक is the name of a work (as प्रदीप, प्रकाश) it seems  
natural to suppose that सङ्घट्ट is the name of a work and not  
of an author. So सङ्घट्टालोक cannot be made to yield सङ्घट्ट  
as the name of the author of the कारिका. The words 'सरस्व-  
विजयताम्' may, for aught we know, contain a veiled allusion to  
सङ्घट्ट as the name of the author of the कारिका. But the words  
clearly mean that the real essence of सरस्वती is poets (कवि)  
and men of taste (सङ्घट्ट, literary critics). The last verse  
of the ध्वन्यालोक would seem to suggest that आनन्दवर्धन claimed  
for himself the position of the first expounder of the real



essence of poetry which lay dormant in mature minds (साकाङ्क्ष-  
तत्त्वविषयं स्फुरितप्रद्युम्नकल्पं मयःसु परिपक्वभिर्वा यदासीत् । तद्व्याकरोत्सहृदयोदयता-  
महेवोरानन्दवर्धन इति प्रतिभाभिधानः ॥ ).

The evidence so far advanced for holding that सहृदय was the author of the *kārikās* is quite inadequate. But there is more evidence, which as far as my knowledge goes, has not been relied upon by scholars. The अभिषावृत्तिमातृका, which was composed at least two generations earlier than the लोचन, distinctly says that ध्वनि, which had been propounded as a new doctrine by the respected सहृदय, does fall within the sphere of लक्षणा 'लक्षणाभागांवाहित्वं तु ध्वनेः सहृदयैर्नूतनतयोपवर्णितस्य कियत् इति विश्वमुन्मीलयितुमिदमनोक्तम्' p. 21. So also on p. 19 मुकुल says 'तथाहि तत्र विवक्षितान्यपरता सहृदयैः काव्यकर्मणि निरूपिता.' This clearly shows that when मुकुल wrote (about 925-940 A. C.) ध्वनि was a new doctrine and that सहृदय propounded it. Similarly प्रवीहारेन्दुराज, the pupil of मुकुल, says 'मनु एव काव्ये सहृदयहृदवाहादिनः प्रधानभूतस्य स्वशब्दव्यापारास्पृष्टत्वेन प्रतीयमानैकरूपस्यायेत्य सद्भासस्तत्र उपाविधायां निव्यक्तिहेतुः काव्यजीवितभूतः कैश्चित्सहृदयैर्ध्वनिर्नाम व्यङ्ग्य-  
कल्पनेदात्मा काव्यधर्मोऽभिहितः' (p. 75). These passages establish that सहृदय was the name of the author who propounded the theory of ध्वनि or (more probably) was the title given to him by his admirers.

As to the identity of the author of the *kārikās* with आनन्दवर्धन, a perplexing difficulty arises. राजशेखर in his काव्यमीमांसा (p. 15) says 'प्रतिभाभ्युत्पत्त्योः प्रतिभा श्रेयसी इत्यानन्दः । सा हि कवेरभ्यु-  
त्पत्तिकृतं रोपमद्येषमाच्छादयति । तत्राह-अभ्युत्पत्तिहृतो दोषः शक्या संनियते कवेः । यस्त्वसत्तिहृतस्तस्य क्रमिर्लक्ष्यावभासते ॥' (p. 16). The verse quoted as आनन्द's is a परिवारलोक in ज्ञान. (p. 137); so by 900 A. C. it was well-known that आनन्दवर्धन was the author of the वृत्ति in the ज्ञान. A verse ascribed to राजशेखर in जह्नवः सूक्तिमुक्तावलि (JBBRAS vol. 17 p. 57) speaks of आनन्दवर्धन as the promul-  
gator of ध्वनि 'ध्वनिनातिगमोरेण काव्यतत्त्वनिवेदिना । आनन्दवर्धनः कस्य नासीदानन्दवर्धनः ॥'. प्रवीहारेन्दुराज, after the passage quoted above about सहृदय, gives it as his opinion that ध्वनि is included among the *alanikāras* and proceeds to examine the threefold division of ध्वनि into वस्तु, अलङ्कार and रस and tries to show that the examples of these given in the ज्ञान are merely examples of अलङ्कार (pp. 79-85). In these pages occur passages which show that he attributed the वृत्ति to सहृदय; for example, (1) 'तथाहि प्रवीचमानरूपस्य वस्तुवैविष्यं तैरङ्गं (तैः=



सहृदयैः) वस्तुमात्रालङ्काररसादिभेदेन तत्र वस्तुमात्रं तावत्प्रतीयते यथा चक्रामिषात-  
मसभाइवैव; *vide* च. p. 89 for this illustration; (2) "वाच्य-  
न्यायस्य (व्यञ्जकत्वं) तु रसादिवस्तुमात्रालङ्कारमिव्यक्तिहेतुत्वाविधिम् । तत्र  
वत्तावदाचकशक्त्यास्यं व्यञ्जनभूतालङ्कारिकनितं शब्दशक्तिमूलानुरणनरूपव्यञ्जतया  
सहृदयैव्यञ्जकत्वमुक्तं 'सर्वकशरणमक्षयम्' इत्यादौ; तत्र शब्दशक्त्या ये प्रतीयन्ते  
विरोधादपोलङ्कारास्तत्संस्कृतस्वभावं वाच्यमवगम्यते । अतस्तत्र वाच्यस्य विवक्षेकः"  
(p. 53); on this passage it is to be noted that the verse  
सर्वकं is cited as his own by आनन्दवर्षेण (p. 101), which is  
attributed to सहृदय by प्रतीहारैन्दुराव; (3) अत एव च सहृदयैवैव  
वाच्यस्य विवक्षितत्वं तत्रैव वस्तुलङ्कारयोः प्रतीयमानयोर्वोच्येन सह कमव्यवहारः  
प्रतीतोऽप्येवमिति मूलानुरणनरूपव्यञ्जो ध्वनिरित्युक्तं न तु वाच्यविवक्षावामपि  
(*वाच्यं*) । यत्र च वाच्यस्याविवक्षा पूर्वमुक्ता रामोसीति सुवर्णपुष्पमिति च तत्र  
वचनभेदापेक्षयापेक्षयापेक्षानुवन्धिवत्तुपनिबन्धादप्रस्तुतप्रशंसामेदत्वमेव न्याय्यं मन्वामहे"  
(p. 84). Both the verses रामोसि and सुवर्णपुष्पा are cited as  
examples of अविवक्षितवाच्यध्वनि (p. 61 and p. 49 respectively of the  
च.) The वक्रोक्तिजीवित cites तासां वागमन्ति गुणा...वमलाई (च.  
p. 62) as an example of रुचिशब्दवकता (it is आनन्दो's own verse)  
and remarks ध्वनिकारेण व्यञ्जनव्यञ्जकभावोऽत्र सुतरां समर्थितः किं  
पीनकत्वेन. So the वक्रोक्तिजीवित speaks of आनन्द = as ध्वनिकार.

Coming to महिममह, a writer who was almost a con-  
temporary of the author of the लोचन, we find that he makes  
no distinction between the author of the कारिका and the वृत्ति.  
On p. 1 he quotes the कारिका 'वत्रार्थः शब्दो वा' etc. (च. p. 33)  
as ध्वनिकार's, while on p. 11 he quotes several passages from the  
वृत्ति as ध्वनिकार's (viz. the passage "तथा चाह ध्वनिकारः 'साररूपो धर्मः'  
is from p. 239 of the च.; the passage पुनः स एवाह नहि ध्वन्ये  
प्रतीयमाने वाच्यवृत्तिर्दूरीभवति: occurs on p. 190 of the च.; again 'नहि  
निमावानुभावध्वनिकारेण एव etc.' occurs on p. 183 of च.). On p. 16  
of the व्यक्तिविवेक we read 'अथावैशब्देनोभयमपि सहृदयैः तस्मिन्वापेक्षितत्वेनेष्टं  
त्वात् । यदाह-अर्थः सहृदयवाच्यः...स्मृती ( ध्वनिकारिका I. 2 ) इति । सत्यम् ।  
किन्तु तत्रमिति तच्छब्देनामन्तर्याय प्रतीयमानत्वापेक्ष परामर्शे सति पारिशेष्याद्धर्मो  
वाच्यविशेष इति स्वयं विवृतत्वाच्चावैशब्दो वाच्यविषय एव विज्ञापते. It  
will be noticed that the व्यक्तिविवेक clearly states that the  
वृत्ति 'वत्रार्थो वाच्यविशेषः etc.' on the *kārikā* 'वत्रार्थः शब्दो वा' etc.,  
(च. p. 33) belongs to the author of the कारिका. So also pp. 29  
and 34 of the व्यक्तिविवेक will show that he designated the  
author of the ध्वनिकारिका and of the वृत्ति also as ध्वनिकार. The  
लोचनविचारचर्चा of हेमचन्द्र (on कारिका 18) quotes the कारिका  
(च. III. 24) 'विरोधी वाविरोधी वा रसोक्तिनि रसान्तरे ...विरोधिता'  
as आनन्दवर्षेण's. हेमचन्द्र (विवेक p. 26) ascribes the कारिका

'प्रतीपमानं पुनरन्यदेव &c.' (च. L 4) to आनन्दवर्धन, while on pp. 113 and 235 (चान्यानुशासन) he ascribes the कारिका III. 30 and 39 to चनिकार. The साहित्यदर्पण quotes the first कारिका and II. 12 as from चनिकार or चनिकृद् and also ascribes the वृत्ति (viz. the words नहि कवेरिति वृत्तनामनिर्वाहेण &c, on p. 148 of च.) to चनिकार. No useful purpose will be served by referring to later writers, when comparatively early writers who were not separated from the चन्द्रालोक by more than a century or two hold conflicting opinions as to the identity of the कारिकाकार and the वृत्तिकार.

It is difficult to give a decisive opinion in the midst of the conflict of views between the लोचन on the one hand and प्रतीहारन्दुराज, महिममट्ट and हेमेन्द्र on the other. The चन्द्रिका (which as we shall see later on was a commentary on the चन्द्रालोक written before the लोचन) and the हृदयदर्पण of मट्टनाथक (which strongly criticized च.) would in all probability throw some light on this question; but unfortunately these works have not yet been discovered. But a passage of the लोचन (on p. 123) quoted above (p. LIX), if rightly interpreted, seems to show that the चन्द्रिका also regarded the कारिकाकार and वृत्तिकार as distinct. At present I feel inclined to hold (though with hesitation) that the लोचन is right and that प्रतीहारन्दुराज, महिममट्ट, हेमेन्द्र and others had not the correct tradition before them. It seems that सहृदय was either the name or title of the कारिकाकार and that आनन्दवर्धन was his pupil and was very closely associated with him. This would serve to explain the confusion of authorship that arose within a short time. Faint indications of this relationship may be traced in the चन्द्रालोक. The word सहृदयमनःप्रीतये in the first कारिका is explained in the वृत्ति as 'रामायणमहानातप्रभृतिभि र्द्वये सर्वत्र प्रसिद्धव्यवहारं कृष्यतां सहृदयानामानन्दो यनसि कृमतां प्रतिष्ठामिति प्रकाशयते.' It will be noticed that the word प्रीति is purposely rendered by the double-meaning word आनन्द (pleasure and the author आनन्दः). The whole sentence may have two meanings 'may pleasure find room in the heart of the men of taste &c.' and 'may आनन्द (the author) secure regard in the heart of the (respected) सहृदय who defined (the nature of चनिकार) to be found in the रामायण &c.' Similarly the words सहृदयोदयलाभहेतोः in the last verse of



the वृत्ति may be explained as 'for the sake of the benefit viz. the appearance of men of correct literary taste' or 'for the sake of securing the rise (of the fame) of सहृदय' (the author). The word सहृदय (as well as its synonym सवेतस) occurs scores of times in the कारिका, वृत्ति and लोचन. For example *vide* कारिका I. 1 and 2, II. 14, III. 40; च. pp. 3, 7, 8, 10, 15, 34, 59, 80, 84, 131, 159, 160, 182, 233 etc; लोचन pp. 3, 7, 11, 12, 22, 24, 45, 57, 105, 211, etc. The चन्द्रालोक (p. 160) holds a discussion about the meaning of सहृदयत्व and the लोचन defines सहृदय as 'येषां काव्यानुशीलनाभ्यासवशाद्विशदीभूते मनोमुकुरे वर्मनीयतन्मयीभवनयोग्यता ते हृदयसंवादनान्नः सहृदयाः' (p. 11) and again (at p. 57) 'हृदयसंवादापरपयो-यसहृदयत्वपरवशीकृततया etc.' It is to be noted that the लोचन speaks of आनन्दवर्षेण as 'सहृदयचक्रवर्ती सख्यं प्रत्यकृदिति भावः' (p. 12). One may hazard the conjecture that it was due to the profuse use of the word सहृदय in the चन्द्रालोक and to making the सहृदय the final court of appeal in all matters of taste that the founder of the च्वनि theory earned the epithet सहृदय (*par excellence*).

An additional argument for asserting that the theory of च्वनि in poetry had been propounded before आनन्दवर्षेण is this that आनन्द० quotes (on p. 9) a verse which the लोचन ascribes to मनोरथ, a contemporary of आनन्द०, in which the theory of च्वनि० is ridiculed 'काव्यं तद्वचनिना समन्वितमिति श्रीला प्रशंस-जयो नो विशोभिदधाति किं सुमतिना पृष्टः स्वरूपं च्वनेः ॥'. *Vide* राजतर० (IV. 497) for मनोरथ and others and IV. 671 मानी मनोरथो मन्त्री पर परिचहार तन्. The सुभा० (51, 58, 440) quotes verses of a मनोरथ. If this मनोरथ is identical with the मनोरथ who flourished in the reign of जयपीड (which does not look likely) the च्वनिकारिका were composed between 800-815. Perhaps the लोचन is somewhat wrong in making आनन्द० a contemporary of मनोरथ.

The लोचन while commenting on the words 'परम्परया समाज्ञातः' in the चन्द्रालोक says that before the चन्द्रालोक there existed no work dealing with the theory of च्वनि 'विनापि विशिष्टपुस्तकेषु विवेचनादिस्वमिप्रायः' (p. 10). The चन्द्रालोक makes it clear that the theory of च्वनि and its nomenclature was suggested by the स्तोत्र theory of the grammarians 'प्रथमो हि सिद्धांतो त्रैयाकरणा-ः। व्याकरणमूलत्वात्सर्वविधानात् । ते च सुप्रमाणेषु तेषु च्वनिरिति व्यवहरन्ति । तेष्वान्यैस्तन्मतानुसारिभिः सूरिभिः काव्यतत्त्वावैदिसिद्धिर्वाच्यचक्रसंनिधः शुब्दाल्पा काव्यमिति व्यवदेश्यो व्यवकृतसाम्याद् च्वनिरित्युक्तः' (च. pp. 47-48) and



again on p. 199 'परिनिश्चितनिरपभ्रंशश्चन्द्रशङ्ख्यां विप्रक्षिर्ता मतमात्रिलोक्य प्रक्षोभं ध्वनिव्यवहार इति वेः सह किं विरोधाविरोधो विन्यसेते ?'. The रसोद theory is probably older than धनिनि who mentions a predecessor रसोदायन 'अवद् रसोदायनस्य' पा. VI. 1. 123. The वाच्यपदीय at great length propounds the doctrine of रसोद (L 44 ff.). The ध्वन्यालोक says that the object of writing the book is not merely to establish by polemics that धनि exists, but it is to show that the true function and purpose of poetry is व्यञ्जन which may take the form of रस etc. and to show that if the poet regards mere narration of events as his principal function, he is liable to commit serious breaches of good taste 'अत एव चेतिवृत्तमात्रवर्णनप्राधान्येऽज्ञाद्विभावरहितरसमादनिवचने च कवीनामेवंविधानि स्थितानि भवन्तीति रसादिरूपव्यवहृततत्पर्यमेवैषां युक्तमिति यज्ञोऽस्माभिरारब्धो न धनिप्रतिपादनमात्राभिनिवेशेन' (p. 163).

It is impossible to convey an adequate idea of the contents of the ध्वन्यालोक in a few lines. The following is a bare outline. In the first उद्घोष, the author refers to the different views about धनि, some holding that it does not exist, some saying that it is included under लक्षणा, others holding that धनि cannot be defined and is beyond the province of words but can at the most be relished by the man of taste; there are two senses in poetry expressed (वाच्य) and implied (प्रतीयमान); the वाच्य sense in the form of figures of speech is well-known; the प्रतीयमान is like personal charm in the case of beautiful ladies (which is distinct from the body and the limbs); प्रतीयमान is of three kinds, वस्तु, अलङ्कार and रस and there are many subdivisions of these three; this प्रतीयमान sense is not understood by those who merely know grammar and lexicons, but only by those who know the essence of poetry; the प्रतीयमान sense is the principal thing in poetry; when the व्यञ्जन sense is the most prominent, it is धनिवाच्य; in figures like समासोक्ति, आक्षेप, पर्यायोक्त and others, though there is a प्रतीयमान sense, the वाच्य sense is the most prominent and hence they are not धनि; धनि is of two kinds नविप्रक्षितवाच्य (in which the expressed sense is not intended to be conveyed or taken literally) and विप्रक्षितान्वयवाच्य (where the वाच्य sense is intended to be conveyed and also suggests another sense). धनि is not identical with नक्ति (लक्षणा); nor is धनि incapable of being defined and

illustrated. In the 2nd उद्घोत he subdivides अविवक्षितवाच्य into अर्थान्तरसंकेमित and अत्यन्ततिरस्कृतवाच्य and cites instances of each; the instances of the two respectively are 'तदा जायते गुणा यदा ते सहृदयैर्गुह्यते । रविकिरणानुगृहीतानि भवन्ति कमलानि कमलानि ॥' (here the 2nd कमलानि is अर्थान्तरसं०) and 'रविसंक्रान्त-सौभाग्यस्तुषाराघृतमण्डलः । निःशासान्व इवादर्यश्चन्द्रमा न प्रकाशते ॥' (here the word अन्व is अत्यन्ततिरस्कृतवाच्य); he divides विवक्षितान्वयरवाच्य into असंलक्ष्यक्रमव्यङ्ग्य and संलक्ष्यक्रमव्यङ्ग्य; असंल० is constituted by रस, भाव, रसाभास, भावाभास and भावप्रशन; when these occupy the principal position; where रस, भाव and others are subordinate and the principal purport of the passage is different, there occur the figures रसवद् &c; difference between *gunas* and *alanikāras*; remarks on the three *gunas* मायुष्यं, ओजस and प्रसाद; अनुप्रास and वक्क not very desirable in शृङ्गार; illustration of such figures as रूपक, पद्यांशोक्त as subsidiary and favourable to the evolution of शृङ्गाररस; subdivision of संलक्ष्यक्रम into शुद्धशक्तिमूल and अव्यंशक्तिमूल; the former occurs where by the power of words an अलङ्कार is suggested (and not expressed), while in श्लेष two meanings are directly conveyed by the words themselves; examples of श्लेष and शुद्धशक्तिमूलध्वनि; definition and elucidation of अव्यंशक्तिमूल (an example is 'एवं वादिनि देवयौ पार्श्वे पितुरधोमुखी । लोकाकमल्पप्राणि रजयामास पार्श्वती ॥' where the व्यभिचारिभाव-लज्जा is suggested); difference between अव्यंशक्तिमूल and असंलक्ष्यक्रमव्यङ्ग्य (the latter occurs where रस is relished by the express mention of विभाव, अनुभाव and व्यभिचारिभाव); subdivision of अव्यंशक्तिमूल into वस्तु and अलङ्कार, the former being प्रीतिशक्तिनिष्पन्न and स्वतःसम्बन्धी; examples of अलङ्कारध्वनि. III. In the second उद्घोत the subdivisions of ध्वनि were based upon व्यङ्ग्य, in the third subdivisions are made from the point of view of the व्यञ्जक; अविवक्षितवाच्य (in its two varieties) is पदप्रकाशव्य (an example is कः सज्जदे विरहविपुलां स्वयुपेक्षेत जायां) or वाक्यप्रकाशव्य (as in वा निश्चा सर्वभूतानां तस्मां जायति संवर्मी); the same two varieties occur in the संलक्ष्य-क्रमव्यङ्ग्य division of विवक्षितान्वयरवाच्य; असंलक्ष्यक्रम is helped by वर्ण, पद्य, वाक्य, सङ्घटना and प्रयन्व; three kinds of सङ्घटना (असमासा, मध्यमसमासा and दीर्घसमासा); the relation of सङ्घटना to गुणः; सङ्घटना depends upon its appropriateness to speaker, the sense, the subject, the rasa; how rasa is manifested, how it is to be sustained, the figures favourable to the various rasas; the plot and its relation to rasa; illustration of the fact that

असक्तव्यक्तम् is conveyed even by particular declensions, conjugations, कृत् and तद्धित affixes, compounds etc; what things are opposed (विरोधिनिः) to the proper evolution of *rasa*; one रस should be the principal one in a composition and others should be ancillary to it; discussion of the difference between वाच्य and गम्य sense; difference between गुणवृत्ति and व्यंग्य; व्यंग्यव्यञ्जकमाह is not the same as अनुमान; a second variety of काव्य called गुणीभूतव्यंग्य (where, though there is a व्यंग्य sense, the expressed sense is charming); examples of गुणीभूतव्यंग्य; the third variety of काव्य is चित्र, which is of two kinds, शब्दचित्र (such as यमक) and वाच्यचित्र (such as the figures उल्लेख etc.); the third variety of काव्य occurs when the poet has no intention to convey a suggested sense or to evolve *rasa* etc; by the combination of these three varieties of काव्य numerous subvarieties arise; the *rits* and *vyritis* (कैशिकी etc. and उपमापरिका etc). IV The प्रतिभा of poets presents ever fresh aspects in the domain of च्चनि and गुणीभूतव्यङ्ग्यकाव्य; the same thought, when made to glow by the poets' imagination, appears new; the poet should concentrate upon one *rasa* as the main purport of his work; in the रामायणकव्य is the main *rasa* and in the महाभारत, which is both शास्त्र and काव्य, शान्त *rasa* is the principal one intended by the poet; the province of poetry is unlimited, in spite of the fact that hundreds of poets have composed works for centuries; the thoughts of inspired poets may bear a certain correspondence; the semblance between the works of two poets may be like that of चित्र and प्रतिचित्र, or between a thing and its picture, or between two human beings; the first two kinds of semblance should be avoided, but the third is charming.

Besides the रामायण and the महाभारत (the अनुक्रमणी, गीता, गृह्यसामुच्चाराद of which are quoted) the following are among the authors and works mentioned by name:—अज्ञेनचरित (a महाकाव्य by आनन्द° pp. 148, 176), अमरक, उद्भट (96, 108), कादम्बरी, कालिदास, वासवदत्तराज (a drama, 151), वनेकीर्ति, नाग-मन्द (176), महुवाण (100), भरत (146, 163, 181), मामह (39, 207), यमुमदनविजय (152), रत्नावली (150), रामाभ्युदय (133), विषमवाणलीला (a work by आनन्द° in Prakrit, 62, 152, 241), वेणीसंहार, सर्वसेन (author of हरिविजय in Prakrit, 148), सातवाहन (as having gone to नागलोक, 145), सेतुकाव्य (87), हरिविजय (127, 148), हरिवंश (as composed by कृष्णदेवायन



and placed at the end of the महाभारत, 239 ), हर्षचरित ( 99, 100, 101, 127 ); quotations are taken from the गद्यसप्तशती, मनोरथ, the शाकुन्तल and other works of कालिदास, शिशुपालवध, सुश्रवस्तक; he frequently quotes his own verses ( in Sanskrit and Prakrit ) as illustrations ( 96, 101, 110, 218, 227, 243 ), he gives here and there a few verses, called परिकरश्लोक ( pp. 34, 129, 137, 147, 163. ); this expression is explained by लोचन ( p. 34 ) 'परिकराद्यं कारिकाधर्मस्याधिकाराद्यं कर्तुं श्लोकः परिकरश्लोकः' i. e. a verse that explained and expanded the sense of a कारिका ( discussed in the वृत्ति ). For the meaning of परिकर compare 'व्याकरणस्य शरीरं परिनिष्ठितशालकाधर्ममेतावत् । शिष्टः परिकारवन्तः क्षिप्रमेव ग्रन्थकारेण ॥' ( Peterson on ms of काशिका JBBRAS vol. 16 extra No. p. 29 ). On p. 221 he introduces two verses with the words 'तदिदमुक्तं' on which the लोचन remarks 'सर्ववेत्सवैः' On p. 233 he quotes a verse with the words तदिदमुक्तं on which the लोचन says 'उक्तमिति संग्रहायै सर्ववेत्सवैः' ( and therefore the KM edition is wrong in printing the verse as a कारिका ). On p. 222 we have two well-known verses 'अपारे काव्यसंतारे' etc. and 'हृदयारी चेतकविः' introduced by the words तथा चेदमुच्यते on which the लोचन does not say as it does in other cases that they are his own. On p. 223 he gives two verses that summarise the preceding discussion with the words तदयमत्र संग्रहः.

The date of आनन्दवर्धन can be settled with great precision. The राज० says 'मुक्ताकणः शिवस्वामी कविराजानन्दवर्धनः । प्रभां रत्नाकरश्चात्सात्साम्राज्येवन्तिकमेव ॥' ( V. 34 ). This shows that आनन्दवर्धन attained fame in the reign of अवन्तिवर्मेन् of Kashmir ( 855-883 A. C. ). This date agrees well with what we know from other sources. He quotes उद्भट and so is later than 800 A. C. ; while he is quoted by राजशेखर ( about 900 A. C. ). Therefore the period of his literary activity would lie between 840-870 A. C. रत्नाकर is the author of the महाकाव्य हरविजय, which was composed by him, as he says, in the reign of बालबुधरवर्मा. Numerous verses are quoted by the सुभा० from a poet called शिवस्वामी. We are told by the लोचन that मनोरथ was one of the contemporaries of आनन्द०. Besides the अजुनचरित, the खन्वालोके and the विपमबाणलीला, आनन्द० wrote after the खन्वालोके a work on the प्रमोचमा, a commentary on the ( प्रमाण ) विनिश्चय ( of प्रमेयीति ). 'नृचनिर्देशत्वं सर्वलक्षणविषये बौद्धानां प्रसिद्धं तत्तन्मतपरीक्षायां ग्रन्थान्तरे निरूपयिष्यामः' on which the लोचन remarks 'विनिश्चयटीकायां प्रमोचमायां या विवर्तितमुना ग्रन्थकृता कृता तथैव तद्व्याख्यातम्.' आनन्द०

also composed the देवीशतक which is full of वमक, भाषाशेष, मोक्षिका and other विषयव्यस. From verse 101 it appears that he was the son of नोण and wrote the work after the विषमबाण-लीला and the अर्जुनचरित 'वैमानन्दकथायां विद्वानन्दे च ललिते वाणी । तेन सुदुष्करमेतत्सोचं देव्याः कृतं भवत्या ॥'. The देवीशतक was commented upon by कथ्यट, son of चन्द्रादिल and grandson of वल्लभदेव, in 4078 गणकलि (i. e. 978 A. C.) in the reign of king भीमगुप्त.\*

The commentary of अभिनवगुप्त is variously designated in the mss. as सङ्ख्यपालोकलोचन or स्वन्वालोक्तलोचन or कान्वालोक्तलोचन; the name of the commentary is लोचन and not आलोचन as some suppose. At the end of the first and the third उद्घोषोत्त we have the verse 'किं लोचनं विनालोको नाति चन्द्रिकवा-  
पि हि । तेनाभिनवगुप्तोत्र लोचनोन्मीलनं व्यपाद ॥'; later writers like विश्वनाथ cite him as लोचनकार. The commentary of अभिनवगुप्त occupies in the Alankāra literature a position analogous to that of पतञ्जलि's महामाध्य in grammar or S'āṅkarāchārya's bhāṣhya on the Vedāntasūtras. अभिनवगुप्त was a profound philosopher, an acute critic and a great poet. His commentary is sometimes more erudite and difficult than the text. Here and there he discusses various readings in the कारिका and the दृष्टि also (vide p. 23, and कारिका III. 51). Among the authors and works quoted by him (besides those in the स्वन्वालोक्त) in the लोचन are:—इन्दुराव (frequently quoted), उत्पल (30), कादम्बरिकथासार of भट्टजयन्तक (142), काव्यकौतुक (178) of भट्टतौत, कुमारिभट्ट (188), चन्द्रिकाकार (178), तन्त्रालोक (19), तापसवल्लराज (an analysis of its six acts, 151), भट्टतौत (29), दण्डी (141), प्रभाकरदर्शन (188), भट्टहरि (author of वाग्विषय, p. 47), भागुरि (175), मनोरथ, निवरणकृत् (40), यशोवर्मा (author of रामानुज, 148), वत्सराजचरित (162), वामन (8, 10, 180), स्वप्नवासवदत्ता (a drama, 152), इत्यदपेक्ष (27, 28, 63). He frequently quotes his own verses

\* The Journal (No IX) of the Department of letters, Calcutta University, that came to my hands while these pages were passing through the press, contains the comment of अभिनवगुप्त on the 4th उद्घोषोत्त edited by Dr. Sushil Kumar De from two mss at Madras. From this it appears that आनन्द० wrote a work called तन्त्रालोक in which he discussed the relation of शास्त्रनय and काव्यनय and that the verse cited on p 243 (च०) as his was composed in the सेनवन्माया.

(36, 40, 43, 75, 94, 117, 119). Some of these verses are said to be from his own *स्रोत्र* (75, 179). He tells us that he wrote a commentary (*विवरण*) on the *काव्यकौतुक* of his teacher *दीप्त* (p. 178). He wrote the *लोचन* after the *तन्त्रालोक* (p. 19).

अमिनवगुप्त was a very prolific writer. Over twenty works of his are known. He wrote on Kashmir Śaivism. From his *पराधिशिकाविवरण* (Buhler's Kashmir report p. CLVII) we learn that his grandfather was *नराइगुप्त* and father *जुखरु*; *मनोरमगुप्त* was his younger brother (*प्रत्यभिज्ञाविमर्शिनी* इहती-*वृत्ति*). It appears that he had several teachers. In the introduction to the *लोचन* he refers to *महेन्दुराज* as his teacher and quotes very frequently the verses of *महेन्दुराज* as illustrations (35, 43, 116, 160 207, 223). The last is a Prakrit *गाथा*. That *महेन्दुराज* was not only a poet but also a critic follows from the words of the *लोचन* (p. 160) 'यथा वासुदुपाध्यायस्य निहत्तविसहस्रवचनवर्तिनो महेन्दुराजस्य' where he highly eulogises *इन्दुराज* as supreme amongst learned men, poets and men of taste. In his commentary on the *भगवद्गीता* (Buhler's K. report CXVIII) he tells us that his *guru* *महेन्दुराज* belonged to the *कालायनगोत्र*, that his grandfather was *सौचुक* and father *मृतिराज*. In several places the *लोचन* quotes the views of his *guru* or *उपाध्याय* on the words of the *ध्वन्यालोक* or examples cited therein. On the introductory verse *स्वेच्छाकेसरिणः* of the *ध्वन्यालोक*, the *लोचन* (p. 2) says 'यस्य वस्त्वलङ्काररसभेदेन त्रिधा चनिरव श्लोकेऽसद्वचनव्यो-  
स्यातः'; 'सर्वेवालङ्कारादितु व्यङ्ग्यं नाच्चे गुणीभवतीति नः साध्यमित्यनाशयोत्र  
अन्वेऽसद्वचननिर्दिष्टम्' (p. 37); 'प्रोत्यात्मा च रसस्तदेव नाद्यं नाद्य एव च  
केद इत्यसद्वचनार्थः' (p. 149); 'असद्वचनरत्नादुः—अत्रोच्यते इत्यनेनेदमुच्यते  
etc.' (p. 183); 'असद्वचनार्थावस्तु इष्टतमानि पुष्पाणि जमुके गृहाण गृहाणे-  
त्युच्येत्तारस्वरेणादरादिशब्दार्थं प्रवच्छता' (p. 214, on the verse 'प्रवच्छतोच्चैः  
कुसुमानि मानिनी, where the explanation of *लोचन* is different). These quotations show that his teacher had explained either orally to *अमिनवगुप्त* or in some commentary the *ध्वन्यालोक*. The question arises whether *महेन्दुराज* is identical with *प्रतीहारमहेन्दुराज*, commentator of *उद्भट*. We do not know the parentage of the latter. But we know this that the latter did not approve of the theory of *स्वप्ति* and included *स्वप्तिकाव्य* under *alankāras*; while *महेन्दुराज* seems to have approved of it and explained the *ध्वन्यालोक* to *अमिनवगुप्त*. *प्रतीहारमहेन्दुराज* was a *कौटिल्य* and had come to Kashmir for study. The word *प्रतीहार* is somewhat suspicious.



It was applied to a clan of the non-Aryan Gurjaras (I. A. 1919 p. 132). Therefore, though महेन्दुराज and प्रतीहारमहाराज were both of them well versed in Alaṅkārasāstra and flourished almost about the same time, they must be regarded as distinct. It is, however, noteworthy that समुद्रबन्ध on the अलङ्कारसर्वस्व (p. 130 Trivandrum ed.) seems to identify the two by calling प्रतीहारमहाराज by the name महेन्दुराज 'महेन्दुराजेन प्रीणितप्रणयिस्त्वादि अपस्तुतमर्शसोदाहरणे...महोद्वयन्वे...व्याख्यातम्' (vide p. 34 of the अलङ्कारसारसंग्रहलघुवृत्ति for the verse प्रीणितप्रणयि which is नाम ३. 29). महतीत was another teacher of अभिनवगुप्त (लोचन p. 29, 178) and wrote the work called काव्यकौतुक. The लोचन refers to उत्पल as the परमगुरु of अभिनवगुप्त (p. 30), who wrote on the प्रत्यभिज्ञाशास्त्र. His teacher in S'aiva philosophy seems to have been लक्ष्मणगुप्त (Buhlers' K. report CLIX).

अभिनवगुप्त's literary activity falls between 990 A. C. and 1020 A. C. His प्रत्यभिज्ञाविमर्शिनी (ब्रह्मतीवृत्ति) was composed in the 90th year of the लौकिक era and in वत्सकलि 4115 (i. e. 1015 A. C.) 'इति नवतितमेस्मिन् वत्सरेण्ये युगाणि त्रिभिश्चक्षिण्ये मार्गशीर्षावसाने' (Buhler's K. report CLIX); while his मेरवस्तोत्र was composed in 68 लौकिककाल (i. e. 993 A. C). Vide Buhler's report CLXII.

Before the लोचन, there existed a commentary on the चन्दालोक called चन्द्रिका, which was composed by some one who belonged to the same family to which अभिनवगुप्त belonged. The लोचन cites it in many places and strongly condemns it 'चन्द्रिकाकारस्तु पठितमनुपठतीति न्यायेन गवनिर्मीलिकया व्याचक्षे तस्य तस्य शब्दस्य कलं तद्वा कलं वाच्यव्यञ्जप्रतीत्यात्मकं तस्य पदना निष्पादना यतोऽन्यस्यान्या शब्दव्यापारैक्यमेति । न चात्रार्थसत्त्वं व्याख्यानं किञ्चिदुपश्याम इत्यलं पूर्ववद्वैः सह विवादेन बहुना' (लोचन p. 185); 'आधिकारिकत्वेन तु शान्तो रसो निबद्ध इति चन्द्रिकाकारः । तत्रेहामाभिर्न पर्यालोचितम् । प्रसङ्गान्तरात्' (लोचन p. 178). This view is quoted by the काव्यप्रकाशसङ्केत of माणिक्य (p. 101 Mysore ed.) and by सोमेश्वर. The verse 'हि लोचनं विनालोको भाति चन्द्रिकया हि' (at the end of the 1st and 3rd उद्घोत) contains a pun on the three words आलोक, चन्द्रिका (moonlight and the com. on the चन्दालोक) and लोचन. The लोचन in several other places quotes the explanation of the चन्दालोक by a previous commentator and adds words to the effect 'इत्यलं पूर्ववद्वैः सह विवादेन.' For example, p. 123 'वस्तु व्याचष्टे...त्यलं निबद्धपूर्ववत्सोपैः साकं विवादेन; p. 174 'कव्यस्तु व्याचष्टे-पदत्राणेक्षितमित्यादिग्रन्थो-इत्यलं पूर्ववद्वैः सह बहुना संशयैः

p. 215 वस्तु (वस्तु ?) विषयि लोकेषु प्रतीयमानस्यैव रसाङ्गत्वं व्याचष्टे सा स देवं विमीर्य तयाभोत्सन्नमकाषीत् । ...इत्यलं पूर्ववद्वैः सह विवादेन. The चन्द्रिका is referred to in the व्यक्तिविशेष also (5th intro. verse) In several other places the लोचन refers (in the words अन्वयः, कश्चित् &c) to the explanations and comments of the passages of the ग्रन्थालोक or the illustrations cited therein, but does not name the author, nor does it add the words इत्यलं पूर्ववद्वैः सह विवादेन. The views quoted are likely to be those of the चन्द्रिका in some cases and of मृदुनायक in others; vide pp. 7, 9, 30 ( वस्तु ध्वनिव्याख्यानोपपत्त्यात्पर्वशक्तिमेव...स नासाकं हृदयमा-  
वर्जयति ), 22, 36 ( वस्तु व्याचष्टे...स प्रकृतार्थमेव ग्रन्थार्थमत्यजत् ), 124, 136, 140, 143, 157, 173, 201, 205, 207, which are cases where probably the चन्द्रिका is referred to, while p. 57 ( वस्तु वाच्यमेवः सादिति केनचिदुक्तं तदसत् ), 131, 208, 212 seem to refer to the views of independent writers like मृदुनायक.

15 The काव्यमीमांसा of राजशेखर. This work has been published in the Galkwad Oriental Series. This is a unique work, but it does not directly concern itself with the exposition of *rūpas*, *gūṇas*, or *alankāras*, and it is rather in the nature of a practical handbook for poets. It is divided into 18 chapters. The following is a brief analysis of the contents. I. शास्त्रसंग्रहः; narrates how instruction in काव्यमीमांसा was imparted by Śiva to Brahmā and others and how from Brahmā through a succession of teachers and pupils, the 18 sections of the काव्यमीमांसा were dealt with by 18 different writers, how राजशेखर of the वायावरीय family summarised the views of sages. II. शास्त्रनिर्देशः—वाच्य is of two kinds शास्त्र and काव्य; शास्त्र is अपौरुषेय and पौरुषेय; the four Vedas, 4 उपवेदः, six *āṅgas*; वायावरीय thinks that ब्रह्मपुराण is the seventh *āṅga*; पौरोष शास्त्र is constituted by the पुराण, आम्बीक्षिकी, the two मीमांसा, 18 स्मृतिः; the number of विद्यास्थानः; 14 or 18 is the number of विद्या according to various authorities; वायावरीय calls साहित्यविद्या the fifth विद्या; meaning of such words as सूत्र, भाष्य, श्रुति, टीका, पञ्जिका, कारिका etc. III. काव्यपुरुषोत्पत्तिः; a mythical account of the birth of काव्यपुरुष from सरस्वती, who is described as 'सुव्याधीं ते शरीरं, संस्कृतं मुखं, प्राकृतं बाहुः, जपनमपघ्नतः, पेशाचं पादौ, उरो मिश्रन् । समः प्रसन्नो मधुर उदार जोलसी चासि । उक्तित्वं च ते वक्तो, रस आत्मा, रोमाणि चन्द्रांसि, प्रभोत्तरमवहिकारिणं च वाक्छेदिः, अनुप्रासोपमाद्वय त्वामलङ्घुर्वनि ।' (p. 6); marriage of काव्यपुरुष with साहित्यविद्यावतु at the city of वत्सगुप्त (probably modern Basim in Berar); IV पदवाक्यविशेषः—what are the essential

requisites to become a poet! वायावरीय said शक्ति was the only वाच्यहेतु and gave rise to प्रतिभा and व्युत्पत्ति; while others said that the aid of समाधि (concentration) and अभ्यास was required; various classifications of poets; V काव्यपाककल्पः—meaning of व्युत्पत्ति; शास्त्रकवि, नाट्यकवि and उभयकवि and their subdivisions; the ten stages (अवस्था) of a poet, the various meanings of the term पाक; VI पदवाक्यविवेकः—the five वृत्ति of शब्द, सूत्र, समास, तद्धित, कृद् and लिट्; definition of वाक्य; its threefold expressive power वैमक्त, शक्त, शक्तिविभक्तिमय; ten kinds of वाक्य; definition of काव्य as 'गुणवदलङ्कृतं च वाक्यमेव काव्यम्'; VII पाठप्रतिष्ठाः—the appropriate language and style for gods, Apsarases, पिशाच and so; the three रीति वैदग्ध्यं, गौडीया and पाञ्चात्री; काव्य of two kinds and their subdivisions with illustrations; the intonation of various peoples in India and the different languages they employ; VIII काव्यार्थस्रोतः—the sources of the subject-matter of काव्य are 12, श्रुति, स्मृति, इतिहास, पुराण, प्रमाण-विद्या, समग्रविद्या, राजसिद्धान्तप्रदी (अर्थशास्त्र, नाट्यशास्त्र, कामशास्त्र), लोक-विरचना (कविमनीषानिमित्तं कथातन्त्रमर्थमात्रं वा विरचना) and प्रकीर्णक; वायावरीय adds four more; IX वर्णव्याप्ति—the subject of description may be दिव्य, दिव्यमानुष, मानुष, पातालीय, मर्त्यपातालीय, दिव्यपातालीय and दिव्यमर्त्यपातालीय; whatever the location may be the subject must be रसवत् (रसवत् एव निबन्धो वृत्तो न गीरसत्वेति आपराजितः । आमिति वायावरीयः); the subject of description may be in an isolated verse or in a प्रबन्ध, each of which is of five kinds; X कविचर्या and राजचर्या—काव्यविद्या (नामवातुपारायण, अभिधान-कोश, छन्दोविचिन्ति and अलङ्कार); 64 कलाः are the उपविद्या; काव्यमातरः (देशवर्ता, विदग्धवाद, लोकवादा, विद्वद्गोष्ठी etc); purity of body, speech and thought necessary for a poet; the house of a poet, his attendants and writing materials; how a poet should divide the whole day into eight parts and the duties appropriate to each of the 8 parts; women may compose poetry; assembly hall to be erected by kings for examining poets; in large towns assemblies to be formed for testing those learned in the शास्त्र and काव्य; XI-XIII—how far a poet can appropriate a predecessor's words and thoughts; XIV-XVI about कविसमय (conventions) with reference to countries, trees, plants, flowers, etc.; about intangible things (as a smile which is said to be white); XVII देशविभागः—the various countries, rivers, mountains in the four quarters of India and the products peculiar to each; the colour of the complexion of various peoples; XVIII कारुविभागः—the seasons,



the winds, flowers, birds and actions appropriate to various seasons.

It will be seen that this work is a mine of information on numerous matters. It appears that the printed काव्यमीमांसा is only a fragment of what the author contemplated (e. g. on p. 11 तमोपनिषदिके वक्ष्यामः). The अलङ्कारशेखर at the end of the 11th मरीचि quotes two verses from राजशेखर which are not found in the काव्यमीमांसा, one of which is 'अलङ्कारशिरोरत्नं सर्वस्वं काव्यसम्पदम् । उपमा कविर्विशेष्यं मातेवेति मतिर्नैव ॥'. The work is written somewhat after the अवशेश of कौटिल्य and the style is vigorous, though sometimes ponderous. He quotes numerous verses from ancient authors. Among the works drawn upon are those of कालिदास, अमरशतक, किराताकुलीय, कादम्बरी, मालदीमाधव, वैशालीहार, शिशुपालवध, सुतेशतक, ह्वयवीवध, his own works. He quotes the opinions of numerous writers on Alankāra, some of whom are known from his work alone, viz. अवन्तिमुन्दरी, आनन्द, आपराजित, उद्भट, कालिदास, द्रीढिणि, भरत, महक, रुद्र, वाचपतिराज, वामन, इवामदेव, सुरामन्द. He frequently cites certain views as those of the Āchāryas. It is not possible to say who are meant. He quotes his own views as those of वायलरीय. The काव्यमीमांसा has not been frequently quoted in later works on साहित्य. हेमचन्द्र and वारम्भ borrowed from him very largely, particularly chapters 17-18. The काव्यप्रकाशसङ्केत of माणिक्य (p. 308 Mysore ed.) quotes the words 'अभिप्रायवान्पाठयतेः वाक्यः स भावकारी साहित्ये ज्ञायावरीयः' (which occur in the काव्यमी. p. 31). हेमचन्द्र (p. 235 काव्यानु.) and लोमेश्वर also quote these words. He gives some striking historical and literary information. He tells us that मेघविरुद्ध and कुमारदास were poets that were blind from birth (p. 12), that certain kings such as शिशुनाग in मगध, कुविन्द in चुरसेन, सातवाहन in कुन्तल and साहसाङ्ग in उज्जयिनी respectively made rules that in their palaces eight letters that were difficult to utter were not to be employed, that harsh conjunct consonants were to be avoided, that only Prakrit was to be employed or only Sanskrit (p. 50); that वासुदेव, सातवाहन, शुद्धक and साहसाङ्ग were great patrons of learning and that in उज्जयिनी the poets कालिदास, मेघ, जयर, रूपर (1), नारवि, हरिचन्द्र, चन्द्रगुप्त were examined and in पाटलिपुत्र उपवर्ग, वर्ग, पाणिनि, विहङ्ग, व्याधि, वररुचि and पद्मललि were tested (p. 55). He is very fond of the Prakrits (pp. 34, 51) and speaks of the languages in different countries (p. 51 where वैशाखी is said to prevail in अवन्ती, पारियात्र and द्रशपुर).

For the personal history of राजशेखर Dr. Konow's introduction to the कर्पूरमञ्जरी and Mr. Dalal's to the काव्यमी० may be consulted. He seems to have belonged to महाराष्ट्र. He says in his बालरामायण that he was fourth in descent from अकालवल्द whom he describes as महाराष्ट्रचूडामणि. He was the son of दुर्दक and शीलवती. He was very confident of his powers and speaks of himself as बालमीकि in another birth (बालरामायण I. 15). He is described as महामन्त्रिपुत्र and as the उपाध्याय or *guru* of king निर्मय or महेन्द्रपाल (बाल. I. 5 and 18, कर्पूर० I. 5. and 9) of the Raghu family. His wife अवन्तिमुन्दरी belonged to the Chāhuṇa (Chavan) family and it was at her desire that the कर्पूरमञ्जरी (I. 11) was brought on the stage. So it seems that he married an accomplished क्षत्रिय lady. The views of अवन्तिमुन्दरी are quoted in the काव्यमी० (pp. 20, 46, 57). राजशेखर is styled बालकवि and कविराज in the कर्पूर० (I. 9). He speaks of the king महीपालदेव, son of निर्मयनरेन्द्र in the प्रचण्डपाण्डव (*alias* बालभारत). He or his family seems to have migrated to Kanoj. The बालभारत was performed at महोदय (काव्यकुम्भ). In the काव्यमी. (p. 94 तत्रापि महोदयं मूलमवधीकृत्येति यायावरीयः) he lays down that directions are to be measured from Kanoj. The works he composed are the four dramas विद्वत्शालभञ्जिका, कर्पूरमञ्जरी, बालरामायण, बालभारत (or प्रचण्डपाण्डव), the काव्यमीमांसा and हरविज्ञान (a महाकाव्य). The बालरा० (I. 12) says that he composed six प्रबन्धः. हेमचन्द्र (विवेक p. 335) ascribes the हरविज्ञान to him. The काव्यमी. (p. 98) refers to a geographical work of his called मुचनकोष्ठ. The verses appreciative of poets that are quoted in the anthologies as राजशेखर's probably belong to this राज०.

He flourished in the first quarter of the 10th century. Vide I. A. vol 16 pp. 175-178, I. A. Vol 34 p. 177 and E. I. I. 162 ff, which show that the dates of महेन्द्रपाल or निर्मयनरेन्द्र are 902 and 907 A. C. and the date of his son महीपाल is 917 A. C. As he quotes उद्भट and ज्ञानन्दवर्धन and is referred to or quoted by यशस्तिलक (written in 959-60 A. C.), by the शिल्पकमञ्जरी (about 1000 A. C. 'समाधिपुत्रशालिन्यः प्रसन्नपरिपन्निमाः। यायावरकवेर्षाचो मुनीनामिव वृत्तः ॥ verso 33) and by मङ्गिमट्ट, this date is amply corroborated.

16 The अग्निवावृत्तिमातृका of मुकुलमट्ट (published by the Nirayana-sagar Press, 1916). This work deserves a passing notice.

This is a work containing 15 *kārikās* with *vṛtti* thereon by the author himself. It deals with the two senses of words viz. मुख्य and लाक्षणिक and gives a detailed treatment of लक्षणा (its subdivisions and examples). Later works like the काव्यप्रकाश base their treatment of लक्षणा on this work. He quotes or refers to उद्भट, कुमारिलभट्ट, स्वप्नालोक, भर्तृहरि, महाभाष्य, विजया, वाक्यपदीय, शबरस्वामी. He was the son of भट्टकल्लट and the teacher of प्रदीपारण्यक. भट्टकल्लट flourished in the reign of जयवर्मन् (855-883 A. C.) 'अनुग्रहाय लोकानां भट्टाः श्रीकल्लटवयः । अवन्तिवर्मणः काले सिद्धा भुवमवातरन् ॥' रासतरं V. 66. Therefore मुकुट flourished in the first quarter of the tenth century. He is frequently quoted in the काव्यप्रकाशसङ्केत of माणिक्यचन्द्र.

17 The काव्यकौतुक of भट्टतीत. We know that भट्टतीत was the guru of अभिनवगुप्त (लोचन p. 29) and that he wrote a work called काव्यकौतुक on which अभिनवगुप्त wrote a विवरण (लोचन p. 178). One of his doctrines was that शान्तरस was at the head of all *rasas* as it led on to मोक्ष. Another doctrine that he held was that the poet, the hero (of a poem) and the (sympathetic) reader pass through the same experiences 'नायकस्य कवेः श्रोतुः समानोऽनुभवस्ततः' (लोचन p. 29). The नीलिल<sup>०</sup> of हेमचन्द्र (on कारिका 35) attributes to him the definition of प्रतिभा 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता'. हेमचन्द्र (काव्यानु. p. 316) quotes three verses from भट्टतीत 'नानृषिः कविरित्युक्तमृषिश्च किञ्च दर्शनात् । विविधभावधर्माश्रयत्वात् न दर्शयन् ॥ स तत्त्वदर्शनार्थेव शास्त्रेषु पठितः कविः । दर्शनाद्वर्णनाच्च कदा लोके कविभूतिः ॥ तथाहि दर्शने स्वच्छे नित्येवादिक्वेर्मुनिः (नेः ?) । नोदिता कविता लोके वाच्यता न वर्णना ॥'. सोमेश्वर (in his टीका on काव्यप्र. I) quotes these verses. The काव्यप्रकाशसङ्केत (of माणिक्य<sup>०</sup>) ascribes the following to काव्यकौतुक 'प्रज्ञा...प्रतिभा मता । तदनुप्राणनावीवर्णनानिपुणः कविः । यस्य कर्म स्मृतं काव्यं' (p. 7 Mysore ed.). This is quoted by हेमचन्द्र (काव्यानु. p. 3) also without name; the व्यक्तिविवेकव्याख्या (p. 13) also says "अनेन कवेः कर्म काव्यमिति काव्यकौतुकविहितां काव्यस्य शब्दव्युत्पत्तिं कस्मिंश्चाव्यत्यप्रतिपादिकां दर्शयति । तत्र श्रुते 'तस्य कर्म स्मृतं काव्यम्' इति ॥". हेमचन्द्र (विवेक p. 59) tells us that भट्टतीत was against the view of शङ्कुक 'अनुकरणरूपो रसः'. So also माणिक्यचन्द्र (p. 69) and सोमेश्वर say the same. भट्टतीत flourished about 960-990 A. C. and had exercised great influence over अभिनवगुप्त. His work, if recovered, would be very valuable.

18 The हृदयदर्पण of भट्टनायक. भट्टनायक is one of the four writers whose interpretations of the *sūtra* of Bharata 'विभावानुभावव्यभिचारिसंयोगादस्तनिष्पत्तिः' are quoted in the काव्यप्रकाश



(IV. p. 90 Va.). His view of रस is 'न तादृश्येन नात्मगतत्वेन रसः प्रतीयते नोत्पद्यते नाभिष्वज्यते अपि तु काले नाद्ये चाभिधातो द्वितीयेन विभावादिसाधारणीकरणात्मना भाषकत्वव्यापारेण भाष्यमानः स्थायी सत्त्वोद्रेकप्रकाशा-  
नन्दमयसंविद्भिन्नान्तिसत्तत्वेन भोगेन मुज्यत इति भट्टनायकः'. Vide लोचन pp. 67-68 for a more detailed statement of the views of भट्टनायक about रस. According to him, there are three functions of the words of a poem or drama, अभिधा, भावना, भोगीकृति (or रसचर्चणा or भोग). The first is common to शास्त्र also. By the second function (भावना), the विभाव (like सीता &c.) are presented to the reader or spectator stripped of their individual existence and only in a general way (as chaste and charming womanhood &c.). The third function leads to the ultimate experience of the reader or spectator (which, like भङ्गानन्द, is स्वस्वेष and not capable of being defined in words); that experience for the moment makes the सहृदय reader or spectator forget all else and makes him one with the subject presented. हेमचन्द्र (विवेक p. 61) and जयरथ (अलं. स. वि. p. 9) quote the following verses from him on this point 'अभिधा भावना चान्या तद्भोगीकृतिरेव च । अभिधाधामतां यावे शब्दाधीनकृती ततः ॥ भावनाभान्द यथोपि शृङ्गारादिगणो मतः । तद्भोगीकृतिरूपेण व्याप्यते सिद्धिमात्ररः ॥'. That he was the author of the हृदयदर्पण follows from several circumstances. The लोचन quotes certain verses of भट्टनायक in which he distinguishes between शास्त्र and आख्यान on the one hand and काव्य on the other 'शब्दप्राधान्य-  
माश्रित्य तत्र शास्त्रं पृथग्भिदुः । अर्धतत्त्वेन युक्तं तु वदन्त्याख्यानमेतयोः । द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यधीनवेत् ॥' (p. 27). These verses are quoted from the हृदयदर्पण by हेमचन्द्र (काव्यानु. p. 3). The अलङ्कारसर्वस्व (p. 9) summarises the views of भट्टनायक 'भट्टनायकेन तु व्यङ्ग्य-  
व्यापारस्य पीडोक्त्याभ्युपगतस्य काव्यांशत्वं भवता न्यग्भाषितशब्दार्थस्वरूपस्य व्या-  
पारस्यैव प्राधान्यमुक्तम् । तत्राप्यभिधानावकाशलक्षणव्यापारद्वयोरीर्णो रसचर्चणात्मा भो-  
गापरमार्थयो व्यापारः प्राधान्येन विजान्तिस्तान्द्वयाङ्गीकृतः'. With reference to this view, जयरथ speaks of भट्टनायक as हृदयदर्पणकार (p. 12). महिमनट्ट says that he composed the व्यक्तिविवेक to secure fame (of demolishing the खन्वालोक्त) without looking at the दर्पण (the हृदयदर्पण) 'सहसा यशोमिसर्तुं समुपजातहृदयदर्पणा मम धीः । खालङ्कारवि-  
कल्पप्रकल्पने चेति कथमिवावयम् ॥' (p. 1, अमिसर्तु means to approach as an अभिसारिका and दर्पण also means 'mirror'). The com-  
mentary on this explains 'दर्पणो हृदयदर्पणरूपो च निष्पन्नमप्योपि'. It follows that भट्टनायक wrote the हृदयदर्पण for demolishing the theory of खन्वालोक्त. The लोचन (p. 19) refers to the adverse criticism of भट्टनायक on the illustration मम पश्मिज (च. p. 16)

and then twits him by saying 'किं च वस्तुध्वनि दृश्यता रसध्वनि-  
साधनुयादकः समर्थत इति सुप्रवृत्ता ध्वनिध्वंसोद्यम' (लोचन p. 20). The  
principal point on which he differs from the ध्वन्यालोक is that  
he regards ध्वनि as transcending definition and as purely  
स्वतन्त्र. So he was a follower of those of whom the ध्वनिकारिका  
says 'केचित्प्राचां स्मितमन्त्रिणे तत्त्वमुत्सदीधम्' or as the चर  
says 'केचित्पुनर्लक्षणकरणशालीनबुद्धयो ध्वनेस्तरं गिरामगोचरं सहृदयहृदयसंवेचनेन  
समालपातन्तः' (p. 10). According to him रसचर्वणा is the soul of  
poetry and he is not prepared to admit ध्वनि as the soul of  
poetry. 'ध्वनिर्नामापरो बोधि व्यापारो ध्वजनात्मकः । तस्य सिद्धेऽपि भेदे  
स्यात्कान्वाहत्वं न रूपिता ॥' (लोचन pp. 11 and 15; अथर्व p. 9). The  
लोचन refers to the views of भट्टनायक and हृदयदर्पण very frequently  
and generally for condemnation. Besides the references given  
above *vide* लोचन pp. 13 ('काव्ये रसविता सर्वो न बोद्धा न भिदोगमाह'), p.  
21 (on the verse 'अन्ता एतव' in चर. p. 20), p. 27 (एतदेवोक्तं हृदयदर्पणे  
'यावत्पूर्णे न त्वेतेन तावद्वैधम्' इति), 28 (आत्मसद्भावेति कृत्तिदेव जीवध्वजहार  
वस्तुर्क प्रागेव । तेनैतन्निरपकाशं बहुलं हृदयदर्पणे-'सर्वत्र तर्हि काव्यध्वजहारः स्यात्'  
इति), 29 (यथाह भट्टनायकः-वाग्धेनुदुग्ध एकं हि रसं बह्वानुदुग्धा । तेन नास्य  
समः स स्वाद् दुग्धते योगिनिर्दिष्टः), 33 (तेन वद्वट्टनायकेन दिवचनं दूषितं  
तद्वननिमीलिकथैव); the reference here is to the form ध्वजः in  
ध्वनिकारिका I. 13 and this passage of the लोचन has been criticised  
in the व्यक्तिविवेक (p. 19); 53 (भट्टनायकेन तु बहुलं-द्वयशब्दयोगा-  
द्रीणताभ्यत्र न काविदु-तच्छ्लोकार्थमपरानुस्य on निशासाम्भ इवादिशः); p. 63 यत्तु  
हृदयदर्पणे उक्तम्-बद्धा हेति संरम्भाधोयं चमत्कार इति (on the verse श्लिष्टस्वामल-  
च. 61). From these quotations it will be clear that the  
हृदयदर्पण was a work in verse and prose composed for establish-  
ing a theory of Poetics and for controverting the position of  
the ध्वन्यालोक. माणिक्यचन्द्र (सङ्केत p. 147) gives two verses  
characterising लोहट, शङ्खक and नायक 'न वेत्ति यस्य गाम्भीर्यं गिरितुङ्गोवि  
लोहटः । तत्तस्य रसपावोषेः कथं जानातु शङ्खकः ॥ भोगे रत्नादिभावानां भोगं  
स्वश्लोचितं भुवन् । सर्वथा रससर्वस्वमभांशीद्रट्टनायकः ॥'. The व्यक्तिविवेकटीका  
(p. 13) quotes हृदयदर्पण "हृदयदर्पणे च 'तत्कर्ता च कविः श्रोतो भेदेऽपि हि  
तदस्ति वत्' इति काव्यमूलं कवित्वं प्रतिपादितम्"

भट्टनायक flourished after the ध्वन्यालोक and before the लोचन  
i. e. between 900 and 1000 A. C. From the somewhat bitter  
and personal attacks that the लोचन makes it appears likely that  
he was nearer to the times of the लोचन than to those of the ध्वन्या-  
लोक. If he was a contemporary of अभिनवगुप्त or only slightly old-  
er, then भट्टनायक, the author of the हृदयदर्पण, cannot be identified  
with the भट्टनायक mentioned in the राजतरङ्गिणी 'द्विजसंगीतवकास्यो

नैरिशतुरत्तनोः। चातुर्विधः कृतस्तेन वाग्देवीकुलमन्दिरम् ॥' (V. 59). This refers to the time of अश्वमेध (883-902 A. C.). It is difficult to decide positively one way or the other.

19 The वक्रोक्तिजीवित of कुन्तक. This work has been known only through quotations and references in other Alaṅkāra works, such as the अलं. स०, साहित्यदर्पण, &c. Through the kindness of Dr. Belvalkar I was able to secure a transcript of a ms. of the work recently discovered in Madras. The transcript is full of lacunae and is incomplete. But there is sufficient material to give a tolerably correct idea of the work.

The work consists of three parts, कारिका, वृत्ति, and examples, almost all of which are taken from previous authors. It is divided into four उन्मेष. The transcript breaks off in the fourth, but it seems that the work did not extend much beyond where the transcript breaks off. That कुन्तक is the author of the whole of the work and that the entire work containing कारिका, वृत्ति and examples was called वक्रोक्तिजीवित follows from several considerations. The व्यक्ति-विवेक (p. 28) quotes the verse 'शब्दार्थो सहितौ... कारिणि' (which occurs in the transcript of the वक्रोक्ति), says that certain people assert that वक्रोक्ति is the soul of poetry and then (on p. 37) quotes the verse संरम्भः करिकीटः (which is quoted in the वक्रोक्तिजीवित as an example of an excellent काव्य) and finds several faults in that verse and winds up by saying (p. 58) 'काव्यकाव्यनकपादमणिना कुन्तकेन निवृत्तकाव्यलक्ष्मणिः। यस्य सर्वनिरवशतोदिता श्लोक एव स निदर्शितो मया ॥'. This shows that the definitions (लक्ष्म) and the citation of examples are कुन्तक's according to महिममट्ट (who was not far removed in time from the वक्रोक्ति). The टीका on the व्यक्ति (p. 16) says 'अथ श्लोको वक्रोक्तिजीविते कृतत्वं व्याख्यात इति तत् शब्दावधारः'. So according to the टीका also, the वृत्ति and the examples formed part of the वक्रोक्तिजीवित. The प्रकाशलो (p. 51) says 'एतेन यत्र कुन्तकेन सत्तावन्तमावितो ध्वनिसदृशि प्रत्याख्यातम्'. सोमेश्वर in his commentary on the काव्यप्रद० (61 b and 67 a) quotes two verses of कुन्तक (1 कुन्तक) which are found in the transcript. The काव्यप्रकाशसङ्केत of माणिक्य० says on the verse 'तरुणीबाह्यानि स्खलदमललावण्यवलम्बी' 'इत्यत्र सादृश्योपचारमूले यथा चोपचारस्तथा वक्रोक्तिजीवितप्रभाष्ये' (p. 40-41). This verse is cited as an example of उपचारवक्रता in the वक्रोक्ति with the remark 'अथ चेतनपदार्थसम्भववितादृश्योपचा-



राष्ट्र साहस्यतरलतस्मीनावाणां तरजमुलेक्षितम् ॥ The colophons at the end of the first and second उन्मेष are respectively 'इति राजानककुन्तल ( क ? ) विरचिते वक्रोक्तिमीविते काव्यालङ्कारे प्रथमोन्मेषः' and 'इति श्रीकुन्तलविरचिते वक्रोक्तिमीविते द्वितीय उन्मेषः'. As the work has been so far not known to scholars, a somewhat detailed analysis is given below.

The first उन्मेष begins 'वन्दे कवीन्द्रवनेन्दुलास्यमन्दिरनर्तकीम् । देवी वृत्तिपरिस्पन्दमुन्दरामिनयोऽञ्जलाम् ॥ वाचो विषयनेयत्वमुत्पादयितुमुच्यते । आदिवा-  
न्येभिधानादि निर्मितेर्मानसुवचम् ॥ लोकोत्तरचमत्कारकारिवैचित्र्यसिद्धये । काव्यस्या-  
यमलङ्कारः कोष्यपूर्वो विधीयते ॥ धर्मादिभावनोपायः सुकुमारकमोदितः । काव्य-  
न्योमिवातानां हृदयाह्लादकारकः ॥ ( after two more verses ) कटुकीषण-  
च्छास्यमविद्याव्याधिनाशनम् । आह्लास्यसृत्वाकाव्यमन्विदेकगदापहम् ॥ आद्यर्था च तदा-  
त्वे च रसनिष्पन्दसुन्दरम् । येन सम्पद्यते काव्यं तदिदानीं विचार्यते ॥ अलङ्कारिरलङ्कार-  
मुपोद्बल्य ( र उपो ? ) विवेच्यते । तदुपायतया तत्त्वं सालङ्कारस्य काव्यता ॥' It will  
be noticed that he gives the प्रयोग of काव्य like नामह I. 2.  
( धर्माद्यै...काव्यनिबन्धनम् ) and calls his work काव्यालङ्कार. The वृत्ति  
begins 'जगत्त्रितयवैचित्र्यचित्रकर्मविधायिनम् । शिवं शक्तिपरिस्पन्दमात्रोपकरणं मुमः ॥  
साहित्यायैमुधासिन्धोः सारमुन्नीलयाम्यहम् ॥ येन द्वित्वमप्येतत्तावन्निमित्तलक्षणम् ।  
तद्विचमत्ततामोदं चमत्कारं विधास्यति ॥' Following नामह ( I. 16 शब्दादीं  
सहितौ काव्यं ) he defines काव्य as 'शब्दादीं सहितौ वक्रकविभ्यापारशालिनि ।  
वन्दे न्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥' ( quoted in व्यक्ति p. 28 and  
by समुद्रवच p. 8 ). His position is that सालङ्कृत 'abde and artha  
constitute काव्य and it is not proper to say that अलङ्कार  
belong to काव्य ( as this mode of speech suggests that काव्य  
may exist without them ). He gives as an example of काव्य  
the verse ततोऽष्टपरिस्पन्दमन्दीकृतवपुः शशी । द्यौः कामपरिश्रामकामिनीमण्डपाण्डु-  
ताम् ॥ ( quoted in the काव्यप्र. IX ). Then he comes to the part  
वक्रोक्ति plays 'शब्दो विवक्षितार्थैकवाचकोन्येषु सत्स्वपि । अर्थः सहृदयाह्लादकारी  
स्वरपन्दसुन्दरः ॥ उभावेतावलङ्कारौ तयोः पुनरलङ्कृतिः । वक्रोक्तिरेव वैदग्ध्यमङ्गीम-  
णितिरुच्यते ॥' ( last quoted by जवरर p. 8 ). वक्रोक्ति is a striking  
mode of speech differing from and transcending the ordinary  
everyday mode of speaking about a thing ( and hence called  
वक्रोक्ति ); it is speech that charms by the skill of the poet. The  
वृत्ति explains 'वक्रोक्तिः प्रसिद्धाभिधानव्यतिरेकिणी विविधैवाभिधा वैदग्ध्यं कविकी-  
र्तनं तस्य मङ्गी विच्छिन्तिः'. He cites ताम्रवल्ग्वक्ष्य ( रघु. 14. 70 ) and  
सपः युतीपरिसरे ( बालरा. 6. 34. ) respectively as examples of poetry  
that is सहृदयाह्लादकारि and not so. He ridicules those who  
regard स्वभावोक्ति as an अलङ्कार and says that when in a so-called  
स्वभावोक्ति other figures occur, there will always be सङ्कर or संसृष्टि  
'अलङ्कारहृतां येषां स्वभावोक्तिरलङ्कृतिः । अलङ्कारवैतया तेषां किमन्यदवतिष्ठते ॥...स्पष्टे

सर्वव संसृष्टिरूपे सङ्गरस्ततः ।'. The साहित्य of शब्द and अर्थ is explained in the वृत्ति as 'तत्र वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्' and negatives the साहित्य of वाचक with वाच्यान्तर and of वाच्य with वाचकान्तर. 'शब्दार्थौ सहितावेव प्रतीतौ स्फुरतः सदा । साहित्यमनयोः शोभाशालितां प्रति काव्यसौ । अन्यूनानि रिक्तत्वमनोहारिण्यवस्थितिः ॥ मार्गानुगुण्यमुभयो माधुर्योदियुगोदयः । अलङ्कारविन्यासो वक्तृतातिशयान्वितः ॥ वृत्तयौचित्यमनोहारि रसानां परिपोषणम् । स्पष्टं वा विचित्रं यत्र यथास्वमुभयोरपि ॥ सा काव्यवस्थितिस्तद्विदाहार्दकनिबन्धना । पदादिवाक्यरिरूपन्दसारः साहित्यमुच्यते ॥'. वक्तृता is explained as 'वक्तृत्वं प्रसिद्धप्रस्थानव्यतिरेकिवैचित्र्यम्'. Then he enumerates six varieties of कविच्चापारवक्तव्य, viz. वर्णविन्यासवक्तव्य, पदपूर्वाधेयः, प्रत्ययवः, वाच्यवः, प्रकरणवः, प्रबन्धवः 'वर्णविन्यासवक्तृत्वं पदपूर्वाधेयवक्तृता । वक्तृतायाः परोप्यस्ति प्रकारः प्रत्ययाश्रयः ॥ वाच्यस्य वक्तृमाचोऽन्यो विद्यते यः सहजतया । यत्रालङ्कारवर्णसौ सर्वोप्यन्तर्भविष्यति (this verse is quoted by समुद्रहन्ध p. 9) ॥ वक्तृतायाः प्रकारो प्रबन्धव्यतिरेकः वाच्यः । उच्यते सहजादार्थसौकुमार्यमनोहरः ॥'. पदपूर्वाधेय means पदस्य मुक्ततत्त्वन्तरूपस्य पूर्वाधेयं प्रातिपदिकं वाच्यम्. He briefly mentions the varieties of these and cites examples. His position is that वक्तृता is the soul of poetry (i. e. it is वक्तृता that breathes life into poetry, makes it poetry, without it काव्य cannot exist), but वक्तृता itself is not possible unless the poet possesses the necessary fancy and imagination (therefore कविच्चापार is प्रधान in काव्य). About वैचित्र्य he says 'विचित्रो यत्र वक्तृतावैचित्र्यं जीवितायते । परिस्फुरति यस्यान्तः सा काव्यतिशयाभिधा ॥'. He then speaks of certain गुण of विचित्र, viz. माधुर्यं, प्रसाद (rare use of compounds and well-connected sentences), बोधः, लावण्य, आभिजात्य. लावण्य and आभिजात्य are defined as अत्राहुतद्विसर्गान्तेः पदैः शीतैः परस्परम् । इत्यैः संयोगपूर्वैश्च लावण्यमतिरिच्यते (quoted by सोमेश्वर) ॥ यत्रातिशयोक्त्यर्थं नातिशयान्वितमुदहृतम् । आभिजात्यं मनोहारि तदत्र प्रीतिनिमित्तम् ॥'. Examples of all these are cited. किं तारुण्यतरोः (साहित्यदः X example of सन्देह) illustrates माधुर्यं as causing वैचित्र्य. An example of लावण्य is 'वासोत्कम्पतरङ्गिणीस्तनतटे धौताजनश्यामलाः कीर्त्यन्ते कण्ठाः कुशाग्रि किममौ वाष्पान्मसां विन्दवः । किं चाकुञ्चितकण्ठरोधकुटिलाः कर्णोद्यतसन्दिनो दुःखाराः कलपञ्चमप्रणयिनरूपयुत्यन्ति निर्वायन्ति च ॥'. He speaks of three मार्ग, वैचित्र्य-मार्ग, सूकुमारमार्ग and सौकुमार्यवैचित्र्यसंवलितमार्ग. The last is called मध्यम-मार्ग 'मार्गोऽसौ मध्यमो नाम नानावचनमनोहरः । स्पष्टं वा यत्र वर्धन्ते मार्गेदितयसम्पदः ॥'.

The 2nd कन्वेन्स starts with the explanation and elucidation of वर्णविन्यासवक्तव्य. He defines it as 'एकौ द्वौ बहुवो वर्णा वक्ष्यमानाः पुनः पुनः । स्वस्थान्तरा विधा सोक्ता वर्णविन्यासवक्तृता ॥ वर्णान्तयोगिनः स्पर्शा द्विर-क्षास्तलनादयः । रेखादिभिश्च संयुक्ताः प्रस्तुतीचित्रशोभिनः ॥'. It will be noticed that वर्णविन्यासवक्तृता is the same as the अनुप्रास of the ancient शास्त्रकारिणः. An example (of एकस्य द्वयोर्बहुनां च) is भद्रैकान्तरीकास्तारलि-



सकदलीसम्भताम्बुजम्बुजम्बीरासालतालीतरलतरलासका दस जनुः । वैलकातो-  
 ल्लेकाविसकलनमडाः शुलकच्छेषु सिन्धोः सेनासीमन्तिनीनामनवरतरान्वास-  
 तन्तां (I) समीराः ॥'. The verse प्रधानमरणच्छावस्तावत्ततः कनकप्रभः (cited  
 in the काव्यप्र. VI. p. 260 Vā.) is an example of वर्णविन्यासवत्. He  
 does not like, however, that too many Alaṅkāras should be  
 heaped up in one verse 'अलङ्कारस्य कवयो बन्धालङ्कारणान्तरम् । असन्तुष्टा  
 निबध्नन्ति हारादेर्मणिबन्धवत् ॥ नातिनिबन्धविहिता नाप्यपेक्षलभ्यता । पूर्वाहुतपरिता-  
 गनूतनावर्तनोज्ज्वला ॥' (first verse is quoted in व्यक्तिविवेकटीका pp.  
 43-44 as from वक्रोक्तिजी०). He says that the उपनागरिका and  
 other वृत्तिस of the ancients (vide उद्धट I) are the same as  
 वर्णविन्यासवत्ता 'वर्णच्छायासारेण गुणमार्गानुवर्तिनी । वृत्तिवैचित्र्यतुकेति तैव  
 श्रोक्ता चिरन्तनैः ॥' वक्र also is a kind of वर्णविन्यासवत् 'वक्रकं नाम  
 कोप्यस्याः प्रकारः परिदृश्यते । स तु शोभान्तराभावादिह नातिप्रतन्यते ॥'. Then  
 he comes to the several varieties of पदपूर्वाध्वकता, viz. रुद्वि-  
 चित्र्यकता (रुद्वि means रुद्विप्रधानाः शब्दाः) 'यत्र रुद्वेदसम्माध्यधर्माध्यारोप-  
 गमेता । सद्यमातिशयारोपगमेत्वं वा प्रवीणते ॥ लोकोत्तरतिरस्काराच्छेत्कषाभिधि-  
 रसया । वाच्यस्य सोच्यते कापि रुद्विवैचित्र्यकता ॥'. There are two varieties  
 of रुद्विवै०, as the first verse shows. Examples (of the first  
 variety) are the word कमलाई in ताता बान्जानि quoted above (from  
 ख. p. 62) and रामः in किम्पः (ख. 61). Examples of 2nd  
 variety of रुद्विवै० (विद्यमानधर्मातिशयवाच्याध्यारोपगमेत्वं) are ततः प्रह-  
 स्वाह पुनः पुरन्दरः (ख. III. 51, the word खु) and रामोसी मुक्नेषु  
 (quoted in the काव्यप्र. IV p. 182). Another variety of  
 पदपूर्वाध्व० is पयोध्वकता (पयोध्वप्रधानः शब्दः पयोध्वः) 'अभिधेयान्तरमस्त-  
 द्धातिशयोपेक्षः । रम्यच्छावान्तररसशोचदलवृत्तौ...नः ॥ स्वयं विधेयणेनापि स्वच्छा-  
 योत्कर्षपेक्षलः । पयोध्वस्तेन वैचित्र्यं परा पयोध्वकता ॥'. An example is नानु-  
 दोक्तमनूतत्वमिच्छसे कस्तपस्विनिशिखेषु चादरः । सन्ति भूयति हि नः शराः परे वे परा-  
 क्रमवदनि वज्रिणः ॥ (here the word इन्द्रस्य for वज्रिणः would not  
 convey the same force and charm). Another and a very  
 important variety of पदपूर्वाध्व० is उपचारकता 'यत्र दूरान्तरेन्यस्मात्  
 सामान्यमुपनयते । लेखेनापि भवत्काचिद् (?) वस्तुमुदिकवृत्तिताम् ॥ वन्मूला  
 सरसोत्तेक्षा रूपकादिरलङ्कृतिः । उपचारप्रधानासौ वक्रता काचिदुच्यते ॥' (both  
 quoted by जवरण p. 8). Examples of उपचारकता are 'किम्प-  
 द्यामल०', 'गच्छन्तीनां रमणवसति' (पूर्वमेव 38) and 'गलने च मत्तमेहं'  
 (the first and last being cited in the ख. as examples of  
 नर्णान्तरसंक्रमितवाच्य and अत्यन्ततिरस्कृतवाच्य respectively). It is  
 therefore that the अल. स. (p. 8) in summarising the view of  
 the वक्रोक्तिजीवितकार says 'उपचारकतादिभिः समस्तो ध्वनिप्रपञ्चः स्वीकृतः'  
 and जवरण after saying that the verse गलने च मत्तमेहं is cited  
 as an example by the वक्रोक्तिजीवितकार remarks 'अत्र मदनिरवङ्कारस्यै  
 वीपचारिके इति उपचारकतादीनामपि ग्रहणम्.' Two other varieties



are विशेषणवक्रता and संवृतिवक्रता 'विशेषणस्य माहात्म्यात् क्रियायाः कारकत्व-  
वा । यत्रोक्तमिति भावः सा विशेषणवक्रता ॥ यस्तु संवृतिवृत्तौ तस्तु वैचित्र्यस्य विव-  
क्षणा । सर्वनामादिभिः कैश्चित्सोक्ता संवृतिवक्रता ॥'. Examples of the two  
are ( respectively ) शुचिशीतलचन्द्रिकायुताक्षिरनिःशब्दमनोहरा दिशः ।  
प्रशमल मनोभवल वा हृदि तस्याप्यथ हेतुता यदुः ॥ and निवागतामालि किम-  
प्यथ वदुः ( कुमार० V. 83 ). Then he speaks of various other  
varieties of पदपूर्वार्थव० such as वृत्तिवैचित्र्यवक्रता ( वृत्ति is fivefold कृत,  
तद्धित, समास, एकशेष, सन्नत ), भाववैचित्र्यव०, लिङ्गवैचित्र्यव०, कर्तृन्तरविचित्रता,  
क्रियावैचित्र्यव०, कालवै०, कारकवै०, संख्या०, पुरुष०, उपग्रह०. An example  
of लिङ्ग० is 'स्वं रक्षसा भीरु यतोपनीता तं मार्गमेताः कृपया लता मे' &c.  
( रघु. 13. 24 where लताः for वृक्षाः is very charming ); of संख्या-  
वक्रता is 'वयं तत्त्वान्वेषान्मधुकर &c' शाकुन्तल I; उपग्रह is explained  
as 'धातुनां लक्षणानुसारेण नियतपदाश्रयः प्रयोगः पूर्वाचार्याणामुपग्रहशब्दाभि-  
वेदतया प्रसिद्धः' and an example of उपग्रहवक्रता is 'तस्यापरेष्वपि  
मृगेषु शरान्मुमुक्षोः कर्णान्तमेल विभिन्ने निविद्योपि मुष्टिः । ( रघु. 9. 58, जग-  
विभिन्ने निषते स स्वपनेषेति कर्णकर्णकाल आत्मनेपदमतिचमत्कारकारि ).

In the third उन्मेष the author comes to the discussion  
of वाक्यवैचित्र्यवक्रता. In connection with this he speaks of वस्तु-  
वक्रता. The वस्तु may be सहज or आहार्य ( कविशक्तिव्युत्पत्तिपरिपाक-  
शील ). In this उन्मेष and the next it is very difficult to construct  
the original कारिका from the वृत्ति ( in which they are imbedded  
and are not given in full ). 'उदारस्वपरिरन्दमुन्दरत्नेन वर्तनम् । वस्तुनो वक्र-  
शब्दैकमोचरत्नेन वक्रता ॥'. The verse अस्याः सर्गविणी ( विक्रमोर्वशीय I. 10 )  
is cited as an example in which सहज and आहार्य are both skil-  
fully combined. He gives directions here as to how sentient  
and other objects can be used in a poem to yield charming  
results and how to lend charm to poetry by nourishing appro-  
priate रसः, नायः etc. The verse तिष्ठेत्कोपवशात् ( विक्र. IV. 9 ) is  
cited as an excellent example of विप्रलम्भ and the lamentations  
of वसराज ( in तापसवत्सराज 2nd Act ) as examples of कृष्ण. 'चूताङ्कुरा-  
साय' etc. ( कुमार० III. 32 ) and 'इदममुष्मन्वस्तु' ( विक्रमो० II. 6 ) are  
examples where चेतनस्वरूपं रसोदीपनसामर्थ्यवन्धुरं and जवेतनानां स्वरूपं  
रसोदीपनसामर्थ्यवन्धुरम्. Incidentally he launches upon a dis-  
cussion as to whether रसवद्, प्रेक्षः, कवेस्वि, समाहित, उदात्त are Alaṅkāras  
and decides that they are not Alaṅkāras but अलङ्कार्य-  
'अलङ्कारो न रसवद्... । स्वकृपादतिरिक्तस्यापरस्याप्रतिनासनात् ॥... कवेस्त्वुदात्ताभि-  
धवोः पीचांपर्वप्रणीतयोः । अलङ्कारणयोस्तद्द्रष्टव्यत्वं न विद्यते ॥'. He criticizes  
the various definitions of रसवद् such as 'रसवश्चित्स्थवश्शृङ्गारादिरसं वया'  
( नामह III. 6 ), 'रसवद्रसलक्षणात्', 'रसवद्रसपेक्षलम्' ( काव्या० II. 275 ). His  
words are 'दर्शिताः स्पष्टाः अस्पष्टाश्च शृङ्गारादयो यथेति न्यायवान्ने काव्यव्यतिरिक्तो

न कश्चिदन्यः समासापेक्षतः स लक्ष्यते दोषावलङ्कारः ।... यदपि रसवदसंज्ञया इति कैश्चिदङ्गणकारि तदपि न सम्बद्धं समाधीयतामिति वदति । तथाहि रसः संभवो न स्वासी रससंज्ञकः तस्मात्कारणादयं रसवदलङ्कारः सम्पद्यते । तथापि एकवचनेन कोऽसौ रसवदतिरेकवृत्तिरन्यः पदार्थः । काव्यमेवेति चेत्तदापि पूर्वमेव प्रयुक्तम् । तस्मै स्वात्मेति क्रियाविरोधादलङ्कारत्वानुपपत्तेः ।... रसपेशकमिति पाठे न किञ्चिदप्यतिरिच्यते । He criticizes the definitions and example of ऊर्ध्वस्त्रि given by उद्भट, भामह and इण्डी. According to him proper examples of रसवदलङ्कार (in a different sense, रसेन वर्तते तुल्यं) would be 'उपोदराग्रेण विलीलितारकं' (cited in ख० p. 35), चलापाङ्गा दृष्टि (शाकुन्तल I. 21), 'देन्द्रं चतुः' (cited in साहित्य० X). He finds fault with the threefold division of दीपक given by भामह and after citing भामह's examples approves of the addition (अन्तर्गतोपमाधर्माः) in the definition of दीपक made by उद्भट (whom he designates अभियुक्ततरैः). His own example of a proper दीपक is 'जसार्दं संसारं... विधातुं स्ववसितः' (मातृगीमाध्व V. अत्र विधातुं स्ववसितः कर्ता संसारादीनामसारत्वप्रभृतीन्ब्रह्मानुद्घोष्यन् दीपकालङ्कारमवाप्तवान्). He goes on examining many other figures and elucidates them in his own way, such as रूपक, अप्रस्तुतप्रशंसा पर्यायोक्त, व्यावस्तुति, उदोष्ठा, अतिशयोक्ति and about 20 more figures. He quotes the श्लिष्यतीव verse as an example of उदोष्ठा and remarks 'अत्र दण्डिना विहितमिति न पुनर्विधीयते'. On परिबृत्ति he cites the example शृङ्गप्रहारं ददता भुजेन तव भूमुनाम् । विराजितं इतं तेषां वशः कुमुदपाण्डुरम् ॥' (काव्या. II. 356) with the words 'तथा च लक्षणकारेणैवोदाहरणं दर्शितम्'. He remarks at the beginning of the 4th उन्मेष 'एवं सकलसाहित्यसर्वस्वकल्पवाक्यवक्तृप्रकारप्रकाशनान्तरमवसरप्राप्तं' etc.

In the 4th उन्मेष he gives the treatment of प्रकरणवक्त्रता and प्रबन्धवक्त्रता. As examples of प्रकरणवक्त्रता he cites several verses from रघुवंश (5th sarga, such as नि वस्तु विदुन् गुरवे प्रदेयं, दावयते सापयितुं तवार्थं) with the remark 'कुबेरं प्रति सामन्तसम्भावनाया कथाध्व-वसायः कामपि सहृदयहृदवाह्याकारिता प्रतिपद्यते'. Similarly the introduction of the curse of Duvāsas in the शाकुन्तल is a charming example of प्रकरणवक्त्रता. Another example is the लृप्तमाप्रकरण in the रघुवंश on which he remarks 'दशरथेन राज्ञा स्वविराजन्तपस्त्रि-वाल्म्ये स्वधीयतेति एकवाक्यशक्यप्रतिपादनः पुनरवमध्यधेः परमाधेसरससरस्वती-सर्वस्वायमानप्रतिभाविधानकलेशेन तादृश्या प्रकरणविच्छित्त्वा विस्कारितश्वेतन-चमत्कारकरणातामभितिष्ठति.' 'प्रधानवस्तुनिष्पत्त्ये वस्तुन्तरविचित्रता । यथोक्तसति सोऽपि सापराधस्य वक्त्रता ॥' (अस्य प्रकरणस्य). The episode introduced with the words ततः प्रविशति रज्जुहस्ताः पुरुषः (6th Act of मुद्राराक्षस) is an instance of प्रकरणवक्त्रता. प्रबन्धवक्त्रता is defined as 'इतिवृत्तान्त्यावृत्तसं-सम्पदपेक्षया । रसान्तरेण रम्येण च निर्वहणे भवेत् ॥... कथामूर्तेरामूर्तेर्नीलितविद्यः ।

विनेयानन्निष्पत्तौ सा प्रबन्धस्य वक्तता ॥'. The रामायण and the महाभारत are examples 'रामायणमहाभारतयोश्च शान्ताश्चिन्तं पूर्वधुरिभिरेव निरूपितम्' (probably a reference to चम्पालोक pp. 237-238). Another variety of प्रबन्धवक्तता is 'त्रैलोक्यामिनोऽष्टोत्तरशतकोत्कर्षोपनिषा । इतिहासैः कदम्बेन प्रबन्धस्य समापनम् ॥ तदुत्तरकथावतिविरसत्वविहासना । कुर्वीत यत्र मुक्तविः सा विचित्रास्य वक्तता ॥'. An example is the किराताकुंभीय. He says that great poets show their imagination in the very names with which they christen their works (आस्तां वस्तुषु वैदग्ध्यं काव्ये कामसि वक्तव्यम् । प्रधानसंविधानाहुनाम्नापि कुरुते कविः ॥) and instances अभिज्ञानशाकुन्तल, सुप्रराजस, प्रतिमानिरुद्ध, मायापुष्पक, कुसारावण etc. as instances. It is genius that makes all the difference, though the plot may be the same 'कथोन्मेषे समानेति वपुर्वीच च निगुणैः (?जे) । प्रबन्धः प्राणिन इव मास्तन्ते हि पृथक् पृथक् ॥'

The वक्तोक्तिजीवित denies the independent existence of चक्षि or व्यङ्ग्य as the soul of poetry and tries to include it under its all-pervading वक्तोक्ति. It therefore makes the soul of poetry to consist of something that is striking by its being different from and above what is ordinary. It therefore holds the same view as those who regarded चक्षि to be वाक्.

The वक्तोक्तिजीवित is a work of great value and deserves to be rescued from the oblivion into which it has fallen. Whatever one may think of his central theory that वक्तोक्ति is the soul of poetry and of the somewhat quaint nomenclature adopted by the author, the work shows great literary acumen and is full of charming ideas. His choice of examples is very judicious and he casts his net over a wide area. In the analysis given above I have referred to well-known examples for saving space; but no reader should entertain the impression that he very largely quotes Kālidāsa only. The work contains over five hundred examples. The śārikās are composed in a smooth, limpid style and the वृत्ति generally shows very high qualities of a grand literary style, which is rhythmic and melodious. He very profusely quotes नामह and दण्डी and to a lesser extent रुद्रट. He does not slavishly follow anyone of these and criticizes them all. For example he finds fault with नामह's three kinds of दीपक and with his way of dealing with the figure ऊर्ध्वस्त्रि 'कैश्चिदुदाहरणमेव व्यक्तत्वात्क्षणं मन्वमानस्तदेव प्रदर्शितम् । यथा-ऊर्ध्वस्त्रि कणेन यथा पाशोऽपि पुनरागतः' etc. (नामह III. 7). He finds fault with those who regard काशीः as अलङ्कार (दण्डी does so). About रुद्रट's well-known verses 'मन



तरुणि रमणमन्दिरं' and 'अनपुण्यमणिमेखले' (रुद्र II. 32-33) he remarks 'प्रतिभादारिद्र्यैः न्यादतिस्वरूपभाषितेन कविना वर्णसावर्ण्यम्यतमावमो-  
दितं न पुनर्वाच्यवैचित्र्यकणिका काचिदस्तीति' and says that the verses are  
शाम्भ. He quotes the first verse 'स्वेच्छाकेसरिणः...नखाः' of  
आनन्दवर्धनः as a fine example of क्लिष्टवैचित्र्य. He names a  
very large number of works. Among the authors and works  
quoted are:—उत्तररामचरित, उदात्तरावण (in which लक्ष्मण is re-  
presented as pursuing मारीचनृप), रुद्रट, कालिदास (as composing  
kāvyas which possess सहस्रसौकुमार्य), किराताकुनीय, कुमारसम्भव,  
कुलारावण, छलितराम, तापसवत्सराज (a drama in which कृष्ण is more  
charming in each succeeding Act), इण्डी, ध्वनिकार, नागानन्द, पाण्डवा-  
भ्युदय, पुष्पद्वितक, प्रलीमानिहङ्ग, बालरामायण, भट्टबाण, भरत, भवभूति, भागवत,  
मञ्जीर (as a poet of the मध्यममार्ग), महाभारत, मातृयुत (as a poet of  
the मध्यममार्ग), मायापुष्पक, मालवी, सुदारा, मेघ, रघु, राजशेखर, रामचरित,  
रामानन्द, रामान्भुदय, रामायण, रुद्रट, विक्रमो, वीरचरित, वेणीसंभार, शाकुन्तल,  
क्षिप्रपालवध, सर्वसेन (as a poet of the सुकुमारमार्ग), सेतुब्रह्म (a  
drama), इवग्रीववध, हर्षचरित (in which there are numerous charm-  
ing descriptions of moonrise). The transcript in various places  
points out that there are large gaps (अत्र ग्रन्थपातः). Here  
and there certain *kārikās* occur which are styled अन्तरश्लोक  
(in some cases अनन्तः), which expression occurs in the  
व्यक्तिविवेक also (pp. 46, 54, 55 etc.) and is explained by हेमचन्द्र  
(विवेक p. 302) as अन्तरे मध्ये वक्तव्यशेषाभिषादको श्लोकी अन्तरश्लोकी.  
As the वकोक्तिजीवित quotes the ध्वनिकार, रुद्रट and the बालरामायण of  
राजशेखर it is later than the first quarter of the 10th century.  
Therefore जयरव is right when he says 'यद्यपि वकोक्तिजीवित-  
हृदयदर्पणकारावपि ध्वनिकारानन्तरभाविनविष तदपि तौ चिरन्तनमनानुयायिनावेति  
तुम्हते etc.' अले. स. वि. (p. 12). The वकोक्तिजीवित is quoted and  
criticised by महिममट्ट in his व्यक्तिविवेक (pp. 28, 37, 58) and  
its views are summarised by the अलङ्कारसर्वस्व. महिममट्ट's manner  
of referring to the वकोक्तिजीवित (p. 28 सहृदयमानिनः केचिदाचक्षते)  
implies that कुन्तक was his contemporary or only slightly  
older. He refers to the लोचनकार in a similar strain (व्यक्तिविवेक  
p. 19 अत्र केचिद्विद्वन्मानिनः...यदाहुः). It is further noteworthy  
that the लोचन contains no reference to the वकोक्तिजीवित. So  
he was probably a contemporary of the लोचनकार also. Hence  
कुन्तक flourished between 925 and 1025 A. C., probably nearer  
the latter limit than the former.

20 The दशरूप of धनञ्जय. This work with the com-  
mentary called अवलोक by धनिक has been published several times.  
The references here are to the Nirṇay. edition. It deserves

to be referred to here because it contains a treatment of the *rasa* theory. Otherwise it is a work dealing with dramaturgy alone. The work contains about 300 *kārikās* and is divided into four *prakāśas*. The first speaks of the ten kinds of *rūpakas*, the five *sandhis* and their *angas*, definition of *viśkम्भ*, *चूलिका*, *अङ्गुली*, *अङ्गुलितार*, *प्रवेशक* etc. The 2nd speaks of several kinds of heroes and heroines, their characteristics, friends, the four *vṛttis* and their *angas*. The third gives practical directions as to how to begin a play, about the prologue, about the various requisites that constitute the ten kinds of *rūpakas*. The fourth deals with the *rasa* theory in all its details. The commentary of *धनिक* is a learned one and is full of quotations. Over 300 verses from other works are quoted and *धनिक* quotes about twenty verses of his own, some of which are in *Prākṛit*. We learn from *धनिक*'s comment (on IV. 37) that he wrote a work called *काव्यनिर्देश* from which he quotes several verses. He seems to have held views somewhat similar to those of *मदनायक*, when he says (on IV. 37) 'न रसादीनां काव्येन सह स्वस्वव्यञ्जकभावः किं तर्हि भाव्यभावकसम्बन्धः । काव्यं हि भावकम् । भाव्या रसादयः' । The *दशरूप* says that for the plot the poet should turn to the *Ramayana* and the *Bṛhatkatha*. For want of space all the works quoted by *धनिक* are not set out here. Of special interest are his quotations from *वाक्यतिराजदेव* *śloka* *मुञ्ज* (the verse *प्रणवकुपिता* being attributed once to *वाक्यति* and again to *मुञ्ज* on IV. 58 and 60), *पद्मगुप्त* (under II. 40 'चित्रवर्तिन्यपि नृपे' *नवसाहस्राङ्क* VI 42), the *विद्वत्शालमञ्जिका* (on IV. 53).

*धनञ्जय*, the author of the *कारिका*s, was son of *विष्णु* and a member of the *śākhā* of king *Muñja*; while *धनिक* also was the son of *विष्णु* and therefore seems to have been the brother of *धनञ्जय*. The *कारिका*s were composed in the time of *Muñja*, whose dates are 974-5, 979 and 991-94 A. C. (vide E. I. vol. I p. 235, E. I. vol. II p. 180, I. A. VI p. 51 (a gift to *वसन्ताचार्य* son of *धनिक-पण्डित*), I. A. XIV p. 159, the *सुभाषितरत्नसन्दोह* of *अमलपति* composed in *विक्रम* 1050 (when *मुञ्ज* was alive). *धनिक* appears to have composed the commentary later on as he quotes *पद्मगुप्त* who composed the *नवसाहस्राङ्कचरित* in the time of *सिन्धुसाल*, the brother and successor of *मुञ्ज*. *धनञ्जय* is quoted by *अर्जुनवर्मदेव* (1216 A. C.) in his *टीका* on the *अनन्यशतक* and the *साहित्यदर्पण* (VI. 64) ascribes the *कारिका* (न चातिरस्तो वस्तु दूरं विच्छिन्नतां नवेद III. 32) to *धनिक* (when it should have ascribed it to *धनञ्जय*).



21 The व्यक्तिविवेक of राजानकमहिममट्ट. This work has been published in the Trivandrum Series (1909) with a commentary that breaks off in the middle of the 2nd विमर्शः. He wrote the work for demolishing the theory of *dheanî* propounded by the चन्दालोक. He controverts the position of the चन्दालोक that there is a third function called व्यञ्जना (besides अभिधा and लक्षणा) and that the suggested sense is conveyed by this process. His own position is that words have a single power (अभिधा), that the suggested sense (प्रतीयमान) is conveyed by the expressed sense through the process of inference (अनुमान) and that word and sense are not अक्षक. He does not dispute that the soul of poetry is *rasa* etc. (as the चन्दालोक would say) "वाच्यस्तदनुमितो वा वक्षार्थोर्ध्वतरं प्रकाशयति । सम्बन्धतः कुतश्चित्ता वाच्यानुमिति-  
रित्युक्ता ॥ इति । एतच्चानुमानरचैव लक्षणं नान्वस्य । यदुक्तं 'विरूपलिङ्गाख्यानं परार्था-  
नुमानम्' इति केवलं संशयेदः । काव्यस्यात्मनि संज्ञिति रसादिरूपे न  
कस्यचिदिति । संज्ञायां सा केवलमेवापि व्यक्त्ययोगतोऽसं कुतः ॥" (व्यक्तिः  
p. 29); the last verse 'प्राणमृता ध्वनेर्व्यक्तिरिति तेव विवेचिता । इत्यन्यत्तत्र  
विमर्शः प्रायो नास्तीत्युपेक्षितम्' । It is not to be supposed that महिममट्ट  
was the first to advance this theory. The चन्दालोक anticipates  
the theory and tries to meet it (vide pp. 201-204) 'अल्लभिस-  
त्थानावसरे व्यञ्जकत्वं शब्दानां गमकत्वं तच्च लिङ्गत्वमतश्च व्यङ्ग्यप्रतीतिरिति  
लिङ्गलिङ्गिभाव एव तेषां व्यङ्ग्यव्यञ्जकभावो नापरः कश्चित् ।...न पुनरयं परमावो वद  
व्यञ्जकत्वं लिङ्गत्वमेव सर्वत्र व्यङ्ग्यप्रतीतिश्च लिङ्गप्रतीतिरेवेति ।...तस्माद्विङ्ग्यप्रतीतिरेव  
सर्वत्र व्यङ्ग्यप्रतीतिरिति न शक्यते वक्तुम्. The व्यक्तिविवेक elaborates the  
arguments of those who relied upon अक्षि (गुणवृत्ति i.e. उपचार  
and लक्षणा) and regarded व्यञ्जकत्व as identical with it (vide चन्दा  
pp. 51, 55, 191-197).

The व्यक्तिविवेक is divided into three विमर्शः. महिममट्ट states  
his प्रतिष्ठा in the first verse 'अनुमानान्तर्भावो सर्वस्यैव ध्वनेः प्रकाशयि-  
तुम् । व्यक्तिविवेको कुरुते प्रणम्य महिमा परां वाचम् ॥'. In the first विमर्शः  
he starts by quoting the definition of ध्वनि ('वक्त्रावः शब्दो वा'  
ध्वनिकारिका I. 13), finds several faults with it and says that  
the definition, if properly considered, applies to अनुमान. The  
first objection is that the qualification उपसर्गनीकृतान्तव्य should  
not have been mentioned in connection with the word ध्वने.  
The second objection is that the word शब्द should not occur  
in the लक्षण, as a शब्द has no व्यापार except अभिधा. Then he  
finds fault with the word वा. He quarrels with the word  
विशेष in काव्यविशेष, as according to ध्वनिकार himself all काव्य must  
have रस as its soul (च. p. 26). He says सूत्रिनिः in the definition  
is unnecessary. In all he finds ten faults 'अथैव विविक्तं शब्दः



सविशेषणस्तदः पुस्तकम् । द्विवचनवाशब्दी च व्यक्तिव्यतिनाम काव्यवैशिष्ट्यम् ॥ वचनं च कथनकर्तुः कथिता च्चनितकक्षणीति वृत्त दोषः ।' ( p. 21 ). His own position is 'सर्वं एव हि शाब्दो व्यवहारः साध्यसाधनभाक्कामतया प्रायेणानुमानरूपोऽनुपगन्तव्यः', तस्य परप्रवृत्तिनिवृत्तिनिबन्धनात्वात् तयोश्च सम्प्रत्ययाः सम्प्रत्ययात्मनोरन्यथाकर्तुमशक्यत्वतः ।' ( p. 3 ) and 'अथोपि द्विविधो वाच्योऽनुमेयश्च । तत्र शब्दव्यापारविषयो वाच्यः । स एव मुख्य इत्येते ।...तत एव तदनुमिताया लिङ्गभूताशब्दार्थान्तरमनुमीष्ये सोऽनुमेयः । स न विविधः, वस्तुमानमलङ्कारा रसादयश्चेति । तत्रापी वाच्यवपि सम्भवतः । अन्यस्त्वनुमेय एवेति वक्ष्यते' ( p. 7 ). So it will be noticed that, according to his view, शब्द has only two senses वाच्य and अनुमेय; the उद्भवा of other writers will be included under अनुमान. He says that in such verses as 'सुवर्णपुष्पा पृथिवी चिन्वन्ति पुरुषास्त्रयः' ( example of अविवक्षितवाच्यध्वनि in ख० p. 49 ), 'यतुः शिरान्द्रकलामनेन' ( ध्व. p. 213 ), 'एवं वादिनि देवर्षी' ( ख० p. 102 ), the suggested sense is really inferred 'अत्र हि सर्वत्र सुलभा विभूतयः शूरादीनामित्ययमर्थोऽनुमीयत इत्येतदितित्यथे' ( व्यक्ति० p. 9 ). As वाच्य sense and प्रतीयमान sense stand in the relation of लिङ्ग and लिङ्गिन्, the process is अनुमान 'वाच्यप्रतीयमानयोर्वैश्यमाणक्रमेण लिङ्गलिङ्गिभावश्च समवेनात् सर्वस्यैव च्चनेरनुमानान्तर्भावः समन्वितो भवति तस्य च तदपेक्षया महाविषयत्वात्' ( व्यक्ति० p. 12 ) and he relies upon च्चनिकार's own words that the principal sense intended appears more charming when it is suggested ( i. e. is left to be gathered from the words ) 'साररूपो ध्वजः स्वशब्दानभिव्यक्त्वेन प्रकाशितः सुवर्णश्रीमानवहति' ( ध्व० p. 239 ). He says that in many of the instances of च्चनि cited in the च्चन्यालोक the ultimate व्यङ्ग्य sense is not suggested by the expressed sense, but between the two one or more inferences intervene ( as in 'वाणिज्य इतिवन्ता' ध्व० p. 128 ). In गौडीका, the ultimate sense is arrived at by अनुमान; as the two cannot in reality be identical one comes to the conclusion that they possess similar qualities 'तस्माद्योयं वाहीकादी गवादिताम्रमौच्यमः स तत्पारोपान्वधानुपपत्तिपरिकल्पितोऽनुमानस्यैव विषयः, न शब्दव्यापारस्येति च्चितम्' ( p. 24 ). The same reasoning applies to गहापा दोषः. He asserts, by using च्चनिकारिक्का's themselves with a slight turn of expression, that च्चनि is identical with भक्ति 'यस्या विमर्ति वैकल्यं रूपानेदादयं च्चनिः । न च नाव्याप्ततिव्याहोरभावान्नक्षते तथा ॥ सुवर्णपुष्पमित्यादौ न वाच्यवपिः प्रसज्यते । यतः पदार्थवाच्यार्थमेवाह भक्तिर्द्विधोदिता ॥ अतस्मिन्तस्मारोपो भक्तेर्लक्षणमिष्यते । अर्वान्तरप्रतीयत्यर्थः प्रकारः सोऽपि शक्यते ॥' ( व्यक्ति० p. 26; compare च्चनिका० I. 17 ). He opposes the views of those who, like मङ्गलोद्भूत, think that there is a single pervasive power of words which conveys what is called the वाच्य sense and the implied sense and who rely upon the instance of an arrow. He controverts the position

of the वक्रोक्तिवीरित and says that if what is conveyed by the striking mode of speech adopted by the poet is different from the plain expressed sense, then वक्रोक्ति also is included like च्वनि under अनुमान (p. 28). He denies that words have any other power than अभिधा 'नापि शब्दस्याभिधाव्यतिरेकेण व्यापारान्तरमुपपद्यते येनार्थान्तरं प्रत्याययेत्, व्यक्तेरनुपपत्तेः सम्बन्धान्तरस्य नासिद्धेः' (p. 20). He ridicules the च्वनिकार for not giving a definition of *kāya* in general and for dilating upon the two varieties of it, च्वनि and शुणीतभूतव्यञ्ज्य in the absence of a general definition 'किं च काव्यस्य स्वरूपं व्युत्पादयितुकामेन मतिमता तद्व्यञ्जनेन सामान्येनाख्यातव्यम्...यत्तु तदनाख्यायैव तयोः प्रधानेतरभावकल्पनेन प्रकारप्रवृत्तं तदप्रयोजकमेव।' (p. 32). He finds fault with the two terms अविवक्षितवाच्य and विवक्षितान्वयवाच्य, says that the examples of the former are like the examples of भक्ति (अग्निगोपवक्त्रः) and that the term विवक्षितान्वय contains a contradiction (if a thing is विवक्षित i. e. प्रधान, it cannot be अन्वयपर).

In the second विमर्श, he considers अनौचित्य (impropriety or incongruity). It is of two kinds, अर्थविवक्ष and शब्दविवक्ष. The अन्तरङ्ग औचित्य consists in the improper employment of विभावस, अनुभावस and अविचारिभावस in the manifestation of रस and has been explained by former writers. The बहिरङ्ग (formal) impropriety falls under five faults, विषेयाविमर्श, प्रकमभेद, कमभेद, पीनवक्त्र and वाच्यवचन. The whole of the second विमर्श (pp. 37-112) is concerned with the explanation and exemplification of these five faults amidst several digressions; the first विषेयाविमर्श is treated of in pp. 37-58. He takes the verse 'संरम्भः करिकोटमेघशकलोद्देशेन सिद्धस्य वः सर्वस्यैव सन्नातिमात्रनियतो हेमाकलेशः किल। श्लाशादिरदक्षबान्धुव्यष्टाबन्धेऽप्यसंरम्भवान् घोषी कुव चमत्कृतेरतिशयं बालम्बिकाकेसरी' cited in the वक्रोक्तिवीरित as a faultless piece of poetry and shows that it contains three cases of विषेयाविमर्श. The first is that the compound (नन्सुमास) असंरम्भवान् is improper, the second is that the relative pronoun in घोषी has no corresponding demonstrative pronoun (सः) in the verse, and the third is that the compound अम्बिकाकेसरी is improper; as the word अम्बिका is a member of a compound, it is subordinate and the sense also is therefore subordinate and not at once perceived as principal (while Ambika is really the principal object of adoration to the poet). He suggests (on p. 57) how the verse should be read to avoid these faults. His position on this point of विषेयाविमर्श is briefly put in these words 'उदिरमय तात्पर्यं यत् कथं चिदपि प्रधानतः



या निवक्षितं न तद्विषयेनेतरेण सह समासमर्हतीति । इतरथा विशेष्यमन्वयास्तु न तत्र नियमः ।' ( p. 52 ). He gives numerous examples where this rule is followed or violated by the greatest poets and in cases of violation of the rule suggests how the verses should be composed. Examples where the rule is followed are 'सूर्योच्चन्द्रमसौ यस्य नातामहपितामहौ' ( विक्रमो. IV. 38 ); 'उपपन्नं ननु शिवं समस्वप्नेषु यस्य मे । देवीनां मानुषीणां च &c. ( रघु. I. 60 ); 'अहिराज, सेनापते, द्रोणोपहासिन्' etc. ( वीष्णी० III ); 'रामस्य पाणिरसि दुर्वहगमैस्त्रिभु' ( उत्तरराम. II. ). Opposite examples are 'आसिमुद्रक्षितीशानाम्' ( रघु. I. which should be आ सनुद्रात् ); 'पृथिवि सिरा भव...देवः करोति हरकामुकमाततन्वम्' ( बालरामा. I, 48 cited in साहित्यदर्प under अर्थान्तर० ), where the reading 'देवो धनुः पुरतिपोविदधालपिष्यन्' would be better ( as the most important point is that it is *Hara's* bow ). प्रक्रममेद is dealt with on pp. 58-66. 'प्रक्रममेदोपि शब्दानौचित्यमेव । स हि वधाप्रक्रममेकरसप्रवृत्तायाः प्रतिपत्तिप्रतीतेरुत्थात इव परितुल्यलनखेयदायी रसमहाव पर्ववस्थति ।...स चायमनन्तप्रकारः सम्भवति प्रकृतिप्रत्ययपर्यायादीनां तद्विषयभावानिमित्तानामानन्त्यात् ( p. 58 ) and 'यथोद्देशं हि प्रतिनिर्देशोऽस्य विषयः' ( p. 59 ). Examples of the fault are 'ते हिमा...सिद्धं चास्मी निवेद्यार्थं तद्विलुष्टाः खमुषवुः' ( कुमार० 6. 94, अस्मी requires a similar pronoun in place of तत् ); 'उदन्वच्छिन्ना भूः स च निधिरपा वोजन-ज्ञातं मर्दहरे ( गिता भूः पत्न्यां स च पतिरपा &c. would be better ); 'गाइन्तां महिषा' ( आकुन्तक II. 6, the active forms गाइन्तां, जन्मस्यत्तु and जन्मतां require the same form in the third पाद and therefore 'कुर्वन्त्वस्मिन् यो बराहवतवो मुस्ता' is better ). Yet कर्तृप्रक्रममेद ( i. e. the use of the third person for the second or first ) is not a fault, but a गुण e. g. 'अयं जनः प्रथुमनालोपने' ( for अहं in कुमार V. ). क्रममेद is treated of in pp. 66-69. An example is 'कला च सा कान्तिमती कलावतस्वयस्य लोकस्य च नेत्रकौमुदी' ( कुमार० V. 71, where the second च should be after त्वम् ) पीनरुक्त्व is dealt with on pp. 69-84. शब्दपुनरुक्त is not a fault if the senses of the words are different ( as in हसति हसति स्वामिन्मुखे सदलपि रोदिति ) where हसति is 3rd per. present as also loc. sing. of pr. p. ) and even if the sense of the repeated word be the same, there is no fault ( but it is an ornament called लाटानुप्रास ) if the purport is different ( e. g. 'बलावन्ते नदीनां सितकुसुमधराः शकसङ्काशकाशाः, काशानां नान्ति तासां नवपुलिनगताः श्रीनदीहंस हंसाः' quoted in वामनीयवृत्ति IV. 1. 10 ). Examples of ( जाते ) पीनरुक्त्व are 'विसृजितकवच्छेदपाये-यवन्तः' ( मेघ० ), 'स्वयुत्तरासङ्गवतीमधीलिनीम्' ( कुमार० V. 16 ), where the affix वत् is superfluous as the same sense can be had by means of a बहुव्रीहि; 'सहसा निदधीत न किवा' ( किराता० II. 30 ) is वाक्यान्ते-विषयपीनरुक्त्व, as the second half contains the same proposition as 'अविवेकः परमापदा पदं' ); 'यदा यदा हि धर्मस्य' ( गीता 4. 7 ) also exemplifies



पुनरुक्त, as अनुपुनरुक्तमर्थमेव is the same as ध्वनित्वात्. His position on the point of पुनरुक्त is 'न न सामर्थ्यसिद्धये शब्दप्रयोगमादित्यन्ते साक्तव्या' (p. 77) and 'सा (प्रतीतिः) न बान्धिरूपभाषणे तावतामेव प्रयोगो युक्तो नातिरिक्तानाम्' on which the commentary justly observes that poetry is not व्याकरणसूत्र ('न द्विदं वाक्यं लक्षणशास्त्रं येन भाषाभाषणं चिन्तते' p. 44). Where there is a special sense intended there is no पुनरुक्त as in 'कुवां हरस्यापि पिनाकपाणेः' (कुमारः III. 10). The fifth fault वाच्यवचन is treated of in pp. 84-109. An example is 'कमलमनममसि कमले कुवलये' etc. (here the 2nd word कमल should have been expressed by a सर्वनाम 'तस्मिन् कुवलये'). He says 'यवान्यस्यालङ्कारस्य विषयेऽलङ्कारान्तरनिबन्धः सोऽपि वाच्यवचनं दोषः' (p. 86) and instances 'भैरवाचार्यस्तु दूरादेव इडा राजानं शशिनिमिव ललनिषिञ्चाल' (हर्षचरित III. para 20, here राजानं would also mean शशिनि and this is a proper subject for हेष and not उपमा as the poet has done). His position about हेष is 'तस्मादर्थान्तरव्यक्तिहेतौ कस्मिन् नासति । यः शेषवन्निबन्धः कुशयेव क्रौरसी' (p. 89) and that the piling up of हेष for their own sake and for no other purpose is वाच्यवचन. He finds this fault in the verse सर्वैकशरणमक्षयमपीदमीशं which is आनन्दवर्चन's own (and cited in ख. p. 101). He finds this fault in many of the instances of शब्दशक्तिमूलध्वनि cited by the ध्वन्यालोक. He winds up by saying that even great poets did not perceive these faults and instances उमावृषाङ्गी शरत्समना ब्रवा (रघु. 3. 23 as vitiated by पुनरुक्त, प्रकामभेद and अवाच्यवचन) and काव्यस्यात्मा ध्वनिरिति (the first ध्वनिकारिका). In the last there is प्रकामभेद as इति should be placed after आत्मा; there is also पुनरुक्त, as दुषेः and पूर्व need not have been mentioned (समाप्तात् itself expresses past tense). Several more faults are found and then he proposes to read the कारिका differently (p. 112) to avoid these faults.

In the third विमर्श he takes about forty examples cited by the ध्वन्यालोक and shows that they are really cases of अनुमान. For example, the verse भ्रम प्रमिज (ख. p. 16) contains nothing but अनुमान 'केवलं योसौ भ्रमणविधौ हेतुभावेन इत्यपञ्चाननन्यापारस्तयोपासः स एव विनृदयमानः परम्परया धार्मिकस्य तद्विषये पर्यवस्यति तयोर्वाच्यवाचकभावेनावलानाद्' (p. 113). As regards rasas he says that their apprehension also comes under अनुमान 'वापि विभाव्यादिभ्यो रसादीनां प्रतीतिः साधुमान एवान्तर्भावमईति । विभाव्यानुवाक्यविचारिप्रतीतिर्निरसादिप्रतीतिः साधनसिध्यते' (p. 119) and concludes by saying 'तदेवं सर्वेष्वेव ध्वनेरनुमानान्तर्भावोऽभ्युपगमः ज्ञेयमिति' (p. 137).

महिमभट्ट was a Kashmirian as the title राजानक indicates. His father was श्रीधर and he was the pupil of हयमल

a great poet. हेमचन्द्र in his सुवृत्तलिलङ्क and शीघ्रिलङ्क quotes verses from a इषामल. महिमनट्ट wrote the work for his grandsons, who were the sons of शीम. The latter was probably his son. 'आपातुं न्युत्पत्तिं महर्षां क्षेमयोगनाजानाम् । ससु प्रयित्-  
नयानां भीमस्वामितगुणस्य तनयानाम् ॥' The word क्षेमयोगनाजानाम् is  
probably double-meaning and क्षेम, योग and माज (?) were  
probably the names of the grandsons. He wrote another  
work called तत्त्वोक्तिकोश on Poetics 'इत्यादि प्रतिनातत्त्वमस्यामिरुपादि-  
तम् । शास्त्रे तत्त्वोक्तिकोशाख्ये इति नेह प्रपञ्चितम् ॥' ( p. 118 ). His work  
is one of the masterpieces of the Alankāra Literature and  
deserves to be saved from the unmerited oblivion in  
which it has fallen. His work contains brilliant argument,  
and exhibits great erudition, logical acumen, fastidious  
criticism and deep insight. Among later Alankāra writers  
he found no follower and being pitted against the  
famous आनन्दवर्धन, he does not receive his due. Though  
he tries to disarm all criticism against his boldness in  
finding fault with great poets by saying 'सकृत्तिष्ठयन्नितः कवमनुशि-  
ष्टादन्वयमिति न वाच्यम् । वारयति भिषगपथ्यादितरान् स्वयमाचरन्नपि ( p. 37 ),  
yet he seems to have been proud and self-confident, e.g. p. 97  
'अत्रोदाहरणप्रत्युदाहरणप्रतीत्योर्वदन्तरं तन्मतिमतामेवावभासते, अन्वेषां तु शपथप्रवे-  
दनेषः' ; p. 109 'तां पृष्ठा दोषवातयो महाकवीनामपि दुर्लक्षा इत्यवसीयन्ते'. He  
seems to have followed शङ्कुक in regarding even *rasa* as  
inferred. His views are quoted at length and severely  
criticized in the साहित्यदर्पण ( under V, 4 ). *Vide* also एकावली  
p. 32. He very often quotes the views of पणिनि as those of the  
आचार्य ( p. 55 ); he enters upon a learned discussion about  
पुर्वुदास and प्रसज्यप्रतिषेध ( on pp. 38-39 ), very often quotes others'  
views with the words तदुक्तं, यदाहुः ( pp. 6, 7, 82 ). Often he gives  
verses styled संग्रहश्लोक or संग्रहावली, which summarise the discussion  
that precedes them; *vide* ( pp 6, 14, 18, 22-23, 26, 32, 34-35,  
56 etc ). Some of these contain the पूर्वपक्ष and the उत्तरपक्ष  
on a topic ( e. g. pp. 124-125 ). All these संग्रहश्लोक seem to  
be his own. In other cases he gives verses that are called  
अन्तरश्लोक or अन्तरावां ( pp. 97, 109 110, 136 ). The संग्रहश्लोक  
summarise a preceding discussion, while अन्तरश्लोक seem to be  
verses that add to the discussion. In one case ( on p. 97 )  
the अन्तरश्लोक seem to be not his own ( viz. the two verses  
'अनुवागमनुसर्गैव न विषेयमुदीरयेद् 'विषेयोदित्यभावोऽयं' ). He cites कारिका  
dealing with Alankāra topics which are styled neither  
संग्रहश्लोक nor अन्तरश्लोक ( pp. 74, 76, 77, 108 ). They may be his



own composition. He profusely quotes from the works of कालिदास, from भरत, भारवि, the ध्वन्यालोक. He also quotes उत्तरराम०, वट्टट, चन्द्रिका, बाळरामायण, भट्ट, भागव, भाष, रत्नावलि, लोचन, वक्रोक्तिवीथित, वामन, वेणीसंहार, विदुशालम्बिका, हर्षचरित and refers to हर्षदर्पण. As the views of the व्यक्तिविवेक are summarised by the अलङ्कारसर्वस्व he is earlier than about 1100 A. C. and as he quotes the बाळरामायण and criticizes the वक्रोक्तिवीथित and the लोचन (p. 19, where a passage from लोचन p. 33 is quoted) he is later than 1000 A. C. It is supposed by सरस्वतीदीर्घ and other commentators of the काव्यप्रकाश that मम्मट in the 5th उद्भास combats the view of the व्यक्तिविवेक though he does not name the latter. The passage of the काव्यप्रकाश (V p. 252 beginning with ननु बाष्पादसम्बद्धं तावन्न प्रतीयते closely resembles the व्यक्तिविवेक (p. 15 and p. 111). Further in the 7th उद्भास the काव्यप्रकाश seems to follow the व्यक्तिविवेक very closely in pointing out *doshas*. If this is the case as appears very likely, then महिममट flourished between 1020 and 1060 A. C.

The commentary as published is unfortunately incomplete. The author's name is not given. But he appears to have been the same as the author of the वृत्ति in the अलङ्कारसर्वस्व. On p. 44 the commentator says that he wrote हर्षचरितवार्तिक and on p. 32 that he wrote साहित्यमीमांसा and नाटकमीमांसा, while the अलङ्कारसर्वस्व (p. 61) refers to them as the author's work. जयरथ (p. 13) ascribes a commentary on the व्यक्तिविवेक to the author of the अलङ्कारसर्वस्व (वृत्ति) 'व्यक्तिविवेकविचारे हि मयैवैतद्विलस्य निर्णयमिति भावः'. The commentary is a very learned one, but his stand-point being different from that of the व्यक्तिविवेक (as he is a staunch follower of the ध्वन्यालोक) he frequently takes महिममट to task. On the third introductory verse (ध्वनिकारस्य वचोविवेचनं नः) he remarks 'व्यासितपाठे तु ध्वनिकारस्येति वचःशब्दान्वितमित्यग्राणि प्राधान्याद्विवेचनशब्दान्वितं प्रतीयते । एतच्चास्य साहित्यविचारदुर्निरूपकस्य प्रमुक्त एव स्थलितमिति महान् प्रमादः'. The commentator pulls him up very frequently for his pride o. g. p. 41 'तदेतदस्य विषयमगणनीयं मन्दमानसं स्वात्मनः सर्वोत्कर्षशालिताख्यापनमिति'; vide p. 44 also. But the commentator is prepared to give the author his due; vide pp. 15 and 16 (where he calls him महामति). The commentator gives संग्रहश्लोक of his own (on p. 3, which contains a reply to a verse of the text and p. 12 which contains a reply to a verse on p. 14 of the text). Older commentators seem to be referred to in the word केचित् (on p. 32). On p. 20 he quotes the well-known verse 'हेम्नो भारशतानि' about हर्ष and बाण and another



verse about भर्तृमेष्ट. He refers to a work called बृहती (p. 45, which he contemplated writing). He quotes अक्षपाद, दण्डी (दाण्डो ग्रन्थः p. 47), a वार्तिक of धर्मकीर्ति (p. 34), उद्भट, बभोकिजीवित, वागन, परिमल (p. 53), सौमता: (in Sanskrit p. 41). He discusses readings of the text (pp. 33, 35, 51 about an interpolation). As he is identical with the author of the वृत्ति in the अक्ष. म., he flourished about 1150 A. C.

22 The सरस्वतीकण्ठाभरण of भोज. This work has been published several times (by Mr. Borooah, at Benares in 1887 and in the KM series, the latter being incomplete). In these pages reference is made to the Benares edition. The सरस्वतीकण्ठाभरण is a voluminous work, but it is more or less a compilation. It is divided into five परिच्छेदः. The first speaks of 16 *doshas* of *pada* 16 of वाक्य and 16 of वाक्यार्थ, the 24 गुण of शब्द and the same number in वाक्यार्थ; in the second परि० the author treats of 24 शब्दालङ्कारः; in the third he defines and illustrates 24 अर्थालङ्कारः, जाति, विभावना, हेतु, अहेतु, सूक्ष्म, उत्तर, विरोध, सम्भव, अन्योन्य, परिवृत्ति, निवर्तन, भेद, समाहित, भ्रान्ति, क्लृप्त, मीलित, स्पृष्टि, भाव, प्रत्यक्ष, अनुमान, उपमान, आगम, अर्थापत्ति and अभाव; in the fourth परि० he dwells upon 24 figures of both शब्द and अर्थ viz उपमा, रूपक, साम्य, संक्षय, अपहृष्टि, समाधि, समासोक्ति, उल्लेख, अप्रस्तुतप्रशंसा, तुल्ययोगिता, लेख, सहोक्ति, समुच्चय, आक्षेप, अर्थान्तरन्यास, विधेयोक्ति, परिकर, दीपक, कम, पर्याय, अतिशयोक्ति, श्लेष, भाविक, संसृष्टि; in the fifth he treats of *rasas*, *bhāvas*, heroes and heroines and their subdivisions and characteristics, the five *sandhīs* मुल, प्रतिमुख etc, of the four *vyāptis* भारती etc.

The सरस्वतीकण्ठाभरण quotes profusely from Dandin's *Kāvya-darsa*, about two hundred verses being borrowed from the latter. The सरस्वतीकण्ठाभरण quotes over 1500 examples from former poets and therefore is valuable for the chronology of Sanskrit literature. But as much earlier works like the काव्यालङ्कारसूत्र of वागन, the ध्वन्यालोक and लोचन have now become available to all, its importance is now much less than in the days of Aufrecht. It draws upon कालिदास and भवभूति at every step. Besides the above he quotes अभिधानमाहा, कादम्बरी, कामशास्त्र, छलितराम, वैमिनि, तापसकत्तराज, the ध्वन्यालोक, वाण, मट्टि, मरत, मामह, भारवि, महाभारत, राजावली, राजशेखर, रामायण, रघु, विक्रान्तशूद्रक (a drama), वेशीसंहार, शिशुपालवध. In several respects his views are peculiar. There is a certain symmetrical arrangement in everything he treats as in the

sixteen *doṣhas* and 24 figures of शब्द, अर्थ and उभय, the six varieties of रीति, वृत्ति, मुद्रा etc. He stands almost alone in regarding उपमा, आशेष, समासोक्ति, अपहृति and several others as figures of both *śābda* and *artha*. In this he seems to follow the *Agnipurāṇa* (*vide* chap. 344). He looks upon *rīti* as a शब्दालङ्कार and enumerates six *rītis* वैदर्भी, पाञ्चाली, गौडीया, भावन्तिका, लाटीया, नागरी. He raised all the six *pramāṇas* of Jaimini to figures of speech. Although, following old writers, he speaks of eight *rasas*, from the way in which he treats of them, it seems that he looked upon *Ś'ringāra* as the only *rasa*. This accords well with what we are told by the *Ekāvali* (p. 98) that in the शृङ्गारप्रकाश composed by 'the king' a single *rasa* alone has been admitted (राजा तु शृङ्गारमेकमेव शृङ्गारप्रकाशे रससुरतीक्ष्णकार, on which the तरुण says 'भोजराजमतमाह राजा रिति'. In the रत्नावली also (p. 221) कुमारस्वामी quotes the same view from the शृङ्गारप्रकाश 'शृङ्गार एक एव रस इति शृङ्गारप्रकाशकारः'. The मन्दारमन्दचम्पू (9th बिन्दु p. 107) says 'अथ भोजनृपादीनां मतमत्र प्रकाशयते । रसो वै स इति श्रुत्वा रसः एकः प्रकीर्तितः ॥ अतो रसः स्वाच्छृङ्गार एक एवेतरे तु न । धर्माधिकानमोक्षाद्व्यभेदेन स चतुर्विधः ॥'. Another very peculiar view is that he looks upon even *guṇas* and *rāsa* as *alankāras*. He quotes the words of इप्पी 'काव्यशोभाकरान् धर्मान्' (ज्ञानसादृशे II. 1-2) and then remarks 'तत्र काव्यशोभाकरानिलनेन हेतुपमावृद्धिरसभावतदाभासप्रशमनीत्यनुगृह्णाति' (5th परि० p. 182). Some of these peculiar views have been referred to by comparatively early writers. The का. प्र. सङ्केत of माधिकाङ्क frequently refers to भोज and कृष्णचरण (e. g. p. 300, 332, 338, 339). On p. 469 it says 'श्रीमन्नेन जैमिन्युक्तवद्ग्रमाणानि सम्भवश्चालङ्कारतयोक्तानि'. हेमचन्द्र (in काव्यानुशासनविवेक p. 295) says 'नातिवतिरीतिवृत्तिद्याया...श्रव्यापीति वाक्ये...सम्भवप्रत्यक्षानमोपमानार्थोपस्थाभावलक्षणाश्चाथालङ्कारा ये भोजराजिनः प्रतिपादिताः' etc. जयवर (p. 195) says that भोज treats of only संसृष्टि (and not सङ्हर).

Numerous works are ascribed to भोज. He seems to have written on धर्मशास्त्र and is quoted by the मिताक्षरा (generally as पारेश्वर) and the शङ्खभाग. In the राजमार्ण्ड (a commentary on the योगसूत्र) we read 'शब्दानामनुशासनं निश्चयापाठकले कुर्वता इति राजभृगादुसंस्कृतमपि व्यासम्बता वैश्वके । वाचनेतोवपुना मलः फणभृतां सर्वेन येनोद्धृतस्तस्य श्रीरणरत्नमहनुष्यैर्वानो जयन्त्युज्ज्वलाः ॥' (verse 4 Intro.). His astronomical work the करण called राजभृगाह, was probably composed in 1042-43, A. C. as it takes for its initial date the *Saka* Year 964. Dr. Bhandarkar (*Early*



History of the Deccan p. 60) came to the conclusion that भोज flourished in the first half of the 11th century. Dr. Buhler (Intro. to विक्रमादित्यविरचित pp. 19-25) holds that भोज flourished somewhat later than that date. His reasons were principally two. The राजतरंगिणी (VII. 259) says 'स च भोजनरेन्द्र-श्च दानोत्कर्षेण विभुतौ । सूरौ तस्मिन्क्षणे तुल्यौ द्वावास्तां कविवाग्धवी ॥'. This passage according to Dr. Buhler refers to the period after 1062 A. C. when कलश had been crowned king of Kashmir. The second reason is that the सरस्वतीकण्ठाभरण quotes a verse from the चौरपञ्चाङ्गिका which, according to Buhler, is the work of Bilhapa. Buhler laid too much emphasis on the words तस्मिन् क्षणे in the राजतरंगिणी. Moreover a gloss refers the word सः to बभूव. Further the authorship of the चौरपञ्चाङ्गिका is not beyond the pale of discussion. According to the भोज-प्रबन्ध, Bhoja reigned for 55 years. Bhoja's uncle Munja was slain by Tailapa between 994 and 997 A.C. and Munja was succeeded by his brother सिन्धुराज or सिन्धुल also styled नवसाहसाङ्क. An inscription of जयसिंह the successor of भोज dated संवत् 1112 (1055-56 A. C.) settles this dispute about the date of भोज (vide E. I. vol. III pp. 46-50). It shows that भोज could not have been living beyond 1054 A. C. Bhoja had a very long reign. Another certain date is that of his grant, संवत् 1078 (1021 A. C.). Vide I. A. vol. VI p. 53. Therefore भोज came to the throne about 1005 A. C. and died before 1054 A.C. and the सरस्वतीकण्ठाभरण must have been composed between this period, probably towards the close of Bhoja's career i.e. between 1030-1050 A. C. The सरस्वती contains a verse in praise of मुञ्ज 'सौजन्यान्तु-लिपे... श्रीमन्मुञ्ज किमिलमुं जनमुपस्पृष्टुं दृष्ट्वा नाईति ॥' (1st परि. p. 61). The Dhar प्रशस्ति speaks of अर्जुनवर्म (whose dates are 1211, 1213, and 1215 A. C.) as the अवतारा of भोज (E I vol VIII. p. 26).

The commentary is called रत्नदर्पण and was composed by महामहोपाध्याय रत्नेश्वर at the instance of king रामसिंहदेव (of Tirhut). He seems to have flourished in the 14th century. The commentary on the first three परिच्छेद only has been published. The commentary is a learned one and quotes आनन्दवर्धन, the काव्यप्रकाश, चन्द्रगोमिन्, राजशेखर, रुद्रट, लोचनकार, बृहत्प्रकाश. He tells us that he wrote a commentary on the काव्यप्रकाश. On the verse 'हा तो बोजबदेव नैव मदनः साकारं भूतले' (1st परि. p. 106) the commentator remarks 'हातो' are Marathi words meaning 'अप्य सः'



23 औचित्यविचारचर्चा and कविकण्ठाभरण of क्षेमेन्द्र. क्षेमेन्द्र, a Kashmirian, was a voluminous writer and wrote on a variety of subjects. He wrote the भारतमञ्जरी, the बृहत्कामावली and about forty other works. The राजतरङ्गिणी (I. 13) refers to his नृपावलि (राजावलि) which has not been yet found. His contribution to Poetics was meagre and did not exert any appreciable influence over the Alaṅkārasāstra. In his सूक्तचिन्ता (divided into three विन्यासः) he makes very interesting remarks upon metres, gives directions as to their employment and points out in what metre certain poets excelled e. g. अभिनन्द in अनुष्टुप्, पाणिनि in उपजाति, भारवि in बंशल, कालिदास in मन्दाक्रान्ता, राजाकर in वसन्ततिलक, भवभूति in शिखरिणी, राजशेखर in शाङ्गुलविकीर्तित. His औचित्यविचारचर्चा contains *kārikās* with his own *epitēs* and illustrations taken from numerous authors and works (including his own). His position is that औचित्य (appropriateness) is the essence of *rasa* 'औचित्यस्य चमत्कारकारिणश्चास्त्वर्चणे । रसोचितमूलस्य विचारं कुर्वेधुना' (कारिका 3) and defines औचित्य as 'उचितं प्रादुराचार्याः सवृत्तं किल यस्य यत् । उचितस्य च यो भावस्तदीचितं प्रचक्षते ॥' (7). Then he illustrates औचित्य in connection with पद, वाक्य, प्रवन्धार्थ, गुण (such as ओजः), अलङ्कार, रस, क्रिया, कारक, लिङ्ग, वचन, उपसर्ग, काल, देश and several other matters. His method is to give an appropriate example on each topic and also to cite an inappropriate one. In the औचित्य he simply develops what the ध्वन्यालोक had laid down (in pp. 134-145) and which the *सं* had summarised in the verse 'अनीचिल्लादृते नाम्नद्रसनङ्गस्य कारणम् । प्रसिद्धौचित्यवन्तस्तु रससोपनिषत्परा ॥' (p. 145). For want of space the numerous authors and works quoted by him are not given here. He quotes परिप्लव, the कुन्तेभरदौल of कालिदास (not hitherto known from his works), गौडकुम्भकार, भट्टनहट्ट, भट्टतौत and his own *guru* भट्टनङ्गक. In the औचित्य he refers to a work of his own called कविकर्णिकाकान्वालङ्कार. Whether this is a different work from the कविकण्ठाभरण is doubtful. His कविकण्ठाभरण is divided into five *sandhis* and 55 *kārikās* the subjects of which are respectively 'अष्टाकवेः कविवाग्भिः, शिक्षा प्राप्तगिरः कवेः । चमत्कृतिश्च शिक्षासौ, गुणदोषोद्भूतिस्ततः ॥ पञ्चात्यरिः च यथातिरिच्येते पञ्च सन्धयः ॥' (I. 3-4). He divides pupils into three kinds and poets into छायोपजीवी, पदकोपजीवी, पारोपजीवी, सकलोपजीवी, मुषनोपजीव्य, and gives certain directions to poets about the *guṇas* and *doṣhas* of *kāvya* and the study of व्याकरण, तर्क, नाट्य. His own works referred to in the two books are अवसरसार, अमृततरङ्ग (काव्य), कनकमानकी, कविकर्णिका, चतुर्वर्गसंग्रह, चित्र-

भारतनाटक, देशोपदेश, नीतिलता, पञ्चकाम्बरी, बौद्धावदानकल्पलता, मुकाबली-काव्य, मुनिमतमीमांसा, छलितरत्नमाला, लावण्यवती (काव्य), नाट्यावनमृतसार, विनयवली, शशिवंश. In the सुवृत्ततिलक he quotes a verse of कलश and in the कविकण्ठा the छलितामिधान महाकाव्य of his pupil भट्टोदयसिंह and quotes a verse of his pupil राजपुत्रलक्ष्मणादिल. क्षेमेन्द्र was the son of प्रकाशेन्द्र and grandson of सिन्धु. He wrote many of his works at the instance of one रामवन्धु. In the बृहत्कव्यामञ्जरी he tells us that he learnt साहित्य at the feet of अभिनवगुप्त 'श्रुताभिनवगुप्ताख्यात् साहित्यं बोधवारियेः ।' He was originally a शैव but was converted to the वैष्णव faith in later life by सोमाचार्य. He calls himself व्यासरास in almost all works. He wrote his समयमातृका in 25th लौकिककाल i. e. 1050 A. C. and the दशवतारचरित in 41 लौकिक when कलश was ruling. The औचित्य and the कवि were composed by him in the time of king अनन्त ('तस्य श्रीमदनन्तराजमुपतेः काले किलायं कृतः' औचित्य and 'राज्ये श्रीमदनन्तराजमुपतेः काव्योदयोः कृतः' कवि). King Ananta ruled in Kashmir from 1028 to 1063 A. C. and crowned his son कलश in 1063. अनन्त died in 1081 A. D. at the age of 61. The words of क्षेमेन्द्र lead one to suppose that the two works were written while अनन्त was actually reigning. Therefore क्षेमेन्द्र wrote the two works before 1063 A. C. and his literary activity lay in the 2nd and 3rd quarters of the 11th century. For further information about his works vide Bühler's Kashmir report (pp. 45-48), JBBRAS vol. 16 (extra No. pp. 5-9) and vol. 16 pp. 167-179 (Peterson on the औचित्य).

24 The काव्यप्रकाश of मम्मट. This far-famed work has been published several times. In the *alayakāra* literature the काव्यप्रकाश occupies a unique position. It sums up in itself all the activities that had been going on for centuries in the field of Poetics; while it becomes itself a fountain-head from which fresh streams of doctrines issue forth. Like the शरीरकामाख्य in Vedānta or the महाभाष्य in grammar, the काव्यप्रकाश becomes a starting point for future exegesis and expansion. The great merit of the work is that it combines fulness of treatment with conciseness. In 143 *āśrīkāś* (often called *sūtras*) the whole field of Poetics is traversed. The work is divided into ten *ullāsa* and comprises as usual three parts, the वारिका, the वृत्ति and the examples all of which are taken from other works (except probably a few simple examples under उपमा, व्यतिरेक). The contents of the work are:—I, the purpose of काव्य, काव्यहेतु,



the definition of काव्य, its subdivisions into उत्तम (where the suggested sense far excels the वाच्य sense), मध्यम and अधम; II, word is वाचक, लाघुणिक and व्यञ्जक and sense also is वाच्य, छद्म and स्वङ्ग; some maintain a fourth sense called तात्पर्यादे; explanation of these terms and the subdivisions of लाघुणा and व्यञ्जना; III. how all kinds of senses may be व्यञ्जक and how the function in such cases is स्वञ्जना; IV the two varieties of ध्वनि viz. अविवक्षितवाच्य and विवक्षितान्वयवाच्य and their subdivisions, the nature of *rasa*, of स्थाविर्भाव, of विभाव and व्यभिचारिभाव; various theories about *rasa*; V. the second variety of काव्य viz. सुणीभूतव्यञ्ज and its eight subdivisions; VI. third kind of काव्य called चित्र (or अधम) and its two varieties, शुब्दचित्र and अर्थचित्र; VII. the *doshas* of पद, वाक्य, अर्थ and of *rasa* and how in some cases what is generally a *dosha* may lend charm; VIII. distinction between *gunas* and *alanākāras* and the position that there are only three *gunas* माधुर्य, ओजस and प्रसाद; definitions of these; other *gunas* are included under these or are really the absence of *doshas*; the combinations of certain letters is conducive to these *gunas*; IX the figures of *śābda*, viz. वक्रोक्ति (two varieties श्लेष and काकु), अनुप्रास (छेकानु and धृत्वनु) and the three वृत्तिस (उपनगरिका, पश्वा and कोमला which were designated वैदर्भी, गौडी and पाञ्चाली *rītis* by Vāmana and others), अष्टानुदास, यमक (with its numerous varieties), श्लेष, चित्र (its varieties such as कद्वयन्व, मुरजयन्व etc.), पुनरुक्तव्यमास; X. 61 अलङ्कार of sense; the *doshas* of अलङ्कार are included under the *doshas* treated in the 7th chapter.

It will have been noticed how मम्मट deals with all topics of Poetics except dramaturgy. He casts his net over a wide area. He quotes over 600 verses from other authors to illustrate his teachings. For want of space it is not possible to set out in detail all the authors and works from which quotations are taken. The following are mentioned by name:—आचार्यभिनवगुप्त, कालिदास, कामशास्त्र, उद्भट, ध्वनिकार or ध्वनिकुल, बाण, भट्टनायक, भरत, मयूर, लोलट, शङ्कुक, श्रीहर्ष. Among those which are not named are the following:—the works of कालिदास and भवभूति, अमरशतक, कर्पूरमञ्जरी, कुट्टनीमत, चण्डीशतक, नवसाइसाङ्गचरित, नागानन्द, बाकरामायण, अट्टि, भर्तृहरि, सल्लट, भामह, मास, माघ, रत्नावली, राजवानन्द, विजयका, विद्वत्कालमजिका, वेणीसंहार, हयग्रीववध, हरविजय. Though much of मम्मट's treatment is based upon the works of his predecessors, such as the जयनालोक, उद्भट, भामह, कदर, वामन, भविमनवगुप्त, yet he is a man of independent views and his respect for these



ancient authorities does not preclude him from criticizing them, when occasion demands. For example, he strongly criticizes (in 9th उहास) महेन्द्र for the latter's view about शेष. He finds fault (towards the end of the 7th उहास) with the remarks of the धन्यालोक on the verse सत्यं मनोरमा रामाः सत्यं रम्या विभूतयः । किं तु मत्तान्नापाहमज्ञलोलं हि जीवितम् ॥ (ध० p. 180 says that the first half begins with the विभाव of शृङ्गार and the latter half culminates in शान्त and yet there is no विरोध, as this mode of treatment is adopted for inducing the instructed to be ready to receive instruction and for lending charm to the verse). Though मम्मट borrows several verses from रुद्रट, he differs from the latter on several occasions. For example, मम्मट's remarks on समुच्चय (धुनोति चासि तनुवे च कीर्तिमिलादेः, कृपाणपाणिश्च भवान्गणक्षिती । सतामुवादाश्च सुराः सुरालये इत्यादेश्च दर्शनात्, 'अधिकरणे' इति, 'एकस्मिन् देशे' इति च न वाच्यम्) are directed to रुद्रट's words 'अधिकरणे वा वसिष्ठाणु-क्रिये' &c. (VII. 27); similarly his words on कारणमाला ('हेतुमता सह हेतोरभिधानमनेदतो हेतुः' इति हेत्वलङ्कारो न लक्षितः... 'अविरलकमलविकासः... कालः' इत्यत्र काव्यरूपता कोमलानुप्रासमहिम्नैव समासासिधुर्न पुनर्हेत्वलङ्कारकल्पनया) refer to रुद्रट's definition of हेतु and his example thereof (VII. 82-83). So also the dictum under अनुमान 'साध्यसाधनयोः पौर्वापर्य-विकल्पे न किञ्चिद्विचिन्त्यमिति न तथा दर्शितम्' has in view रुद्रट VII. 56. He criticizes (in the 8th उहास) वामन's distinction between *gūḥyas* and *alankāras* (काव्यशोभायाः कतारो धर्मा गुणाः । तदतिशयहेतु-वस्तुलङ्काराः । काव्या. सू. III. I. 1-2). Similarly he finds fault with वामन's explanation of ओजः as प्रीति 'प्रदाये वाक्स्वरचर्चनं वाक्पदार्थं च प्रदाभिध । प्रीतिर्व्याससमासो च साभिप्रायत्वमस्य च ॥ इति वा प्रीतिरौज इत्युक्तं तदेतिव्यमार्थं न गुणः, सधर्मावेपि काव्यव्यवहारप्रवृत्तेः' (VIII उहास). वामन says 'अस्व प्रीतिरौजः' (काव्या. सू. III. 2. 2) and quotes the verse in the वृत्ति. Though he quotes three verses from भामह (I. 13-15) in the sixth उहास and the famous verse of भामह (II. 85) सैष सर्वैकवकोक्तिरनयाधो विभाव्यते ।... कोलङ्कारोनया विना ॥) in the 10th उहास (under विशेष), yet he appears to find fault with भामह (अन्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते II. 3) when he says (8th उहास) 'आहादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम् । अन्यत्वं पुनरौजः प्रसादयोरपि'. मम्मट does not scruple to find fault with the greatest of poets, e. g. he says that in नृदुपवनविमित्रो (विक्रमो 4. 22) there is the fault अमङ्गलालील, in दिवाकराद्रक्षति (कुमार 1. 12) there is अनुचितार्थता, in अतिथि नाम (रघु 17. 1) there is भद्रप्रक्रम, in गार्हतां यद्विधा (शकुन्तल II. 6) there is also भद्रप्रक्रम, in वपुर्विरूपाक्षमलक्ष्मण्यमता (कुमार V. 72) there is अविन्यस्तविषेवांशदोष.

Several later commentators affirm that the *kārikās* are the work of भरत and that मम्मट only commented on them (i. e. he is only a वृत्तिकार). The साहित्यकौमुदी of विश्वामूषम say, 'सुत्राणां भरतमुनीश्वरिगतानां वृत्तीनां नित्यवपुषा कृता यमाख्याम्' and at the end we have 'मम्मटावक्तिमाभित्य मितं साहित्यकौमुदीम्। वृत्ति भरतसुत्राणां श्रीविश्वामूषणो न्यधात् ॥'. Similarly महेश्वर (Jivanand's edition p. 3) says that भरत is the author of the कारिका in the काव्यप्रकाश. Vide p. II above. जयराम in his तिलक first puts forward the view that भरत is the author of the कारिका and then comes to the conclusion that the author of the कारिका and the वृत्ति is the same. The main grounds on which this theory is based are three; (I) some of the कारिका are identical with verses of the नाट्यशास्त्र e. g. the कारिका 'शृङ्गारहास्य...स्तुताः' 'रतिर्हासश्च', 'निर्वेदम्लानि...नामहः' (in the 4th उद्भास) are नाट्यशास्त्र VI. 15, 17-21; (II) the वृत्ति on the first कारिका is 'ग्रन्थारम्भे विप्रविधाताय समुचितेष्टदेवता ग्रन्थकृत्परामृशति. This use of the third person shows that the कारिकाकार is a different person from the author of the वृत्ति. (III) There is a difference of opinion between the कारिका 'समस्तवस्तुविषयं औता आरोपिता यदा' (10th उद्भास) and the वृत्ति thereon 'बहुवचनमविश्रितम्'. If the कारिका had been the work of the वृत्तिकार, it is argued, the कारिकाकार would have said 'औतावारोपितौ वदि'. All these arguments will be found on examination to be extremely weak. Only a few out of the 142 कारिका are found in the नाट्यशास्त्र. मम्मट probably incorporated the कारिका on *rasas* etc. because he could not convey the ideas more concisely and because by his time भरत's work had attained the premier place in matters of *rasa*. It will be found that there are other *kārikās* which are adapted almost verbatim from other works e. g. the कारिका 'कर्णोक्तं सारिपदे कर्णादिष्वनिनिर्मितः। संनिधानादिबोधार्थम्' (VII उद्भास p. 406 Va.) is an adaptation of बामन's *sūtra* 'कर्णावतंसमवणकुण्डलक्षिरःशेखरेषु कर्णादिनिर्देशः, सञ्ज्ञिधेः' (II. 2. 14); कारिका 'ये रसस्वाङ्गिनो धर्माः' etc. and 'उपकुर्वन्ति तं सन्तं वेङ्गदारेण ज्ञातुञ्चिद्' (8th उद्भास) closely follow च्चनिकारिका (II. 7) 'तमवेमवलम्बन्ते वेङ्गिनं ते गुणाः स्मृताः। अङ्गाभितास्त्वलङ्कारा मन्तव्याः कटकादि-वत् ॥'. As regards the use of the third person परामृशति, the truth lies exactly the other way. Ancient writers regarded it as too dogmatic to express their opinions in the first person. Vide notes to the साहित्यदर्पण on आचष्टे (p. 1), where नेषातिषि and कुहूक are quoted. There is really no divergence between



the कारिका 'समस्त...यदा' and the वृत्ति. The point of the वृत्ति has been missed altogether. In the *kārikā* the plural is employed to lay down a general proposition. In a समस्तवस्तुविषयरूपक, there will generally be many आरोप्यमाणः; and hence the plural आरोपिताः has been used. The वृत्ति also begins the explanation in the same way 'आरोप्यविषया इवारोप्यमाणा यदा &c'. In the words बहु...श्रितम् the वृत्ति calls attention to a special case, which may perhaps be overlooked. Even if the आरोप्यमाणः be two, there may be समस्तवस्तुविषयरूपक. This case is not clearly referred to by the *kārikā* (which uses the plural) and is therefore brought out in the वृत्ति.

There are positive grounds for asserting that the कारिका and वृत्ति are both the work of मम्मट. (I) मम्मट nowhere conveys in an unmistakable manner that he is commenting on another's work. There is no separate मङ्गल in the वृत्ति. If the वृत्ति had been composed by one person and the कारिका by another, naturally there should have been a separate मङ्गल in the वृत्ति. (II) Upon the कारिका 'कारणान्यथ कार्याणि' &c. (in the 4th उदात्त) the वृत्ति says 'तदुक्तं भरतेन विभावानुभावः'. If भरत had been the author of the कारिका in the काव्यप्रकाश, the वृत्तिकार would more naturally have said 'तदुक्तमनेनैवान्यथ' or 'तदुक्तं ग्रन्थकृतान्यथ' etc. (III) We have the कारिका 'साङ्गमेव निराज्ञं तु शुद्धं माला तु पूर्ववत्'. Here the कारिका refers to मालारूपक and adds that it is similar to the former (i. e. मालोपमा). But मालोपमा has been spoken of only in the वृत्ति. Therefore this clearly indicates that the कारिका and the वृत्ति are the compositions of the same hand. IV None of the early commentators such as माणिक्यचन्द्र, जयन्त, सरस्वतीदीप, सोमेश्वर makes any distinction between the author of the कारिका and of the वृत्ति. On the other hand, there are both early and later writers who distinctly ascribe the कारिका and वृत्ति to the same author. हेमचन्द्र says (in com. on काव्यानुशासन p. 4) 'एवमानन्दवश-श्चतुर्वर्गोपायचतुर्वर्तीनां काव्यप्रयोगस्तत्तमसाधारणीं प्रतिपाद्यं यत्कैश्चित् श्रीहर्षादिर्भावकादीनामिव धनं...नयेनिवारणं प्रयोजनत्रयमुपपन्नम्'. It will be noticed that this passage ascribes the कारिका 'काव्यं वशसे etc' and the वृत्ति thereon to the same person. Similarly हेमचन्द्र (com. on काव्यानुशासन p. 109) says 'यथाह मम्मटः अगूढमपरिज्ञातं etc' (which is उदात्त V. 1-3). Here हेमचन्द्र distinctly ascribes the कारिका to मम्मट. जयरथ applies the term काव्यप्रकाशकृत् without distinction to the author of the कारिका and of the वृत्ति (vide pp. 102,



107, 150, 199). The प्रतापसूरीय speaks of the कारिका as काव्यप्रकाश (vide pp. 6, 90, 225, 336). The जिननीमांसा (p. 80) ascribes a कारिका (definition of उल्लेख) and an example thereon to काव्यप्रकाशिकाकार. The रसगङ्गाधर (p. 30) ascribes the कारिका to मम्मटम्ह. Therefore मम्मट must be held to be the author of the *lārikās* also.

We find at the end of the काव्यप्रकाश a verse which has been interpreted in two ways even by the earliest commentators 'इत्येष मार्गो विदुषां विभिन्नोप्यभिन्नरूपः प्रतीभासते यत् । न तद्विविधं यदमुत्र सन्वयिनिर्मिता सङ्घटनैव हेतुः ॥'. The earliest known commentator माणिक्यचन्द्र remarks 'अथ चार्य ग्रन्थोऽन्वेनारब्धोऽपरेण च समर्थित इति दिखण्डोपि सङ्घटनावशादखण्डावते'. The काव्यप्रकाशसङ्केत (Peterson's 2nd report p. 13 'एतेन महामनीषां प्रसरणहेतुरेष ग्रन्थो ग्रन्थकृतानेन कथं मध्यमावस्थादपरेण च पूरितावशेषत्वात् दिखण्डोपि etc.') The काव्यप्रकाशनिर्देशन of राजानकानन्द (written in 1665 A. C.) tells us that मम्मट composed the work up to परिकर and the rest was completed by अलक 'यदुक्तं-कृतः श्रीमम्मटाचार्यवैरैः परिकरावधिः । प्रबन्धः पूरितः शेषो विधायालकः पूरितः ॥ अन्येनाप्युक्तम्-काव्यप्रकाशदशकोपि निबन्धकृत्वा द्वाभ्यां कृतोपि कृतिना रसतत्त्वलाभः । etc.' (vide JBRRAS vol. 16 extra No. p. 23). The colophons at the end of the first and 10th chap. of the काव्यप्रकाशसङ्केत are 'इति श्रीमद्राजानकानन्दमम्मटरचकविरचिते निबन्धकाव्यप्रकाशसङ्केते प्रथम उल्लासः' and 'कृती राजानकमम्मटालकचकानाम्' (vide Peterson's 2nd report p. 14). A ms. of the काव्यप्रकाश dated संवत् 1215 (i. e. 1158 A. C.) described by Prof. S. B. Bhandarkar (report on tour for 1904-6 p. 79) has the colophon 'कृती राजानकमम्मटालकयोः'. This joint authorship of the काव्यप्रकाश is referred to by अर्जुनवर्मदेव in his commentary on the अमरशतक. He says (on verse मयसु विदितं p. 29 'यथोदाहृतं दोषनिर्णये मम्मटालकाभ्यां-प्रसादे वर्तते etc.' (vide काव्यप्र. p. 438 Vā.)). In another place (on the verse लीलातामरसाहतो p. 55) he remarks 'अत्र केचिदायुपदेन जुगुप्साशीलमिति दोषमाचक्षते...तथा वाग्देवतादेश इति व्यवसितस्य एवासौ । किं तु हृदिकमयीवरलब्धप्रसादी काव्यप्रकाशकारो प्रायेण दोषगृही etc.' For the verse लीलातामरः vide काव्यप्रकाश (p. 278 Vā.). अर्जुनवर्मदेव was 13th in succession from भोज of चारा and his inscriptions range from 1211 to 1216 A. C. Therefore in about a hundred years मम्मट came to be regarded as an *amātara* of सरस्वती. It further follows from the words of अर्जुन० that अलक had a hand not only in the 10th but also in the 7th उल्लास. It is probable that having known by tradition that अलक was associated with the काव्यप्रकाश, अर्जुन० ascribes to him the authorship of the whole work. Most mss. read the name as अलक, but Dr. Stein

says 'In order to complete the case for अलट as the name of the continuator of the Kāvya-prakāśa, it suffices for me to point out that this form of the name is the only one known to the tradition of the Kashmirian *pandits*, to whom the double authorship of the Kāvya-prakāśa is otherwise perfectly familiar (*vide cat. of Jammu mss.* p. XXIII). Col. Jacob therefore thinks that अलट is the correct form and not अलक (JRAS p. 282). I would attach more importance to ancient mss. than to the traditions of modern *pandits* (one of the mss. which gives the name as अलक is so old as 1158 A. C.). अलक would be as good a Kashmirian name as अलट. We have such well-known names as कुन्तक, शङ्कु, लङ्कु, मङ्कु that end in क, to match with रुद्रट, मम्मट, कलट, भलट etc. *Vide* my note in I. A. for 1911 p. 208 on the subject.

Whether the अलकरत्त (styled सान्निविग्रहिक by जोगराज) who imparted instruction in Poetics to कल्याण (probably कलहण, the author of the राजतरङ्ग), as said in the श्रीकण्ठनरित of मङ्ग (25. 78-80) is identical with this अलक, it is difficult to say.

About the personal history of मम्मट we know practically nothing. गीमसेन in his मुषासागर (Peterson's first report p. 94) says that he was the elder brother of both कैट (author of महाभाष्यप्रदीप) and उवट (author of भाष्य on ककुप्तातिशास्त्र), that he was the son of कैट and though born in Kashmir, studied at Benares and taught his brothers. But this account furnished by an author who wrote six centuries after मम्मट (1723 A. C.) seems to be more or less fanciful and based probably on the similarity of sounds in the three names. We know from उवट's भाष्य on the ककुप्तातिशास्त्र that he was a son of वज्रट (and not of कैट) and a native of जगन्धपुर, उवट wrote his वाक्सनेयसंहिताभाष्य while भोज was reigning (भोजे राज्ये प्रशासति). There is therefore nothing improbable in मम्मट being a brother of उवट, but he cannot then be the brother of कैट, whose father was कैट. The Kashmirian *pandits* says that मम्मट was the maternal uncle of श्रीहर्ष, the author of the नैषधीय (Bulher's K. report p. 68). मम्मट was a man of great erudition and vast reading. He seems to have been a profound student of grammar also. He quotes the महाभाष्य and the वाक्सनेयसीय, places the divisions of जगमा on a grammatical basis, takes क्रिया in the sense of हेतु

(in the definition of विभावना), follows the views of grammarians about the सङ्केत of words (वालादिः), speaks of the grammarians as learned men *par excellence*. He wrote another work called शुब्दव्यापारविचार (published by the Nirṇaya-sāgar Press). In that work he discusses in greater detail the subject of his 2nd उद्घात (viz. अभिप्रा and लक्षणा). He was styled राजानक, which is a title borne by Kashmirian Brāhmapas even now. It means 'almost a king'. *Vide* राजतर० (VI. 261) 'राधी कृतवभावेन साधि मधिसमान्तरे । तमानुहाव निद्रोहं स्ववं राजानकाख्यया ॥'. मम्मट became the most popular writer on Poetics throughout India, as the large number of commentaries (about 70 yet discovered) testifies.

मम्मट quotes अभिनवगुप्त (who was still living in 1015 A. C.) and नवसाहस्राङ्कचरित (composed about 1010 A. C.). He also refers to the liberality of भोज to learned men (यद्विद्वद्वनेषु भोज-नृपतेस्तत्त्वागलीकामितं on उद्घात). Even if this verse was composed during भोज's life-time, it must have been composed towards the latter part of his life, as it would take some years before his fame spread abroad. It was shown above that भोज could not have ruled beyond 1055 A. C. So the काव्यप्रकाश is not most probably earlier than 1050 A. C. The काव्यप्रकाश was commented upon by माणिक्यचन्द्र in his सङ्केत in संवत् 1216 (i. e. 1159-1160) and a ms. of the work is dated संवत् 1215 (i. e. 1158-59). It has been established above that the अलङ्कारसर्वस्व refers to the काव्यप्रकाश. Therefore the काव्यप्रकाश was composed at all events before 1150 A. C. So the date of the काव्यप्रकाश lies between 1050 and 1150 A. C. and is most probably about 1100 A. C.

Among the numerous commentaries, those of माणिक्यचन्द्र, सोमेश्वर, सरस्वतीदीर्घ and जयन्त deserve special mention as being amongst the earliest ones. The com. (called प्रदीप) of गोविन्दठक्कुर is a very learned one. He flourished probably in the 15th century.

25 The अलङ्कारसर्वस्व of रुच्यक. This is a standard work on figures of speech. The author is a staunch advocate of the *dāsa* school and briefly summarises the views of Bhāmaha, Udbhaṭa, Rudrata, Vāmana, the *वृत्तोक्तिनीति*, व्यक्तिविवेक, and ध्वनिकार on the essence of Poetry. He then deals with पुनरुक्तप्रमाणस, छेकानुमास, वृत्तानुमास, वमक, लयानुमास, चित्र and 75 figures of *नये* beginning with उद्घात. He defines more figures



than मम्मट and his treatment is generally more elaborate than that of the latter. He adds a few figures such as परिणाम, रसवत्, प्रेयः, कर्णसि, समाहित, भावोदय, भावसन्धि and भावशुद्ध to those defined by मम्मट and gives two altogether new figures, viz. विकल्प (p. 159 as he himself says पूर्वैरुक्तविवेकोऽत्र दर्शित इत्यवगन्तव्यम्) and विचित्र (p. 133-134, about which जयरथ says 'एतद्वि ग्रन्थकृतैरामिनस्त्वेनोक्तम्'). My notes to the साहित्यदर्पण will show how विश्वनाथ was indebted to the अलङ्कारसर्वस्व and received inspiration from it. The same may be said of the एकावली, कुल्लयानन्द and other works. The work is divided into three parts. First come the *sūtras* (in prose) defining the figures, then the *ṛitti* and the examples, all of which are cited from previous works. Among the authors and works quoted or referred to the following deserve attention:—अलङ्कारमञ्जरी (p. 15), उद्भट, सिद्धेश्वर विक्रमादित्येवचरित (p. 118, two verses I. 11-12), मामह (183), वामन (p. 128), श्रीकण्ठस्तव (p. 19 four verses quoted), श्रीकण्ठचरित of मङ्ग, हरिश्चन्द्रचरित (p. 102). He frequently cites the views of उद्भट (p. 123, 125, 126, 174, 183, 204) and जयरथ (p. 124) tells us that the author of the सर्वस्व generally follows the views of राजानकतिलक who wrote a work called उद्भटविवेक or विचार (pp. 115, 205). In one place (p. 119) he differs from the चम्पाश्लोक (p. 111) in not regarding the verse 'स नृजम-लिलामृशको इवमोवाशितानुगान् । योन्मुकुम्भेः परिच्छेदं कर्तुं शक्नो महोदधेः' as an example of आक्षेपवर्नि. He finds fault with the लोचन (44) for citing 'किं वृत्तान्तैः परगृहगतैः' &c. as an example of व्यञ्जस्तुति (p. 113). The अलं. सू. quotes the काव्यप्रकाश in several places and also criticises the latter. For example, the सर्वस्व (p. 107) cites the verse 'राजन्माजसुता न पाठयति मां देवोपि तूष्णीं स्थिताः...विद्वत्मानवलोच्य शून्यवल्गवानेकैकमानागतै' as an example of पर्यायोक्त and remarks 'अन्ये तु शब्दवाचोयतं त्वां बुद्ध्या त्वदरयः पलाय्य गता इति कारणरूपस्त्वेवापेक्ष प्रस्तुतत्वाकार्यरूपोर्धोऽप्रस्तुत एव राजशून्यवृत्तान्तत्वाप्रस्तुतत्वात्प्रस्तुतायै प्रति स्वात्मानं समर्पयतीति अप्रस्तुतप्रशंसैवायं न्याय्येति वन्यन्ति'. The काव्यप्रकाश cites the verse as an instance of अप्रस्तुतप्रशंसा and makes the same remarks as in 'अन्ये तु etc.'. The सर्वस्व (p. 102) quotes the verse 'अलङ्कारोऽयं वस्त्वेव शब्दाद्यवाचनासते । प्रधानत्वेन स ज्ञेयः शब्दशक्त्युद्भवो दिग्भा ॥' as a न्याय. This is a *कारिका* of the काव्यप्र. (4th उद्भाग). On p. 183 the सर्वस्व says "अत एव 'मत्प्रज्ञा एव (इव in समुद्रवन्ध) वज्राधाः कियन्ते नृत्तमाश्रिनः । तद्भाषिकम्' इत्येवमन्येभोऽधिकलक्षणमकारि"; this is the definition of भाषिक in the काव्यप्र०. On p. 199 the सर्वस्व says 'शब्दालङ्कारसङ्ग्रहस्तु कैश्चिदुदाहृतो यथा—राजति तटीयमभिहत...सारा वनदा ॥ अत्र वनकाशु-लोमप्रतिलोमयोः शब्दालङ्कारयोः परस्परपेक्षत्वेनाङ्गाक्षिसङ्ग्रह इति । एतच्च न सम्भवा-

बलेकम् । शब्दालङ्कारयोः शब्दबहुपकार्योपकारकत्वाभावेनाज्ञातिभावाभावात् । शब्दालङ्कारसंस्थितिवत् भवसी' । The काव्यप्र. cites the verse राजति तटी &c. as an example of शब्दालङ्कारसङ्कर ( with the words 'अथ यमकमनुलोमप्रतिलोमश्च निधनेदः पादद्वयगतौ परस्परपेक्षे' ). On p. 204 the सर्वस्व remarks 'अत एव व्यवस्थितसत्यमन्यानुभाषितमप्रयोजनकम्'; this clearly refers to the words of the कारिका 'स्तुतमेकत्र विषये शब्दार्थालङ्कृतिद्वयम् । व्यवस्थितं च' ( काव्यप्र. X. ) On p. 205 the सर्वस्व asserts that आश्रयाश्रयविभाष is the determining principle as to whether a particular अलङ्कार is शब्दालङ्कार or अर्थालङ्कार ( लोकवादाश्रयाश्रयविभावश्च तत्तदलङ्कारनिश्चयनम् । अश्रयव्यतिरेकी तु तत्कार्यत्वे प्रयोजकौ ) and not अन्वयव्यतिरेकी; while मम्मट takes the opposite view; similarly on p. 3 the सर्वस्व quotes 'ससिद्धये पराक्षेपः etc.' which occurs in the काव्यप्र. ( II ). It may be conceded that the quotation by रुच्यक of कारिकास that occur in the काव्यप्रकाश is not conclusive as to the priority of the काव्यप्र. over रुच्यक; for some of the कारिकास in the काव्यप्र. are borrowed from others. Still there are other passages from the वृत्ति in the काव्यप्र. quoted above, which are conclusive on this point. Vide also विमर्शिनी ( pp 150, 163 ). It is farther to be noted that the definitions of several अलङ्कारा are the same in both काव्यप्र. and अलं. स. e. g. चित्र, काव्यलिङ्ग, व्याजोक्ति, उत्तर, मीलित, समाधि and that about 56 illustrations are the same in the 10th उद्धारसु of मम्मट and in the अलं. स.

About the authorship of the वृत्ति in the अलङ्कारसर्वस्व a very perplexing question arises. In the K M edition the first verse reads 'निजालङ्कारसूत्राणां वृत्त्या तत्पर्यमुच्यते ॥'. अथर्व who flourished within 75 years of रुच्यक commented upon the words निजालङ्कार &c.; so according to him रुच्यक is the author of the वृत्ति also. Later writers also regard रुच्यक ( or रुच्यक ) as the author of the वृत्ति. For example, the रत्नापग says 'स्तुतं रुचकेन एपायश्रवाणि धर्मविषये किञ्चिदुच्यते क्वचित्पुनश्च' ( p. 393; this occurs on p. 58 of सर्वस्व ); 'न चेदं विषयमाश्रमेदेतन्मवति । इह हि स्वनिषेधो वैपरीत्यं गमयति विषये तु न्यत्यव इति भेदस्य रुचकेनोक्तत्वात्' ( p. 425; this is सर्वस्व p. 133 ); 'कान्मग्रहणं तर्कवैलक्षण्यार्थम् । तेन व्याप्तिपक्षधर्मतादयो न क्षियन्ते इति रुचकः' ( p. 448; this is on p. 144 of सर्वस्व ); चित्रमीमांसा ( p. 72 ) 'ये तु वदितव्यस्तुनिगूढं व्याजोक्ति...तेषामिहापि व्याजोक्तिरेव नाप्युक्तिरिति रुचकादयः' ( vide अलं. स. p. 174 ). But a ms. described in Burnell's Tanjore cat. ( p. 54 ) reads the first verse as सुवेदलङ्कारसूत्राणां वृत्त्या etc. The Trivandrum edition of the सर्वस्व with the commentary of समुद्रवन्द्य reads

the first verse similarly and adds at the end of the work the verse 'इति महुको विवेने काश्मीरक्षितिपसान्निविम्रदिकः । सुकथिमु-  
ञ्जालद्वारेण तदिदमलङ्कारसर्वस्वम् ॥'. The com. of समुद्रबन्ध ends with  
the words 'महुकनिबन्धविवृती विहितापामिह समुद्रबन्धेन' and in several  
other places (p. 2 कदाचिन्महुकोपशब्द and p. 4 'अक्षिविवेककारामितरल-  
सुमानपक्षः...महुकस्य पूर्वपक्षत्वेनाप्यनभिमत इत्याहुः') ascribes the *critic*  
to महुक. महुक is an incorrect form of महुक. We know from the  
श्रीकण्ठचरित (25, 26-30) of महु that स्वयंक was the teacher of  
महु or महुक ( III. 63 and 72 for the form महुक and I. 56 for महु )  
and the राजतरङ्गिणी says that महुक was made minister for peace  
and war by king जयसिंह of काश्मीर 'सान्निविम्रदिको महुकास्योल्ङ्कार-  
सौदरः । स मठस्यामकप्रभः श्रीकण्ठस्य प्रतिष्ठाया ॥' ( VIII. 3354 ). Vide  
श्रीकण्ठचरित III. 66 also. Therefore it appears that a tradition  
arose in southern India that महुक had a hand in the अलङ्कार-  
सर्वस्व. For several reasons this tradition must be discarded.  
Except समुद्रबन्ध, hardly any writer ascribes the *वृत्ति* to महुक. \*  
On the contrary even such south Indian writers as कुमार-  
स्वामी ( vide रत्नावली pp. 393, 396, 425, 448 ) and जगन्नाथ ( pp. 251,  
342-43, 352, 482 ) ascribe both the *sūtras* and the *critic*  
to the same author. Besides जयरथ, who was himself a very  
learned Kashmirian and flourished in the first quarter of  
the 13th century, distinctly ascribes the *critic* to the author  
of the *sūtras*. समुद्रबन्ध wrote about 1300 A. C. and is much  
later than जयरथ. It is probable that महुक, who was a pupil  
of स्वयंक, took great pains to spread the fame of his master's  
work and in editing it afresh made some additions. It is  
probably in this way that a few verses from the श्रीकण्ठचरित  
of महु ( II. 49 on p. 21, VI. 70 on p. 87 and V. 23, VI. 16  
and X. 10 on p. 90 ) got into the अलं. स. ( i. e. the master  
appears to quote from his pupil's work ). That the *वृत्ति* came  
to be ascribed to महुक is probably due to the fact that quot-  
ations from the श्रीकण्ठचरित occur in it. That unauthorised  
additions and alterations were made in the *critic* is attested by  
जयरथ who frequently complains about the corruptions that  
crept into the text ( vide pp. 50, 67, 107, 124, 126 ).

\* But the following passage from the चित्रमोमांसा ( p. 10 )  
is noteworthy 'किं तु श्रेयस्वालङ्कारान्तरविवेकविषयभावेन निर्वकाशतया  
बलवत्त्वेन...श्रेय एव नोपपेति महुकादिभिरन्युपेयते'. Vide p. 97 of सर्वस्व for  
this view.



According to the colophon of a ms. of the सङ्ख्यलीला, रुच्यक is another name of रुच्यक, who was the son of राजानकविलक (vide Piscabel's Intro. to शुद्धारविलक pp. 28-29). जयरथ is positive (p. 102) that the काव्यप्रकाशसङ्केत (ascribed to रुच्यक) was the work of the author of the अलङ्कारसर्वस्व. This statement coming from a Kashmirian writer who flourished within a century of the सर्वस्व is very valuable and must be accepted. The काव्यप्रकाशसङ्केत itself says that the author learnt Poetics under तिलक (2nd intro. verse). Later writers frequently use the form रुच्यक (vide रत्नापण pp. 393, 396). Instead of the name अलङ्कारसर्वस्व, many writers use the shorter form सर्वस्व (रत्नापण pp. 424, 449, 452, रत्नापण pp. 220, 227, 355, निवृत्तीर्णमांसा p. 98). The *sūtras* as well as the *criticisms* are often referred to as अलङ्कारसर्वस्व or सर्वस्व; vide एकावलीतरङ्ग (pp. 136, 186, 237), प्रतापरुद्र° p. 291, रत्नापण (pp. 341, 452).

Besides the अलङ्कारसर्वस्व, रुच्यक wrote the following works:— 1, अलङ्कारानुसारिणी; 2, काव्यप्रकाशसङ्केत (Peterson's 2nd report p. 13 and p. 102 of विमर्शिनी); 3, नाटकमीमांसा; 4, व्यक्तिविवेकविचार; 5, शौकण्टस्तव (vide अलं. सु. p. 19 'ज्वाहरणं मदीने शौकण्टस्तवे'); 6, सङ्ख्यलीला; 7, साहित्यमीमांसा; 8, हर्षचरितवार्तिक. About the last two the अलं. सु. says (p. 61) 'एषा च समस्तोपनाप्रतिपादकविषयेषु हर्षचरितवार्तिके साहित्यमीमांसायां च तेषु तेषु प्रदेयेषुदाहृता । इह तु ग्रन्थविस्तारमयान्न प्रपञ्चिता'. जयरथ (p. 13) distinctly ascribes the com. on the व्यक्तिविवेक to रुच्यक 'वाच्यस्य प्रतीयमानेन तादात्म्यतदुत्पत्त्यभावादि नेह प्रतन्वत इति व्यक्तिविवेक-विचारे हि सर्वैषैतद्विलस्य निर्णयमिति भावः'. The com. on the व्यक्तिविवेक (Trivandrum ed. p. 44) claims the हर्षचरितवार्तिक as a work of the author 'एतदस्माभिर्हर्षचरितवार्तिके विस्तृत्य प्रतिपादितं'. Vide p. 50 also. In the same work (p. 33) the नाटकमीमांसा and साहित्यमीमांसा are said to be the author's works. जयरथ says in several places (pp. 36, 57, 58, 60) that रुच्यक wrote a work called अलङ्कारानुसारिणी. Aufrecht (O. C. p. 32 b) says that this work is a commentary on the सोमपालविलास of जङ्घण, relying upon the remarks of रत्नकण्ठ (1681 A. C.) on सुतिकुसुमाञ्जलि (VIII. 19 'तथाहि कविचरजङ्घणकृते सोमपालविलासे...अस्यायः श्रीराजानकरुच्यकविरचितायाम-लङ्कारानुसारिण्या' etc.). But the remarks of जयरथ show that the अलङ्कारानुसारिणी was an independent work on अलङ्कार, containing a dissertation on the 48 varieties of प्रतीयमानोलेखा, on मालारूपक etc. A mere commentary on another work is hardly likely to contain such dissertations. The व्यक्तिविवेकविचार (p. 45) shows that the author contemplated writing a work called रुच्यली. This last, if actually completed, would be his tenth work. The सङ्ख्यलीला (published in K M series) is a brief work

divided into four उद्देश्य called गुण, अलङ्कार, जीवित and परिकर. The first उद्देश्य describes the ten *gunas* रूप, वर्ण, प्रभा etc. of charming ladies; the 2nd speaks of the various kinds of ornaments (of gold, pearl, stones) etc, unguents, flowers worn by women; the third speaks of youth, that is the very essence of charm; and the last briefly refers to the paraphernalia that sets off beauty to advantage.

The date of ख्यक can be easily determined. He quotes from the विक्रमादित्यचरित (composed about 1085 according to Buhler) and criticizes the स्वकविवेक and the काव्यप्रकाश. Therefore the सर्वस्व is later than 1100 A. C. He was teacher of मङ्गल, who was the सान्निधिमित्रिक of जयसिंह of Kashmir (1128-1149 A. C.). मङ्गल's श्रीकण्ठचरित was composed according to Buhler (K. report p. 50) between 1135-1145 A. C. Therefore, if the quotations from the श्रीकण्ठचरित were originally part of the वृत्ति, the सर्वस्व was composed about 1150 A. C. Besides, the सर्वस्व cites (p. 93) the verse असमाप्तजिगीपस्य, which occurs in the राजतरंग (IV. 441). If that verse is कल्लन's own (as is probable) and not a mere quotation, then the सर्वस्व was composed after 1150 A. C. The काव्यप्रकाशसङ्केत of माणिक्यचन्द्र (composed in 1159-60) refers to the अलं. स. several times (pp. 321, 355 Mysore ed.). Therefore the अलं. स. was composed sometime between 1135-1155 A. C. *Fide* ZDMG 62 p. 289.

A few words must be said about the commentators. जयरथ's commentary, designated विमर्शिनी, is a learned one and is very frequently quoted and criticized by जगन्नाथ (pp. 325, 337, 352, 380, 387, 414, 418). Among the authors and works quoted by him are अनङ्गलेखा, अलङ्कारभाष्यकार, अलङ्कारवार्तिक (p. 71), अलङ्कारसार (pp. 88, 97, 171), अलङ्कारानुसारिणी, उद्भटविवेक or-विचार (115, 205), काव्यप्रकाश (pp. 3, 10, 26, 55, 142, 150), काव्यप्रकाशसङ्केत (p. 102), लिलक, पृथ्वीराजविजय (p. 64), प्रलम्बिणी (p. 47), भोजदेव (pp. 121, 195), सम्यक् (63, 102, 77), राजतरंग (p. 194), रुद्रट, लोचनकार (p. 113), मङ्गलजीवितकार (p. 150). He frequently discusses readings (pp. 21, 37, 49, 126, 172 etc.). He criticizes ख्यक also (pp. 70, 109). He refers to previous commentators of the सर्वस्व as अन्यैः (pp. 4, 5). He wrote another work called उद्बालोद्भविवेक at the end of which he gives his pedigree at great length (*vide* Buhler's Kashmir report p. 68 and OXLVIII-OXLIX). His great-grand-father's brother was a minister of king उच्छल (1101-1111 A. C.) and his father सुहृत् was a minister of राजराज

or राजदेव (1203-1226 A. C.). वरद's younger brother जयद्रथ wrote the हरचरितचिन्तामणि ( in 32 cantos published in KM series ). Therefore he flourished in the first quarter of the 13th century. This is corroborated by the fact that he mentions पूषीराजविजय which speaks of the exploits of the great Chohan prince पूषीराज (captured in 1193 A. C.). The com. of समुद्रकन्ध is not so learned and so copious as that of वरद. It was composed at the court of रविवर्म king of कोलन्ध in केरल (Malabar). This king is said to have been born in 1265 A. C. The com. quotes verses in honour of रविवर्म ( pp. 12, 13, 19 &c ), discusses various readings ( p. 57 ) and complains of the loss of illustrations from रूपक's work ( p. 127 ) and refers to the explanations of other commentators of the सर्वस्व ( pp. 55, 96, 145, 209 ). A third commentary called सुजीविनी composed by चक्रवर्तिन् is quoted by महिनाव in his तरु ( pp. 31, 221 ), in the रत्नापन ( pp. 54, 312, 377, 387 &c ) and in चिञ्जनीमोक्ष ( pp. 7, 74 ). That commentary contained verses summarising the distinctions between figures ( e. g. between रूपक and परिणाम ).

26 The वाग्भटालङ्कार of वाग्भट. This work with the commentary of सिंहदेवगणि has been published in the KM series. The work is not an elaborate treatise. It is divided into five परिच्छेद which contain 260 verses. Most of the verses are in the Anushtubh metre, a few, particularly at the end of each परिच्छेद, being composed in other metres. There is a single passage in prose ( III. 14 ). The first परिच्छेद defines काव्य, gives प्रतिमा as the source of काव्य and defines प्रतिमा, व्युत्पत्ति and अन्वय, speaks of the favourable circumstances for the out-turn of poetry and the conventions to be observed by poets. The second परि० says that *kāvya* may be composed in four languages संस्कृत, प्राकृत, अपभ्रंश and भूतभाषा, divides काव्य into metrical ( छन्दोनिबद्ध ) and non-metrical, into पद्य, गद्य and मिश्र and then defines and illustrates eight *doṣhas* of *pada* and of *vākya* and the *doṣhas* of *artha*. The third परि० defines and illustrates the ten *guṇas*. The fourth परि० treats of four *alankāras* of *śabda* viz चित्र, वक्तोक्ति, अनुप्रास and समक and their varieties and 35 *alankāras* of sense and the two styles वैदभी and गौडीया. The fifth परि० is concerned with the treatment of nine *rasas*, the different kinds of नायक and नायिका and kindred topics.

The author was a Jaina. His name occurs as वाहक ( in Prakrit ) and he seems to have been the son of सोम and a



minister. On the verse संभृष्टवृत्तिस्तुष्ट-वृत्तिरमणिषो पदासमूह इव । सिरिवाहवृत्ति तणमो आसि नुहो तस्स सोमस्स (IV. 148 p. 60), the com. remarks 'इदानीं ग्रन्थकार इदमलङ्कारकस्यैव व्यापनाय वाग्भटमिषय महाकवेनैव हामात्यस्य तन्नाम गावयैकया निदर्शयति'. All the examples cited in the work appear to be the author's own. A few examples are in Prākṛit. He cites (as pointed out by Col. Jacob, JRAS 1897 p. 309) six verses which occur in the नेमिनिर्वाणमहाकाव्य, the author of which is a वाग्भट. On the verse ककाकुलकुकेकाकुकेनिकोकेककुः ककः । ककुकोकः काककाक ककाकुलककाकुः ॥ (IV. 12), the com. remarks 'ककाकु इत्येष श्लोक एकव्यञ्जनो नेमिनिर्वाणमहाकाव्ये राजीमतीपरित्याग-विकारे समुद्रवर्णनरूपो ज्ञेयः'. But this verse is not found in the printed नेमिनिर्वाण. It appears that the same वाग्भट was the author of both works. In the verses cited as illustrations king जयसिंह (चातुर्व्य) of Anhilvad, son of कुर्ण, figures very frequently. For example, 'इन्द्रेण किं यदि स कर्णनरेन्द्रसुनुरावणेन किमहो यदि तद्विप्रेन्द्रः । इमोलिनाप्यलमलं यदि तत्तत्तापः स्वर्गोपयं ननु मुधा यदि तत्पुत्रो सा ॥' (IV. 76); जगदात्मकीर्तिशुभ्रं जनवह्नुदामधामदोःपरिषः । जयसिं प्रतापपूजा जयसिंहः इमान्तरभिनायः (IV. 45); अणहिल्लपाटकं पुरमवनिपतिः कर्णदेवनृपसुनुः । श्रीकल्लनमणैवः कर्तुं च रत्नानि जगतीह ॥ (IV. 132). Vide also IV. 81, 85, the former of which (आः स्पन्दनञ्चजधृतेदुर-तामचूडः श्रीकर्णदेवनृपसुनुरत्वं रणाग्रे) shows that the Anhilvad Chālukyas had the figure of a cock on their banner. जयसिंह reigned from 1093 A. C. to 1143 A. C. Vide I. A. vol. 6 p. 180 (at p. 213 for pedigree of the चातुर्व्य of Anhilwad) and E. I. I. p. 293 for the Vadnagar प्रशस्ति. The editors of the KM. series show from the प्रभावकचरित्र of प्रभावन्द that वाग्भट was living in *samvat* 1179 and 1213 (i. e. 1123 and 1156 A. C.). Therefore वाग्भट flourished in the first half of the 12th century.

27 The काव्यानुशासन of हेमचन्द्र. This work, together with the author's own commentary, has been published in the KM series. The work is divided as usual into three parts, *sūtras* (in prose), explanation and examples. It appears that the *sūtras* constitute the काव्यानुशासन and the वृत्ति explaining the *sūtras* is styled अलङ्कारचूडामणि and the commentary, which in some places is extremely meagre and explains the वृत्ति and adds some examples, is styled विवेक, as the introductory verse shows (विचरीतुं कविदुर्लभं नवं सन्दर्भितुं कचिद् । काव्यानुशासनस्यायं विवेकः प्रथितस्तव ॥). The work is divided into eight *adhyāyas*. The first deals with the purposes of काव्य, the *hetu* (cause) of kāvya (viz. प्रतिभा), the aids to प्रतिभा, viz. स्तुत्यभि,

अन्वयः; definition of काव्य; the nature of शब्द and अर्थ, meanings of मुखादे, गीमादे, लघ्वादे and अङ्ग्यादे. The second chapter deals with *rasas*, *sthāyibhāvas*, व्यभिचारिभावः, सात्त्विकभावः. The third treats of *doṣhas* of word, sentence, *artha* and *rasas*. The fourth is concerned with *guṇas* which are three माधुर्य, ओजस्य and प्रसाद and the letters that help on these. The fifth speaks of six figures of *śabda*, अनुप्रास, वमक, चित्र, केष, वक्रोक्ति पुनरुक्ताभास. The 6th discourses upon 29 figures of sense. He includes संसृष्टि under सङ्ग्रह, so defines दीपक as to include तुल्यवोरिता in it, defines a figure परावृत्ति which contains the पर्याय and परिवृत्ति (of मन्मथ), omits all those figures that have a touch of *rasa*, *bhāva* &c. in them (viz. रसवत्, प्रेयः, कर्जसि, समाहित) and passes over अनन्वय, उपमेयोपमा (as varieties of उपमा), includes under निदर्शन the figures प्रतिबन्धुपमा, इष्टान्त and निदर्शना (of others). He uses the names वार्ति and अन्योक्ति for स्वभावोक्ति and अप्रस्तुतप्रशंसा. On pp. 292-294 he explains why he does not define some of the above figures. The 7th chap. treats of the characteristics and kinds of नायक and नायिका. The 8th gives the divisions of काव्य into प्रेक्ष्य and श्रव्य and their subdivisions and their characteristics.

The काव्यानुशासन is a mere compilation and exhibits hardly any originality. It borrows wholesale from the काव्यमीमांसा of राजशेखर, the काव्यप्रकाश, the ज्वन्यालोक and the लोचन. For example, compare pp. 8-10 of हेमचन्द्र with काव्यमीमांसा p. 56, pp. 11-16 of हेमचन्द्र with pp. 42-44 of the काव्यमीमांसा and pp. 122-123 of हेमचन्द्र with pp. 42-44 of the काव्यमी. He expressly states that he bases his views upon those of अमिनवगुप्त and भरत 'साधारणीभावना च विभावादिभिरिति श्रीमानमिनवगुप्ताचार्यः । एतन्मतमेव वास्माभिरुपवीरितं वेदितव्यम्' (p. 56 of विवेक); 'वेत्ताभिर्भरतमतानुसारिमिरूपेक्षिताः' (p. 316 of काव्यानु०). The one merit of his work is that in the वृत्ति and the commentary he cites about 1500 examples from various authors. He however exercised very little influence over later rhetoricians and is scarcely ever quoted (except in the रत्नापण pp. 46, 75, 224, 233, 259, 279, 299). He wrote the काव्यानुशासन after his great grammatical work (शब्दानुशासन), सिद्धहेमचन्द्र. Among the authors and works (too numerous to be set out at length) referred to by him the following deserve to be noted:—अमलसुन्दरी, उपाहरण, भट्टोत्त, भट्टनायक, पञ्चशिक्षाशूककथा, नामहविवरण, भोजराज, मन्मथ, मञ्जु, माधुराज, वागापरीच, रावणविजय, शास्त्राचार्यराहुल (p. 316), हरविद्यास of राजशेखर, इतिप्रबोध, हृदयदर्पण.

हेमचन्द्र is the brightest star in the galaxy of Jain writers. He was a voluminous writer and wrote on numerous branches of study. He was born in 1088 A. C. at Dhandhuka and died in 1172 A. C. He wrote his great grammar at the request of the चातुर्वर्त्य king जयसिंह सिद्धराज (1093-1143 A. C.) and कुमारपाल (1143-1172), the successor of जयसिंह, was his pupil. From the fact that he names मम्मट and wrote the कान्धानुशासन after the शब्दानुशासन, it appears that he composed the कान्धानुशासन after 1150 A. C. Materials for हेमचन्द्र's life are supplied by the प्रबन्धचिन्तामणि of मेरुतुङ्ग, the प्रबन्धकोष of राजशेखर, the प्रभावकचरित of प्रभावचन्द्र, the हेमकुमारचरित of सोमप्रभ (written in 1184 A. C.) and other Jain works and epigraphic records. Dr. Bühler wrote a monograph (in German) on हेमचन्द्र in which he brings together all available data.

28 The चन्द्रालोक of जयदेव. This has been printed several times in India. Jivananda's edition has been used for the purposes of this note. The चन्द्रालोक is an elementary treatise on Poetics written in the Anushtubh metre. The author gives his own examples as do गामह and इण्डी. The work is divided into ten मयूख and contains about 350 verses. The style is lucid and easy, the language is flowing and sonorous, and the work is admirably adapted to the needs of beginners. The contents are:—I the definition of काव्य, the *hetu* of काव्य (viz. प्रतिभा aided by बुद्धि and ज्ञानास), the threefold division of words into रूढ, यौगिक and योगरूढ; II *doshas* of शब्द, अर्थ, वाक्य etc.; III some devices which poets adopt to heighten the charm of their works, such as निर्वचन (exemplified in ईदृशैश्चरितैर्वांने सत्यं दोषाकरो भवान्); IV ten *guṇas*; V figures of शब्द, अनुप्रास (लेका, वृत्त्यनु, लाटानु), पुनरुक्त्यास, यमक, चित्र and one hundred figures of sense; in the midst of the 5th मयूख, at the beginning of अर्थालङ्कार there is a fresh महल; VI *rasas*, *bhāvas*, the three *rītis* गौडी, लाटी and पाञ्चाशी and the five वृत्ति (मधुरा, प्रीति, पर्या, ललिता and भद्रा); VII व्यञ्जना and divisions of ध्वनि (as in the ध्वन्यालोक); VIII the divisions of गुणीभूतव्यङ्ग्य; IX लक्षणा; X अमिषा.

The author was also styled पीयूषवर्ष (shower of nectar) as the work itself shows 'चन्द्रालोकमयं स्वयं वितनुते पीयूषवर्षः कुली' (I. 2), 'अनेनासावाधः सुकविजयदेवेन रचिते चिरं चन्द्रालोके सुख्यतु मयूखः सुमनसः' (I. 16). The राकागम, com. on the चन्द्रालोक, by गामामह expressly says 'जयदेवस्यैव पीयूषवर्ष इति नामान्तरम्' (Madras Govt. Mus. cat, 1918 p. 8653 No. 12877). जयदेव was the son of महादेव and सुमिषा



( महादेवः सत्प्रमुखमलविज्ञैकचतुरः सुमित्रा तद्वक्तिप्रणिहितमतिर्वल पितरौ । I. 16 ). जयदेव, the author of the drama प्रसन्नराघव, was also the son of महादेव and सुमित्रा ( vide प्रसन्न I. 14 and 15 ). From the प्रसन्नराघव it appears that he was a great logician also ( ननु अयं प्रमाणप्रवीणोऽपि श्रूयते । सूत्रधारः-येषां कोमलकाव्यकौशलकलालीलावती भारती तेषां कर्तृशतैकैकनवनोद्वारेणै किं हीयते ॥ I. 18 ). This जयदेव is different from the जयदेव that was the author of the गीतगोविन्द, as the latter was the son of भोजदेव and रामादेवी and was an inhabitant of हिन्दुविल्व in the Birbhum district of Bengal ( while जयदेव पौष्पवर्ण seems not to have been a native of Bengal ). The author of the चन्द्रालोक is probably to be identified with जयदेव named यक्षधर, author of the मान्यालोक ( a work on logic ).

The date of the चन्द्रालोक cannot be fixed with certainty. The चन्द्रालोक mentions no author by name. But in the verse 'अङ्गीकरोति यः काव्यं शब्दार्थावनलङ्घ्यते । असी न मन्यते कणादनुष्णामनलं कृती ॥ ( I. 8 ), there is clearly a reference to the काव्यप्रकाशकारिका ( उदयोपौ शब्दार्थौ सगुणानलङ्घ्यते पुनः कापि ). We saw above ( p. CVII ) that the अलङ्कारसर्वस्व was the first to define the two figures विचित्र and विकल्प. The चन्द्रालोक defines both these figures and almost in the same words as the सर्वस्व ( 'तुल्यवदविरोधो विकल्पः' अलं. स. p. 158; विरोधे तुल्यवद्वयोर्विकल्पालङ्घ्यतिर्निरता' चन्द्रालोक V. 112; 'सविपरितफल-निष्पत्तये प्रयत्नो विचित्रम्' अलं. स. p. 133, 'विविधं लक्षणयज्ञशेदिपरीतः फलेच्छया' चन्द्रालोक V. 62 ). The चन्द्रालोक expressly says that it considered the views of ancient and modern *ālaṅkārikas* 'इत्थं श्रुतमलङ्कार-व्यवित्वा निदर्शितः । प्राच्यमाधुनिकानां च मतान्यालोच्य सर्वतः ॥' V. 173. This shows that the author is one of the later writers on *ālaṅkāra*. The number of *ālaṅkāras* defined ( viz 100 ) is in favour of a late date. समुद्र defines only about 60 figures of sense, the सर्वस्व about 75. Hence the चन्द्रालोक is much later than the अलं. स. and cannot be much earlier than about 1200 A. C. A verse of the प्रसन्नराघव ( कदली कदली &c. I. 37 ) is quoted in the साहित्यदर्पण ( under IV. 3. ). A few verses of the प्रसन्नराघव are quoted in the शाङ्गधरपद्धति ( dated 1363 A. C. ) viz No. 164 ( प्रसन्न I. 9 ), 3520 ( I. 33 ), 3557 ( II. 22 ), 3626 ( 7. 59 ), 3631 ( 7. 60 ). Therefore जयदेव must have flourished before about 1300 A. C. So the चन्द्रालोक is to be placed between 1200 and 1300 A. C. The अलङ्कारखेवर of केशवमिश्र ( p. 17 ) speaks of a poet जयदेवपण्डित who vanquished by his logical subtlety the *pandits* at the court of the king of वज्ज. This probably refers to the author of the चन्द्रालोक. The कुवलयानन्द has a verse at

the end 'चन्द्रालोको विनयतां शरदागमसम्भवः । इयं कुवलयानन्दो यत्रसादादभूदयम् ॥'. वैजनाथ explains that शरदागम is the original work on which the चन्द्रालोक is based. But this is wrong. शरदागम is the name of a com. on the चन्द्रालोक by प्रद्योतनमहाचार्य patronized by शेरमद्र, a Bundella prince (vide Madras Govt. Mss. cat. 1918, p. 8655 No 12878). This प्रद्योतन wrote a commentary on the कामधूत in 1577 A. C.

28 The रसतरङ्गिणी and the रसमञ्जरी of भानुदत्त. The first has been published by the Venkates'vara Press, Bombay and by P. Regnaud (Paris 1184) and the second with two commentaries in the Benares Sanskrit series. The रसतरङ्गिणी is divided into eight तरङ्गः; I, definition of भाव, subdivisions thereof, स्वाभिभाव; II definition and divisions of विभाव; III अनुभाव (such as कटाक्ष); IV the eight सात्त्विकभावः (सन्म etc.); V व्यभिचारिभावः; VI rasas and detailed treatment of शुद्धार; VII हास्य and other rasas; VIII स्वाभिभावना and रसजा दृष्टिः. The रसमञ्जरी is a somewhat smaller treatise than the रसतरङ्गिणी (though their topics are different) and deals with नायिका and their varieties (about two-thirds of the work is occupied with this topic), the लक्ष्मी of the नायिका, दूती, नायक (in शुद्धार) and their varieties, the friends of the नायक (viz. पीठमर्द, निट, चेट, and विदूषक), the eight सात्त्विक gunas (सन्म etc), two varieties of शुद्धार and the ten stages of विप्रलम्भ. In both works all the examples (except in a few cases where he indicates to the contrary) are the author's own, as he says 'अवगाहस्व वाग्देवि दिव्या रसतरङ्गिणीम् । अस्मात्पद्येन पद्येन रचय क्षुतिभूषणम् ॥' (रसतर० VIII. 29) and 'पद्येन स्वकृतेन तेन कविना श्रीभानुना योजिता' (last verse of रसमञ्जरी). In the रसतर० he quotes भरत very frequently and a few verses of his father. He seems to have the दृशरूपक also in mind, though he does not name it. In both works he quotes from the अमरशब्दक (द्वकवासनसंस्थितिः in रसतर० V and प्रस्थानं वक्ष्येः कुत in रसमञ्जरी p. 183). In both works he refers to ancient writings in general (in the words प्राचीनसंमति or प्राचीनलेखन and पूर्वोचार्पाः). In the रसतरङ्गिणी he mentions by name the रसरङ्ग-दीपिका (p. 20) and the शुद्धारतिलक (p. 68). He composed the रसमञ्जरी before the रसतरङ्गिणी (p. 130). He quotes the verse 'अनीलित्वाहूते नाम्नदसमञ्जस्य कारणम् । प्रसिद्धौचित्यप्रस्तु रसहर्षाय जायते' as प्राचीनग्रन्थ (in रसतर० p. 177). This is similar to a verse in the ज्ञ० (p. 145) and व्यक्तिविवेक (p. 31).

In the रसमञ्जरी he tells us that his father was गणेश्वर and his country was विदेह on the banks of the Ganges 'तातो यत्न



गणेश्वरः कविकुलालङ्कारचूडामणिर्देशो यस्य विदेहभूः सुरसरित्कलोलकिर्निरिता ।  
(last verse). Some mss. read 'विदेहभूः' which would not agree with the word 'सुर...रिता'. In Burnell's Tanjore cat. मानुदत्त is distinctly styled मैबिल. As गणेश्वर was a मैबिल he may very likely be the गणेश्वरमन्त्री, brother of कीरेश्वर, whose son चण्डेश्वर composed the विशादरत्नाकर and weighed himself against gold in 1315 A. C. This agrees well with the date of मानुदत्त arrived at in other ways. As he mentions the बुद्धारतिलक and रसज्ज-दीपिका and had the दशरूपक before him, he is later than the 11th century. A commentary on the रसमञ्जरी by गोपाल was composed in 1437 A. C. Therefore मानुदत्त flourished probably towards the end of the 13th and the beginning of the 14th century.

30 The प्रकाशली of विशाखर. This work with the commentary, तरङ्ग of महिनाथ, has been edited by Mr. Trivedi in the BS series. The work contains three parts, the *kārikās*, the *eritti* and the examples. The peculiarity of this work is that all the examples are composed by विशाखर himself and contain panegyrics of his patron, king नरसिंह of उत्कल or Orissa. He himself says 'एष विशाखरस्तेषु कान्तासंमित्रलक्षणम् । करोमि नरसिंहस्य चाटुकोकानुदाहरन् ॥'. In this respect it resembles the यतापरद्वयलोभूषण, the नजरावयवशोभूषण, the खुनाबभूपालीय and the अलङ्कारमञ्जूषा. The work is divided into eight उन्मेष, the subjects of which are:—I the *hetu* of काव्य (प्रतिभा, बहुशाल्यशिक्षिता and अभ्यास), definition of काव्य, discussion of the views of मामह, महिममह and others; II. word is वाचक, साधुगिक and स्पष्टक and discussion of the three powers अभिधा, लक्षणा and स्वयन्ता; III. subdivisions of चर्चा; IV. treatment of गुणीभूतस्वयङ्ग; V. *guṇas* (three) and *rītis*; VI. *doṣas*; VII. *alaṅkāras* of *ś'abda*; VIII. *alaṅkāras* of *sense*. In the first उन्मेष, विशाखर is a thorough-going follower of the स्वप्नलोक. His work is based on the काव्यप्रकाश and the अलङ्कारसर्वस्व. In the treatment of *alaṅkāras* he prefers the सर्वस्व to the काव्यप्रकाश e. g. he defines the figures परिणाम, उल्लेख, निश्चिन्त and विकल्प almost in the same words as the सर्वस्व, which do not occur in the काव्यप्रकाश at all. Among others he names the following:—अभिनवगुप्त, अलङ्कारसर्वस्व, काव्यप्रकाश, विहङ्ग, भोज, महिममह, वामन, श्रीहर्ष, हम्मीर, हरिहर and quotes from the दशरूपक, नैषधीय, राजशेखर. He wrote another work केलिरहस्य on Erotics.

Mr. Trivedi (in his Introduction) collects all the data for arriving at the age in which विशाखर flourished and comes to the conclusion (p. XXIII) that he was patronised either



by केसरिनरसिंह ( 1282-1307 ) or प्रतापनरसिंह ( 1307-1327 A. C. ). The रत्नावलीचक्रपाकर of शिखभूषाल ( about 1350 A. C. ) refers to the एकावली 'उत्कलाधिपतेः झुझारसामिनामिनो नरसिंहदेवस्य पितृमनुवर्तमानेन विद्याधरेण कविना बाह्यमध्यन्तरीकृतोति । एवं खलु समर्थितमेकावल्यामनेन' ( p. 306 of Trivandrum ed. ).

The तरङ्ग is a model commentary. It is from the pen of the famous commentator of the *mahākāvya*. महिः flourished probably in the 15th century.

31 The प्रतापरुद्रयशोभूषण of विद्यानाथ. An excellent edition of this work, with the commentary called रत्नापण by कुमारस्वामिन्, son of महिनाथ, has been brought out by Mr. Trivedi in the B. S. series. This work is very popular in Southern India. The work contains three parts, *kārikās*, *vyitti* and illustrations. All the examples are composed in honour of the काकतीय king of Telangana, प्रतापरुद्रदेव ( also called वीररुद्र or रुद्र ), whose capital was एकदिल्ला ( Orangal or Warangal ) 'प्रतापरुद्रदेवस्य गुणानामित्थं निर्मितः । अलङ्कारप्रबन्धोयं सन्तः कर्णोत्सवोस्तु वः ॥' L. 9. In this respect it resembles the एकावली. The work has 9 प्रकरण on नायक, काव्य, नाटक, रस, दोष, गुण, शब्दालङ्कार, अर्वाङ्गलङ्कार, मिश्रालङ्कार. Among others the following are named:—अलङ्कारसर्वस्व, उद्भट, काव्यप्रकाश, दण्डिन्, दशरूपक, नाट्यरामायण, भरत, नामह, मोन, रुद्रभट्ट, झुझारलिलक, साहित्यमीमांसा. In the third प्रकरण, while illustrating the requirements of a नाटक, he exhibits a model drama called प्रतापरुद्रकल्याण ( p. 139 ). He follows in general the काव्यप्रकाश but prefers the अलङ्कारसर्वस्व to मम्मट in the matter of figures. He defines the figures परिणाम, उल्लेख, विविच and विकल्प which are passed over by मम्मट and his definition of विकल्प ( विरोधस्तुल्यबलव्योर्विकल्पादुत्तिर्मेता p. 456 ) is almost the same as that of the चन्द्रालोक ( विरोधे तुल्यः ). प्रतापरुद्रदेव was the son of महादेव and मुमुक्षु or मुमुक्षुम्बा, who was the daughter of रुद्रान्बा. This रुद्रान्बा was known as रुद्र and ruled at एकदिल्ला after her father गणपति. प्रतापरुद्रदेव is said to have routed सेवण of the बादव family ( i. e. रामदेव of देवगिरि, 1271-1309 A. C. ). From this fact and the information supplied by epigraphic records, it follows that प्रतापरुद्रदेव ruled in the last quarter of the 13th and the first quarter of the 14th century and was captured in 1323 A. C. by Mahmood Taghlak's armies. Therefore the प्रतापरुद्रयशोभूषण was composed in the first quarter of the 14th century.

The रत्नापण of कुमारस्वामिन् is a good commentary, though inferior to the तरङ्ग of महिनाथ. He quotes a host of writers,

among whom the following deserve to be noted :—अलङ्कारचूडामणि, एकावली, एकावलीतरङ्ग, कविकल्पद्रुम, गोपाळ, चक्रवर्तिन् (author of अलङ्कारसर्वस्वजीविनी), दशरूपक, नरहरि, नाटकप्रकाश, पद्यपादिका, पद्मञ्जरी, भट्टमल्ल, भावप्रकाश, भोजराज, महिनमट्ट, मानसोल्लास, रसनिरूपण, रसनञ्जरी, रसार्णव, रसक, वसन्तराजीय, विदग्धमुखमण्डन, विद्यापर, शारदातनय, शिङ्गभूषाळ, शृङ्गारप्रकाश, सजीविनी, साहित्यचिन्तामणि, साहित्यदर्पण, हेमचन्द्र. Another com. रत्नज्ञान is incomplete and refers to रत्नापण.

32 The काव्यानुशासन of वाग्भट. This work has been published in the KM series together with the commentary अलङ्कार-तिलक composed by the author himself. The work is divided into five अध्यायः. The main part is in the form of *sūtras* in prose and the explanation and all illustrations occur in the commentary. The first अध्याय dwells upon the प्रयोजनः of काव्य, the *Actu* of *kāvya* (viz. प्रतिभा aided by श्रुत्युत्पत्ति and अभ्यास) and the definitions of these; conventions of poets; definition of *kāvya* and its divisions गद्य, पद्य and मिश्र; definitions of महाकाव्य, बालकाविका, कथा, चम्पू, मिश्रकाव्य (the ten रूपकः). The second chapter deals with the 16 *doshas* of पद्य and fourteen of वाक्य, 14 *doshas* of sense, speaks of the ten *gūṇas* according to Daṇḍin and Vāmana, but gives as its opinion that the *gūṇas* are really three, माधुर्यं, ओजस् and प्रसाद; and mentions the *ritis*, वैदग्ध्यं, गौडीय and पाञ्चाली. The third chap. defines 63 *alankāras* of sense, of which the following deserve mention as being somewhat rare अन्वय, लपर, पूर्व, लेख, पिहित, मत्त, उभयन्यास, भाव and भाङ्गीः. The fourth chap. treats of six *alankāras* of *śābda* शिष्ट, डेष, अनुयास, वञ्चोक्ति, वचक, पुनरुक्तव्याभास and their varieties. The fifth chap. dilates upon the nine *rasas*, the विभावक, अनुभावक, व्यभिचारिभावक, the varieties of नायक and नायिका, the ten stages of love and the *doshas* of *rasa*. The author was a Jain. He mentions the country of मेदपाट (Mewad) and the towns of राहटपुर and नलोत्कपुर. He was the son of नैमिकुमार and is to be distinguished from the वाग्भट who was the author of वाग्भट-यलङ्कार, as he himself mentions the latter 'दण्डिवामनवाग्भटोदि-प्रणीता दश काव्यगुणाः। कथं तु माधुर्योऽपसादलक्षणास्तीमेव गुणान्मन्त्रामहे' (काव्यानुशासन p. 31). In his commentary (pp. 3-5) he gives long lists of countries, rivers, plants and products peculiar to each. He seems to have written a महाकाव्य named कथमदेवचरित (p. 15) and a work on metres styled छन्दोनुशासन (p. 20). A verse (on p. 58) addressed to वाग्भट (i. e. probably the author himself) is quoted in the com. and another in which नैमिकुमार is addressed occurs on p. 32 (नायन्ति रासकविधाविह मेदपाटना-

बौधुनादि तद नेमिजुगार कीर्तिम् ॥). Among the authors and works quoted by him are अथिमधन (अपभ्रंशनिबद्ध p. 15), बालन्दवर्धन, काव्यप्रकाश (p. 29), चन्द्रप्रमकाव्य, त्रिविक्रम (p. 20), दमयन्ती (p. 19), नेमिनिर्वाण (p. 16), बालरामायण (p. 67), भीमकाव्य (in ग्राम्यभाषा p. 15), राजनीमतीपरित्याग, लीलावती (पद्यमयीकथा p. 18), वासवदत्ता (चम्पू p. 19), विष्णुविजय, स्तीता (a poetess p. 20), शृङ्गारतिलक (p. 61 and 63 the verses असाकं सखि and गाढालिङ्गन). There is no originality in the work. He largely borrows from the काव्यमीमांसा of राजशेखर, the काव्यप्रकाश and other works.

A ms. of the काव्यानुशासन (Eggeling's cat. No. 1157) is dated संवत् 1515 (1458-59 A. C.). He mentions the काव्यप्रकाश and वाग्भट. Therefore he is later than 1150 A. C. So he probably flourished in the 14th century.

33 The साहित्यदर्पण of विश्वनाथ. Beyond a few scraps of information gathered from his own works, we know very little about the personal history of Vis'vanātha. He came of a Brāhmaṇa family that had distinguished itself by learning. His great-great-grand-father was Nārāyaṇa, who appears to have been a learned man and to have written a work on Rhetoric. \* His father was Chandras'ekhara, who was a poet and scholar. His verses are often quoted by Vis'vanātha (p. 11, 15, 36, 38 &c. of appendix E). Vis'vanātha mentions by name two works of his father, viz. the Pushpa-mālā (on VI. 25) and Bhāṣāhārṇava which dealt with the characteristics of Sanskrit, S'auraseni, Mahārāṣṭrī and other Prākṛit dialects. As Vis'vanātha explains certain Sanskrit expressions by Uriya equivalents in his commentary on the Kāvya-prakāśa, he appears to have been an inhabitant of Orissa. † The

\* 'तत्रागतं वासवदत्तप्रपितामहसद्वर्धनोद्गीरिप्रकविपण्डितमुख्यश्रीमन्नारायण-पादशतम्' S. D. III. 2-3; but in his Kāvya-prakāśa-adarṣaṇa, Vis'vanātha says that Nārāyaṇa was his grandfather "पदाहुः श्रीकलिहभूमन्महाकाव्यकर्महाराजाभिराजश्रीनरसिंहदेवसभावां वर्मदेवं समन्त..... असन्नितामहश्रीमन्नारायणपादशतम्" Intro. to K. P. p. 26 (Vā.). Two explanations are possible; I Nārāyaṇa was really the great-great-grand-father and is referred to as the grand-father for the sake of brevity; II The two Nārāyaṇas were distinct, one being the grand-son of the other. In India, a grandson often bears the name of his grand-father.

† See Vamanacharya's Introduction to K. P. p. 25 'वैपरीत्यं सचि कुर्विति पाठः, अत्र चिदुपदं काश्मीरदिभाषायामश्लीलाप्यवोधकम्, उत्कलादि-भाषायां पुल्लिङ्गकद्वय इत्यादि ।'



father of Vis'vanātha and Vis'vanātha himself appear to have held some important office at the court of a king, probably of Kalinga. Both of them are styled Sāndhivigrahika-Mahāpātra. Vis'vanātha was a Vaishnava as is made clear by the colophon \* at the end of the first Parichehkheda and the last verse of the Sāhityadarpaṇa. † He was a poet and quotes his own verses in Sanskrit and Prakrit at every step, when illustrating the canons of Rhetoric. He composed a number of works, besides the Sāhityadarpaṇa, of which the following are mentioned in the latter:—I. a *mahākāvya* in Sanskrit, called Rāghava-vilāsa (under III. 222-225); II. Kuvalayās'vacharita, a *kāvya* in Prakrit (III. 148); III. Prabhāvatī, a Nāṭikā (III. 58); IV. Chandra-kalā, another Nāṭikā (III. 96); V. Pras'astiratnāvalī, a Karambhaka in sixteen languages (VI. 337). After composing the Sāhityadarpaṇa, he wrote two other works, a *kāvya* called Narasimha-vijaya and a commentary on the Kāvya-prakāśa called Kāvya-prakāśa-darpaṇa (see Intro. to K. P. p. 25, Vā.). Chandīdāsa, who wrote a commentary on the Kāvya-prakāśa, was the younger brother of Vis'vanātha's grand-father. ‡

The question of Vis'vanātha's date does not present much difficulty. There are certain data, which, fortunately for us, fix within very narrow limits his chronological position.

A ms. of the Sāhityadarpaṇa deposited at Jammu § is dated in the Vikrama year 1440, i. e. approximately 1384 A. C. From this it may be safely concluded that the Sāhityadarpaṇa was composed at some time earlier than 1384 A. C. Vis'vanātha quotes a verse which speaks of a Mahomedan king named Allauddin. § We saw above that Vis'vanātha came from Orissa. The king referred to in the verse is certainly

\* 'श्रीमन्नारायणचरणारविन्दमधुव्रत etc.' Note the words 'काव्यादौ-प्राप्तिर्नैवन्नारायणचरणारविन्दस्तदादिना' p. 1.

† 'यान्त्वस्त्रेन्दुनिमानना श्रीनारायणस्वाङ्गमलङ्करोति ।'

‡ 'असत्पितामहानुलकविपण्डितमुख्यश्रीचण्डीदासपादानां तु सन्दर्शनात्' VII. 31.

§ See Dr. Stein's Catalogue of mss. at Jammu under the heading Alaṅkāras'āstra p. 64.

§ सन्धो सर्वस्वहरणं विग्रहे प्राणसिद्धिः ।

अलावदीननृपतौ न सन्धिर्न च विग्रहः ॥ IV. 14, Appendix E, p. 55.

Sultan \* Allauddin Khilji, whose favourite general Malik Kafur invaded the Deccan, seized Warangal and carried his victorious arms as far as Cape Comorin. Allauddin, it is said, was poisoned in 1316 A. C. Supposing that the verse in which Allauddin is mentioned by name was written in his life-time, the *Sāhityadarpaṇa* cannot be said to have been composed at a date earlier than 1300 A. C. From these two circumstances it follows that the *Sāhityadarpaṇa* was composed at some time between 1300 A. C. and 1384 A. C.

There is a good deal of evidence, both internal and external, that confirms this conclusion.

I The internal evidence is as follows:—(a) Vis'vanātha quotes a verse from the *Gītāgovinda* of Jayadeva. † Tradition makes Jayadeva, along with Govardhana, Śaraṇa, Umāpati and Kavirāja, a protégé of Lakshmaṇa-sena whose inscription at Gayā is dated in Samvat 1173 or 1116 A. C. ‡ Jayadeva himself mentions Govardhana etc. as his contemporaries.§ We may say that Jayadeva flourished in the first half of the 12th century.

(b) विषनाथ quotes a verse (कदली कदली etc. under IV. 3) from the प्रसन्नराज (I. 37) of जयदेव who flourished between 1200 and 1300 A. C. We have pointed out in the notes that Vis'vanātha often quotes § verbatim from the *Alaṅkārasarvasva* of Ruyyaka and in some places even criticizes it ¶. We know that Ruyyaka was the teacher § of Mañkha,

\* The word Sultan, it should be noted, occurs under the Sanskritized form सुरनाथ in the साहित्यदर्पण. 'गङ्गाभसि सुरनाथ तव निःशाननिस्वनः' p. 30 of our text (under उत्प्रेक्षा).

† 'द्वि विसलताहारो नायं' etc. p. 29 of our text (under निश्चय). This verse is ascribed to Jayadeva in the *Sulihāshitāvalī* also.

‡ See Buhler's Kashmir report p. 64.

§ वाचः पङ्कजवत्सुनापतिधरः सन्दर्भेष्टुर्द्धि मिरां जानीते जयदेव एव शरणः स्थाप्यो दुःखद्वते । शृङ्गारोत्तरसत्प्रमेयवचनैराचार्यगोवर्धनः स्पर्धां कोऽपि न विदुतः श्रुतिधरो भीरौ कविदमापतिः ॥ 4th verse of the *Gītāgovinda*.

§ See e. g. pp. 41, 42, 60, of the text and the notes thereon.

¶ See pp. 147, 152, 153-54, 159-60.

§ तं श्रीवृष्यकमलोदय स प्रियं पुरमग्रहीत् ।

मौहादमश्वरसत्तोतःसम्पेदमज्जनम् ॥ श्रीकण्ठ. XXV. 30.

author of *S'rikapthacharita*. In the 25th *sarga* of the *S'rikapthacharita* Mañkha tells us that he showed his work to an assembly of learned men in the house of his elder brother Alankāra,\* who was minister of King Jayasimha of Kashmir (1129-1150 A. C.). The *S'rikapthacharita* was composed about 1140 A. C. Ruyyaka wrote his work later than 1150 A. C. at an advanced age. A good deal of time must have elapsed before Ruyyaka's work attained such popularity as to be the guide of a writer from Orissa.

(c) Vis'vanātha quotes some verses from the *Naishadhiya-charita* of S'riharsha.† The date of S'riharsha has been for a long time a subject of discussion among scholars. S'riharsha tell us that he was patronized by a king of Kānyakubja.‡ Rājas'ekhara in his *Prabandhakosha* written in Śaivāt 1405 informs us that S'riharsha was the son of Hira, who was a minister of Jayantachandra of Kāśī. It is probable that this Jayantachandra is the same as the Jayachandra that was a king of Kanauj. One of the earliest inscriptions of Jayachandra is dated in Śaivāt 1223.§ Buhler referred the composition of the *Naishadhiya* to some date between 1167 A. C. and 1174 A. C. Gadādhara, a commentator of the *Naishadhiya*, makes S'riharsha a protege of Govindachandra of Varāṇasī¶. Mañkha informs us that a king of Kānyakubja, named Govindachandra, sent an ambassador to Jayasimha,

\* मद्राजन्मनः श्रीमल्लकस्य समाग्रहन् । तेष्व्यासदे च विज्ञेयाः सारसा इव मानसम् ॥ XXV. 15. लङ्क must have been another name of अलङ्कार. In the third *sarga* Mañkha tells us that he was the last of four brothers, the other three being ब्रह्मा, मृग and अलङ्कार (verses 45, 53, 56).

† एकं श्रीगणेशिहपारिवर्ति काश्मीरनीनध्वनं तस्योपासितमग्निविग्रहमलङ्कारं दिवीयं स्तुमः । श्रीकण्ठः XXV. 61.

‡ इन्द्रवाहीः etc ( p. 38 ), व्यासि वैदर्भि etc. ( p. 36 ) which are respectively नैषधीय IX. 123 and III. 116.

§ 'तान्मल्लमासनं च लभते यः क्षान्दकुम्भेश्वरार्' etc., last verses of the *Naishadhiya*.

§ J. B. B. R. A. S. vol. X, p. 31 ff.

¶ See Prof. S. B. Bhandarkar's Report on his second tour for 1904-5 pp. 43, 87.



king of Kashmir. \* It is not unlikely that this is the same as the king mentioned by Gadādhara. Vārāṇasī and Kānyakubja may have both been the capitals of the king, or the king may have conquered Vārāṇasī after coming to the throne of Kanauj. There is another line of reasoning which leads us approximately to the same date as the above. S'riharsha wrote the Khaṇḍana-Khaṇḍakhāḍya, † in which he ridicules Udayana by twisting a verse of the latter. ‡ उदयन wrote his लघुभाष्यी in S'aka 906 i. e. 284-5 A. C. 'तत्काम्बराद्वृत्तिमिच्छेत्तु लोकान्तः । यथैवदयनस्यैव सुबोधो लघुभाष्यीम् ॥'

(d) Chāṇḍīdāsa, a commentator of the Kāvya-prakāśa, was the younger brother of Viś'vanātha's grand-father. It has been shown (p. CVI) that the काव्यप्रकाश was composed between 1050 and 1150 A. C. Chāṇḍīdāsa is not one of the oldest commentators of the Kāvya-prakāśa and Viś'vanātha is removed by two generations from him.

(e) Viś'vanātha quotes the words of a writer called Dharmadatta, § who was a contemporary of Nārāyaṇa, the grand-father ( great-great-grandfather! ) of Viś'vanātha and was vanquished by him at the court of king Narasiṃha of Kaliṅga. Whether Nārāyaṇa was the grandfather or great-great-grand-father of Viś'vanātha would not make much difference. Many kings of Kaliṅga bore the name Narasiṃha. Besides there is a good deal of confusion about the dates of their accession. §

\* अन्यः स सुहृत्स्तेन ततोऽन्यतः पण्डितः ।

द्विती गोविन्दचन्द्रस्य काम्यकुञ्जस्य भृगुस्य ॥ श्रीकण्ठः XXV. 102.

† 'यद्यः खण्डनखण्डतोऽपि सङ्गजातोदयमे तन्महाकाव्येऽयं स्वगमत्रयस्य चरिते सगौ निसर्गोऽयम् ॥' at the end of the sixth *sarga* of the *Nai*.

‡ See Preface to *Nyāyakusumāñjali*, p. 15. Udayana's verse is 'शङ्का चेदनुमास्येव न चेच्छङ्का तत्सत्त्वम् । व्यापातावधिराशङ्का तर्कः शङ्कावधिरितः ॥' 3rd *sūtra*, 7th verse p. 381 of *Nyāyakusumāñjali*, on which S'riharsha retorts 'तस्मादस्माभिरप्यसिद्धये न खलु दुष्पदा । त्वद्वाधैवान्यथाकारमधराणि कियन्त्यसि । व्यापातो यदि शङ्कासि न चेच्छङ्का तत्सत्त्वम् । व्यापातावधिराशङ्का तर्कः शङ्कावधिः कुतः ॥'

§ तदाह भर्तृदत्तः स्वमन्त्रे 'रसे सारथ्यमत्कारः सर्वभान्यनुस्यूते । तच्चमत्कारसारथे सर्वभान्यहृतो रसः । तस्माद्वृत्तमेवाह कृत्वा नारायणो रसम् ॥' on S. D. III. 2-3.

§ See Dr. Bhandarkar's Note on the kings of Kaliṅga in the Introduction to Mr. Trivedi's edition of the *Ekavali*.

As a ma. of the Sāhityadarpaṇa is dated in 1384 A. C. Narasiṃha IV is not certainly the king at whose court Nārāyaṇa lived, because Narasiṃha IV came to the throne at some time between 1373 A. D. and 1411 A. D. Narasiṃha III also is out of question, as the date of his accession is somewhere between 1328 A. C. and 1361 A. C. It is likely that Narasiṃha II was the king referred to. The date of his accession falls between 1270 A. C. and 1303 A. C.; he is also styled Kavipriya etc. in his inscriptions, which makes it probable that he patronized many learned men. If Nārāyaṇa was really the great-great-grand-father of Viśvanātha, then the king may have been Narasiṃha I, the date of whose accession is somewhere near 1253 A. C.

II. The external evidence is as follows:—(f) The Sāhityadarpaṇa is twice mentioned by name in the Ratnāraṇa \* of Kumārasvāmin, a commentary on the Pratyāparudriya. Kumārasvāmin is the son of the famous commentator Mallinātha, who is believed by all competent authorities to have flourished in the 15th century. †

(h) Govinda Thakkura in his Kāvya prakāśa apradīpa quotes the criticisms of Viśvanātha on Maṃmata's definition of *kāvya* and Viśvanātha's definition of *kāvya* without actually naming him. ‡ Govinda is earlier than 1600 A. D., as he is mentioned by Kamalākara Bhaṭṭa, who wrote a commentary on the Kāvya prakāśa and finished the Nirṇayasindhu in 1612 A. D. §

\* See pp. 245, 248 of the प्रतापकदम्बशोभन. The quotations are the definitions of the व्यभिचारिभावः नद and मोह, which occur in the S. D. (III. 146-47 and 150).

† See Dr. Bhandarkar's Preface to the *Malatīmādhava* and Mr. Trivedi's Introduction (pp. XXIV-XXV) to the *Bhāṭṭikāvya*.

‡ अर्वाचीनास्तु "यथोक्तं काव्यलक्षणत्वे काव्यपदं निर्विषये प्रविरलविषयं वा स्यात् । दोषाणां दुर्वारत्वात् । तस्मात् 'वाक्यं रसात्मकं काव्यम्' इति तल्लक्षणम् । तथा च दुष्टेऽपि रसान्वये काव्यत्वमस्येव । परं त्वपकर्षमात्रम् । तदुक्तम् 'कीदृशविहरादि' इत्यादि । एवं चालङ्कारादिसत्ये लक्षणेऽभावम् । नीरसे तु किञ्चिद् काव्यव्यवहारो गौणः" इत्याहुः । प्रदीप p. 13 (Nir.)

§ वसुधैवकुतुम्भिते गतेन्दे नरपतिविक्रमतोऽयं वाति रोदे । तपसि शिवतिथौ समापितोऽयं रघुपतिपादसरोरुदेऽर्पितश्च ॥

From the foregoing, we see that Vis'vanātha refers to a number of writers who flourished in the 12th century A. C. and is in his turn referred to by writers belonging to the 15th and 16th centuries. The date, above assigned to Vis'vanātha, viz. the 14th century A. C., is thus confirmed by unimpeachable and independent testimony.

In the first *pari*, after the customary *maṅgala*, the author speaks of the fruits of poetry, discusses the definition of *kāvya* proposed by different writers and at last gives his own definition and illustrates it. In the second *pari*, after defining a sentence and a word, the author deals at great length with the three powers of a word. In the third *pari*, a full disquisition on *rasas*, *bhāvas* and other cognate topics is given. The fourth *pari* exhaustively deals with the two divisions of *kāvya*, viz. *च्युति* and *गुणीभूतव्यङ्ग्य* and their subdivisions. In the fifth, the author establishes the existence of the *Vyāñjanā-  
vṛtti* and refutes the arguments of those who deny its existence. In the sixth, a full and complete treatment of the science of dramaturgy is given. The 7th deals with the *dohas* of *kāvya*. The 8th speaks of the three *gūṇas* of *kāvya* and shows that the *gūṇas* spoken of by others are either included in the three mentioned by Vis'vanātha or are no *gūṇas* at all. In the 9th, the author dilates upon the styles of composition, which are four *वैदर्भी*, *गौडी*, *पाञ्चाली* and *उड़ी*. In the 10th, both *शब्दालङ्कार* and *व्यासलङ्कार* are dealt with.

In the galaxy of Sanskrit rhetoricians Vis'vanātha is a star of the second magnitude only. Beside the brilliance of Ānandavardhana, Mammata and Jagannātha his light appears dim. Still the work of Vis'vanātha has some merits of its own. Its greatest merit is that it presents in the compass of a single work, a full and complete treatment of the science of rhetoric in all its branches. Most Sanskrit writers on *Sāhitya*, such as Dandin \*. Mammata and Jagannātha leave out the treatment of dramaturgy. The *साहित्यदर्पण*, however, contains a thorough disquisition on the technicalities of the dramatic art and forms, together with the *Nāṭya-  
śāstra* of Bharata and the *Daśarūpa* of *धनञ्जय*, a triumvi-

\* Dandin says 'मिश्राणि नाटकादीनि तेषामन्यत्र विस्तरः ।' K. D. I. 31; Bhāmaha says 'नाटकं द्विपदी शम्भारासकल्कन्यकादि यद् । उक्ते तदभिने-  
यार्थमुक्तोन्वेषस्त विस्तरः ॥' I. 24.



rate in the domain of the Sanskrit drama. Another merit of the work is that it is written in a simple and flowing style. The reader is often hampered in going over the Kāvya-prakāśa of Mammata by the author's studied efforts at brevity. Jagannātha frightens the student by his flowery language, his subtle reasoning and his scathing criticisms of his predecessors. Viśvanātha, although he displays here and there a love for hair-splitting, is generally clear in expression. He is, however, more or less a compiler and not an original writer. In the notes, we have pointed out in detail to what extent he borrows from the अम. स. \* Sometimes his judgment seems to forsake him and he follows slavishly the Sarvasva. † He does not appear to have bestowed much time and pains upon the selection of examples. Out of about 250 quotations occurring in परिच्छेदः I, II and X he borrows no less than 85 from the Dhvanyāloka, the Kāvya-prakāśa or the Sarvasva and quotes about 20 verses of his own. He is not happy in the innovations that he introduces ‡ and is sometimes wrong in what he says §. In spite of these blemishes, his work forms an easy and suitable introduction to Sanskrit sāhitya.

To judge from the number of commentaries, Viśvanātha's work seems not to have enjoyed much popularity except perhaps in Bengal. From the various reports on the search for mss. it appears that there exist four commentaries. § That of Rāmacharapa was the only one available to me. The commentary though useful in its own way, is not so learned or helpful as the Pradīpa or the Uddyota. It seldom gives the sources of the verses quoted in illustration or explanations of them. It very rarely compares the author's definitions with those of other writers. It commits gross mistakes in certain cases. ¶

\* See p. 187, 216, 209, 310 etc.

† Vide e. g. the treatment of परिणाम, यत्किरेक and अर्थांतरव्याप्त

‡ For example, निश्चय (p. 138-141) and अनुकूल (p. 230-231).

§ Vide remarks on pp. 100, 125, 213, 243

§ Viz. that of अनन्तदास, a ms. of which is dated in 1626 A. C.; that of रामचरण written in 1700 A. C. and that of मधुरानाथ शुक्ल and the प्रभा of योगीनाथ.

¶ Vide notes on निश्चय, विशेष, भाषिक.

34 The अलङ्कारशेखर of केशवमिश्र. This work has been published in the KM series. The work is divided into three parts, कारिका, वृत्ति and examples. The author himself tells us that the कारिका are the work of शौडोदनि 'अलङ्कारविद्याप्रकारो भगवान्शौडोदनिः परमकारुणिकः स्वशास्त्रे प्रवर्तयित्वन्यथं कान्यस्वरूपमाह ( p. 2 ); 'हृत्तमेवान्यथाकारमहाराणि कियन्त्यपि । कान्यालङ्कारविद्यायां शौडोदनिरसृज्यम् ॥' ( p. 83 ). Whether शौडोदनि is the name of an author or whether the कारिका were composed by some Buddhist writer and were subsequently ascribed to शौडोदनि ( a name of भगवान् बुद्ध ) cannot be determined. The work very largely draws upon the काव्यादर्श, काव्यमीमांसा, the ध्वन्यालोक, the काव्यप्रकाश, वाग्म-  
दायङ्कार and quotes श्रीपाद ( an otherwise unknown author on *alankāra* ) very frequently. The work is divided into 8 रस and 22 मरीचि ( rays ) the subjects of which are:—1, definition of काव्य as 'रसादिमहाकव्य' and its *hetu*, प्रतिभा etc.; 2, three रीति ( वैदमी, गौडी and भागी ), उक्ति and मुद्रा with their varieties; 3, the three functions of a word viz. वृत्ति, लक्षणा and व्यञ्जना; 4, eight *doṣhas* of पद; 5, twelve *doṣhas* of वाक्य; 6, eight *doṣhas* of अर्थ; 7, the five *gūṇas* of शब्द, संक्षिप्तत्व, उदात्तत्व, प्रसाद, वक्ति and समाधि; 8, four *gūṇas* of sense भाविकत्व, सुशब्दत्व, पर्याप्तोक्ति and सुपरिमता; 9, in some cases the above *doṣhas* become *gūṇas* or are not faults; 10, eight अलङ्कार of शब्द, विष, वक्तोक्ति, अनु-  
प्रास, गूढ, रूप, प्रहेलिका, प्रश्नोत्तर and वचक; 11, only fourteen *alankāras* of sense and no more viz. उपमा, रूपक, उल्लेख, समासोक्ति, अपहृति, समाहित, स्वभाव, विरोध, सार, दीपक, सहोक्ति, अन्वदेशत्व ( i. e. असङ्गति of मम्मट ), विधेयोक्ति and विभावना are enumerated and ten varieties of उपमा are illustrated; 12, subdivisions of रूपक; 13, other figures defined and illustrated; the उपमान of a damsel and of her complexion, hair, forehead, eyebrows etc.; 14, how poets should describe the physical characteristics of the heroes of their works; 15, words that convey सादृश्य, conventions of poets; 16, the topics to be described such as king, queen, country, town, city, river etc. and the peculiar characteristics of each that should be dwelt upon; 17, the colours of various objects in nature; 18, words that convey numerals from one to thousand; certain tricks of words such as गतागत, संस्कृत-  
प्राकृतैक्यता ( i. e. भाषासम ); 19, समस्वापूरण; 20 the nine *rasas*, the subdivisions of नायक and नायिका, the different भाव; 21 the *doṣhas* of रस; 22 what letters are favourable to each *rasa*.

The कारिका of शौडोदनि appear to have been composed after the 12th century. He defines *kāvya* as a sentence

containing *rasas* etc (p. 2) and says that *rasa* is the soul of poetry (p. 6). On p. 80 शौडोदनि refers to महिममट्ट the author of the *व्यक्तिविवेक* and his treatment bears close resemblance to वाग्भटालङ्कार (compare p. 27 with वाग्भटः p. 28). The अलङ्कारशेखर mentions among others the following works and authors:—कविकल्पलता (p. 48, as following शीषाद), गोवर्धन (frequently quoted, pp. 17, 29, 37, 43, 49, &c), मार्गवसर्वस्व (p. 24), मोक्षराव (p. 7), महिमा (p. 81 the verse अनौचित्याद्दे which occurs in अ० p. 145 is ascribed to महिमा), राजशेखर (pp. 32, 67), शीषाद (frequently quoted pp. 4, 5, 23, 27, 32, 72, 83 &c), श्रीहर्ष (p. 41). The author tells us that before the अलङ्कारशेखर he composed seven works for the benefit of poets (3rd Intro. verse). Out of these he mentions two works अलङ्कारसर्वस्व (pp. 9, 38) and कान्वरलेख (p. 72). The word वाक्वरले (on p. 12) seems to be a mistake for कान्वरले.

केशवमिश्र tells us in the Introduction and at the end that he wrote the अलङ्कारशेखर at the instance of king माणिक्यचन्द्र son of धर्मचन्द्र. This धर्मचन्द्र was son of रामचन्द्र, a scion of the family of मुसलमान, who routed a Kābila (Afgan) king of Delhi. According to Cunningham (Arch. Survey of India vol. V. p. 160) माणिक्यचन्द्र king of Kangra succeeded धर्मचन्द्र in 1563 A. C. and ruled for about ten years. So the अलङ्कारशेखर was composed in the latter half of the 16th century.

35 The works of अप्पय्यदीक्षित. This versatile and prolific writer, who is credited with the authorship of over one hundred works, contributed three works on Poetics. In the वृत्तिवार्तिक, which is divided into two परिच्छेदः as printed, he treats at length of the two functions of words, viz. अमिषा (of three sorts रुद्धि, योग and योगरुद्धि) and लक्षणा (first divided into शुद्धा and गौणी, each of which is again subdivided into निरुद्ध and फल and their subdivisions). The कुवलयानन्द is an elementary treatise on अलङ्कारः. It generally adopts the definitions and examples of the चन्द्रालोक 'येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोकाः । प्रायस्त एव तेषामितरेषां त्वमिनवा विरच्यन्ते ॥' and he wrote the work by order of king वेङ्कटपति 'अमुं कुवलयानन्दमकरोदप्यदीक्षितः । नियोगाद्देष्टव्यं निरुपाधिकृपानिधेः ॥'. In the कुवलयानन्द he adds his own comments and cites examples from other authors. To the hundred figures of the चन्द्रालोक, he adds 24 separate ones. His third work the विषयीमांसा is a more solid performance. His method is to give a *śārīkā* at first and then discuss in prose the views of others and to refute them where necessary. He first of all briefly treats the



division of *काव्य* into *चमि*, *गुणीभूतव्यङ्ग्य* and *चित्र*, and says that as *शब्दचित्र* is generally void of charm, he will treat of *अव्यवहित* alone. He then takes up *उपमा* and points out how twenty-two figures are based thereon. Unfortunately the printed edition (K. M. series) breaks off in the midst of *अतिशयोक्ति* (the figures treated of being *उपमा*, *उपमेदोपमा*, *अनन्वय*, *सरण*, *रूपक*, *परिणाम*, *ससन्देह*, *भ्रान्तिमान्*, *उद्देश*, *अपहृति*, *उत्प्रेक्षा*, *अतिशयोक्ति*) and a verse at the end says that the *चित्रमीमांसा*, though mutilated, causes delight like the digit of the moon or like *Aruna* 'अप्यवचित्रमीमांसा न मुदे कल्य मांसज्जा । अनूरवि घर्माशोरधेन्दुरिव धूर्वटेः ॥'. The printed *चित्रमीमांसाखण्डन* of *जगन्नाथ* goes only so far as *अपहृति*. That he contemplated writing on more figures follows from his words 'अधिकं निदर्शनालङ्कारप्रकरणे चिन्तयिष्यते' (*चित्र* p. 101); while in the *कुवलयानन्द* (at end of *द्वे*) he says 'स्तद्विवेचनं तु चित्रमीमांसायां द्रष्टव्यम्,' on which *वैचनाथ* remarks 'यद्यप्युत्प्रेक्षामन्यानन्तरं चित्रमीमांसा न कापि दृश्यते'. This shows that we have now a little more of it than *वैचनाथ* could secure.

The name of the author is written in various ways; *अप्यरीक्षित*, *अप्यदी०* and *अप्यवदीक्षित*. For the form *अप्य*, vide *रसगङ्गाधर* p. 218. The third Intro. verse in the *चित्रमीमांसाखण्डन* gives it as *अप्य* (and the metre requires it to be so 'सूक्ष्मं विभाव्य मयका समुदोरितानामप्यवदीक्षितकृताविह दूषणानाम्') and *रसग०* (p. 120) has that form also. The metre of the verse at the end of the *कुवलयानन्द* (अमुं...दीक्षितः) requires the form to be *अप्यरीक्षित* and *रसग०* (pp. 209, 226, 249, 254, &c.) has that form also. *अप्यवदीक्षित* is very severely criticized by *जगन्नाथ* and on the devoted head of the *दीक्षित* he heaps the choicest abuse (such as *दीर्घस्रग्* at *रसग.* p. 239, *इषिष्ठपुङ्गव* p. 420).

As *अप्यवदीक्षित* quotes the *एकावली*, the *प्रतापहरद्वयोभूषण* and the *अलङ्कारसर्वस्वसञ्जीविनी*, he is later than the 14th century. Dr. Hultzsch (E. I. Vol. IV p. 269) shows that the *वेङ्कटपति* mentioned in the *कुवलयानन्द* was *वेङ्कट I* of *Vijayanagar*, one of whose grants is dated 1523 S'aka (i. e. 1601-2 A. C.). Therefore *अप्य* flourished in the latter half of the 16th and the first quarter of the 17th century. *नीलकण्ठदीक्षित*, grandson of *आद्यादीक्षित* who was the younger brother of *अप्यवदीक्षित*, composed his *नीलकण्ठचित्र* in *सकल* 4738 (i. e. 1637-8 A. C.). This also corroborates the above date. Further the bitter personal remarks that *जगन्नाथ* makes against him and the sneer that he displays require that *अप्यवदीक्षित* was alive

during जगन्नाथ's life (though much older than जगन्नाथ). It will be seen that जगन्नाथ's literary career lies between 1620-1660 A. C.

36 The रसगङ्गाधर of जगन्नाथ. This work together with the commentary called मयप्रकाश by नानेशभट्ट has been edited in the KM series. This is a standard work on poetics, particularly on *alanikāras*. The रसगङ्गाधर stands next only to the अन्वयालोक and the काव्यप्रकाश in the field of Poetics. Though a modern writer he has a wonderful command over classical Sanskrit. He cites his own examples, as he proudly says 'निर्माय नूतनमुदाहरणानुरूपं काव्यं मयात्र निहितं न परस्व किञ्चित् । किं सेव्यो सुमनसां मनसापि गन्धः कस्तूरिकावनमशक्तिभृता रुपेण ॥'. His verses are composed in an easy, flowing and graceful style and exhibit great poetic talent. His method is first to define a topic, then to discuss it and elucidate it by citing his own examples and to comment on the views of his predecessors. His prose is characterised by a lucid and vigorous style and displays great critical acumen. He is always independent in his views and boldly criticizes on occasions esteemed ancient writers, e.g. अन्वयालोक (for regarding the verse प्राप्ताग्नीः as an examples of कृपकचलि, p. 247), मम्मट (pp. 5, 229, 334 493), बलद्वारसर्वस्व (pp. 251, 269, 301, 342 &c). His criticism displays great sanity of judgment, maintains a high level of brilliant polemics and acuteness and is generally couched in courteous language (except when dealing with the views of Appayya). The justice of his criticism has to be acknowledged in most cases.

The work is a very bulky one and it is impossible to convey even a vague idea of its contents by a mere outline. In the first आनन he begins by defining *kāvya* as 'रमणीयार्थप्रतिपादकः शुद्धः काव्यम्', examines the definition of काव्य given by others, asserts that *pratibhā* alone is the source of *kāvya*, divides काव्य into four varieties उत्तमोत्तम, उत्तम, मध्यम, अधम, explains *rasas*, *bhāvas* and kindred topics; speaks of the different views about *guṇas* being three or ten; explains भाव, रसामास, नावोदय &c. The 2nd आनन treats of the divisions of चत्वि; of संबोध, विप्रबोध and other determining circumstances; discusses अग्निवा and लङ्घना and their varieties; उपमा and other figures of speech (70 in all). The work breaks off in the midst of the figure उत्तर and the com. of नानेश who flourished only about 50 years after जगन्नाथ

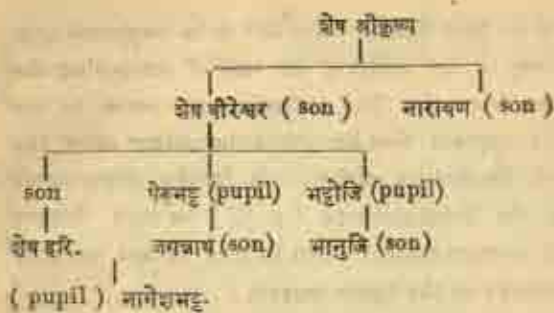
extends only up to that figure. It is not to be supposed that जगन्नाथ passed away in the midst of the task of composing the रसगङ्गाधर, because from the 2nd introductory verse to his चित्रमीमांसाखण्डन it appears that he wrote the latter after the former 'रसगङ्गाधरे चित्रमीमांसाया मयोदिताः । ये दोषास्तेत्र संक्षिप्य नृप्यन्ते विदुषा मुदे ॥'. In the चित्रमीमांसाखण्डन ( p. 12 ) he says 'विशेषस्तु उदाहरणालङ्कारप्रकरणे रसगङ्गाधरादयसेवः'. But in the extant रसगङ्गाधर there are no remarks on the figure उदाहरण.

Besides the रसगङ्गाधर and the चित्रमीमांसाखण्डन, जगन्नाथ wrote about a dozen other works. For these and for the question of his date, the edition of the नामिनीविलास by the late Mr. L. R. Vaidya and the introduction in the K. M. edition of the रसगङ्गाधर may be consulted. The गङ्गालहरी and नामिनीविलास are two of his well-known works. He wrote a refutation of the मनोरमा of महोत्रि and styled it मनोरमाकुचमर्दनम्.

जगन्नाथ was a Tailāṅga Brāhmaṇa. He was the son of पेयमह (or पेरममह) and learnt at the feet of his own father and also of ज्येष्ठीरेवर. पेयमह was the pupil of ज्ञानेन्द्रमिश्र in अद्वैत, of महेन्द्र in logic, of जगद्देव in पूर्वमीमांसा at Benares, of श्रीदेवर surnamed ज्येष्ठ in grammar. It appears that the title of पण्डितरान was conferred upon जगन्नाथ by Emperor Shah Jehan. He bewails over the death of Āsaf (in the आसफविलास), probably the favourite Khan Khanan of Shah Jehan who died in 1641 A. C. and praises Darā, the son of Shah Jehan, in his जगद्गमरण. Vide the verses सुखेव वानी ( on p. 166 of रस ), वृक्षं नृप याते ( p. 457 ) for आसफ and the verse मृगीनाथ शहाबुदीन for Shah Jehan ( p. 210 ). A ms. of the चित्रमीमांसाखण्डन is dated *Samsat* 1709 ( i. e. 1652-53 A. C. ). Therefore both the रसगङ्गाधर and the चित्रमीमांसाखण्डन were composed before 1650 and after 1641 A. C. and they are the products of a mature mind. Therefore the literary activity of जगन्नाथ lies between 1620 and 1660 A. C.

नामेश is a very learned writer and wrote commentaries on numerous Śāstras. He is removed by about two generations from जगन्नाथ, as the following pedigree will show, and flourished in the first quarter of the 18th century.





For the शेष family of Benares vide I. A. for 1912 p. 245 ff.

जगन्नाथ is the last great writer on the *Alaṅkārasāstra*. Therefore it is proper to bring this part of the subject to a close at this stage.

## Part II.

### The origin and growth of the *Alaṅkārasāstra*

**1 Early poetic efforts.** It is extremely difficult to give an accurate definition of poetry and try to distinguish it from other forms of literature. But true poetry (leaving aside the question whether a work clothed in prose is poetry or not) is distinguished at least by three things, viz. by a certain peculiar diction, by its subject matter and by the spirit in which it approaches the handling of its themes. Judged from this stand-point, the most ancient monument of the Indo-Aryan languages, viz. the *Rigveda*, contains, though it is mainly a religious book of fervent prayers, a great deal of true poetry. Many of the hymns, particularly those addressed to *Ushas*, exhibit fine specimens of poetry. For example, *vide* the following: अत्रातेव पुंस एति प्रतीची गतारुनिव सनये धनानाम् । जग्मेव पत्य उग्रती सुवासा उषा इवेव नि रिणीते जसः ॥ ऋ. I. 124. 7. This verse contains four *Upamās*, the last two of which may occur in the poetry of any country. In 'द्रा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते । तथोरेकः पिप्लवं स्वादत्पनदनन्वयो भिचाकशीति ॥' ( ऋ. I. 164. 20 ) there is a fine idea, which would be regarded as the figure *अतिशयोक्ति* by Sanskrit *ālaṅkārikas*. In 'द्वादशारं न हि तज्जराय वर्धति त्वं परि चासृतस्य' ( ऋ. I. 164. 11 ), it may be said that the figure is *व्यतिरेक*. One may trace the desire for *रूप* in such Vedic passages as 'समुर्वारः शृणोतु नः' ( *Rig. VI. 55. 5.* ) and in 'वज्रा सुपर्णा अमृतस्य' etc. ( ऋ. I. 164. 21 explained in *निरुक्त* III. 12 in two ways ). The *Upanishads* also, though they are devoted to the pursuit of philosophical truth, contain highly poetic passages e. g. 'वनुर्गृहीत्वोपनिपरं महाखं शरं सुपासा निक्षिप्तं संवकीत । आयम्य तद्बालगतेन चेतसा कर्त्तुं तदेवाक्षरं सोम्य विद्धि ॥' *मुण्डकोपनि.* II. 2. 3. Similarly the verse 'आत्मानं रश्मिं विद्धि शरीरं रश्मेव तु' ( *कठोपनिषद्* I. 3. 3. ) contains a good *रूपक* and the verses 'इन्द्रियेभ्यः परा ह्यर्वा अवैभ्यश्च परं मनः । .....त्युक्त्यः परः ॥' contain the figure *सार*. In the *Rigveda* there are several hymns that contain charming dialogues, viz. the dialogue of *Saramā* and the *Paṇis* ( *Rig. X. 108.* ), of the rivers and the sage *विश्वामित्र* ( *Rig. III. 33.* ). These dialogues are the precursors of the Sanskrit drama.

**2** Coming to later days, there is ample evidence to show that centuries before the Christian era poetry of a high order

had been composed. It is accepted almost by all scholars that the Mahābhārata in its extant form cannot be placed later than the 2nd century A. C. and that a large portion of it may be at least as old as 500 B. C. Similarly the रामायण has been assigned to the 4th century B. C. by some scholars ( Dr. Keith in JRAS 1915 p. 320 ), while others ( like Dr. Jacobi ) would place it as far back as 600 B. C. These two epics contain highly poetical passages. Many passages are quoted from the महाभारत in the अमरकोश ( p. 125, p. 238 ) and the काव्यप्रकाश ( 4th उद्घाट, the गृह्योपासुसंवाद in शान्तिपर्व 153 ) and a few from the रामायण ( e. g. अ० प. 63 रविसंकान्त, &c, which is अरण्ये 22. 13 ). The महाभारत is more of a धर्मशास्त्र than a काव्य, though, as the work itself asserts in no mood of vanity, it has inspired many poets ( 'इतिहासोत्तमादस्माज्जायन्ते कविबुद्धयः' आदिपर्व II. 385 and 'इदं कविवरैः सर्वराज्यान्मुपजीव्यते' आदि. II. 389 ). The रामायण is truly a *kāvya* in its main purpose, its form and contents. It abounds in elaborate descriptions and flights of fancy. For example, the highly poetical description of the sea ( इत्यन्मिव केनैवैर्गुणैस्तमिव चोमिनिः ) in the युद्धकाण्ड ( 4. 110 ff ), the imaginative description of the sky in सुन्दरकाण्ड ( 57. 1-4 ) and the elaborate रूपक in अयोध्याकाण्ड ( 69. 28 ff ) may be referred to in this connection. The दशरूप ( I. 68 ) advises the authors of dramas to draw upon the रामायण and the बृहत्कथा for their plots. The quotation 'अक्रूरो ददते मणिम्' in the निरुक्त ( II. 2 ) seems to be taken from some secular poetic work. The sūtra of Pāṇini ( अधिकृत्य कृते ग्रन्थे IV. 3. 87 ) and the following sūtra indicate the existence of secular works before Pāṇini's day which may have been poetic. नमिसप्तु on रुद्र ( II. 8 ) tells us that पाणिनि wrote a महाकाव्य called पातालविजय and then quotes one verse and a portion of another from that work. राजशेखर attributes the composition of the *kāvya* जम्बवतीजय to the grammarian पाणिनि ( Peterson's 4th Report LXXVI ). The मुद्रचतुष्टय ( III. 30 ) says that पाणिनि excelled in the composition of the उपजाति metre. Many verses ascribed to पाणिनि in the anthologies ( vide Peterson's preface to सुभाषितावलि p. 58 and JRAS 1891 pp. 311-316 ) out of which the verse उपोद्वरानेय occurs in the अ० ( p. 35, without name ) and the verse ऐन्द्रं धनुः in काव्या. सू. of वामन ( IV. 3. 27 ). Whether पाणिनि the grammarian and the poet पाणिनि are identical is rather doubtful. A *sūtra* on अधिकृत्य कृते ग्रन्थे ( viz. हुबाराविकाम्यो बहुलम् ) shows that the class of composition known as आख्यायिका existed long before पद्यवलि. The latter



speaks of a *kāvya* composed by वरुचि ('वत्सेन कृतं न च तेन प्रोक्तं वारुच्यं काव्यं' महाभाष्य vol. II, p. 315). पतञ्जलि, while commenting on the वार्तिक 'हुवास्वायिकाम्यो बहुलम्' mentions by name three works of the वास्वायिका class, viz. वासवदत्ता, सुमनोत्तरा and भैरवी (महाभाष्य vol. II, p. 313; see also p. 284). He refers to two works dealing with the death of Kāṇṣa and the humiliation of Bali and dramatic representations of these themes (vol. II, 34 and p. 36 'ये तावदेते शोभनिका नामैते प्रत्यक्षं कंसं वातयन्ति प्रत्यक्षं च बलिं बन्धयन्तीति'). In another passage he makes a reference to the wives of actors 'नटानां स्त्रियो रङ्गं गता यो यः पृच्छति कस्य यूयं कस्य यूयमिति तं स तव तवेत्याहुः' (vol. III, p. 7). The महाभाष्य contains many quotations from the works of poets that went before it, some of which possess poetic charm, e. g. 'असिदितीवोनुससार पाण्डवम्' and 'सङ्कर्षणदितीयस्य बलं कृष्णस्य वधेताम्' (vol. I, p. 426); जवान कंसं किल वासुदेवः (vol. II, p. 119); जनार्दनस्त्वात्मचतुर्व्यं एव (vol. III, p. 143); प्रियां मयूरः प्रतिनर्तयतीति and यद्वत्त्वं नरवर नर्तयिषि बृहः (vol. III, p. 338); एति जीवन्तयामन्दो नरं वर्षजतादपि (vol. I, p. 277); वरतनुं संप्रवदन्ति कुकुदाः (vol. I, p. 238). The verse एति etc. occurs in the बुद्धकाण्ड (128. 2 where it is called लौकिकीगाथा). The preceding brief discussion shows that from at least 500 B. C. to 100 B. C. a great deal of poetical material of a secular character had been accumulated in classical Sanskrit. This must have naturally led to speculations about the functions and objects of poetry, the classifications of different kinds of poetry, the enunciation of rules about the standard form of certain classes of composition, in short, to attempts, more or less crude, to establish a theory of Poetics and literary criticism. From this time forward the two processes, viz. composition of poetry and the elaboration of rules, must have proceeded hand in hand.

**3 Early beginnings of Poetics.** Epigraphic records of the 2nd century A. C. and onwards show that before that period a theory of Poetics had been evolved. Vide on this part of the subject and in general for the development of Poetics my articles in I. A. for 1912 pp 124 ff and p. 204 and on the epigraphic material Buhler's essay 'Die Indische Inschriften etc.' (translated by Prof. Ghate in I. A. for 1913 pp. 29, 137, 172, 188, 230, 243). The Inscription of रुद्रासम् at Junagad (dated 150 A. C.) sheds very great light on the stage Poetics had reached by that time. Vide ASWI vol. II p. 128 and E. I. vol. VIII. p. 36 for the

inscription. The preserved portion contains only two verbs, it is written in prose with long compounds, it is full of alliteration and other tricks with words. A brief quotation will convey an idea of the nature of the inscription 'सर्व-  
 लुत्राविष्कृतवीरशब्दनातोलेकाविधेयानां यीधेयानां प्रसन्नोत्तादकेन...शब्दार्थगान्ध-  
 र्वेन्यायाद्यानां विद्यानां महतीनां पारमधारणविज्ञानप्रयोगावाप्तविपुलकीर्तिना...  
 स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य...स्वयमभिगतमहाश्वपना-  
 झा नरेन्द्रकन्यास्वयंवरातेकमात्रप्राप्तदाज्ञा महाश्वपेय इन्द्रदाज्ञा.' This shows  
 that in or before the second century *काव्य* had been divided  
 into *गद्य* and *पद्य*, that some of the *gūṇas* that figure in  
 later works had been already named (*vide* स्फुट, मधुर, कान्त,  
 उदार, which correspond to प्रसाद, माधुर्य, कान्ति and उदारता of  
 the *काव्यादर्श*), both *गद्य* and *पद्य* were required to be *अलङ्कृत*  
 (that is 'possessed of figures of speech'). The composer of  
 this inscription was evidently trying to come up to the  
 standard of a good poet laid down in the works on Poetics  
 of his day and therefore this inscription represents  
 a mediocre attempt at what a *kāvya* was in those days  
 required to be. The Nasik Inscription of Siri Puṣyamāyī, which  
 is somewhat earlier than that of इन्द्रदामन्, though in Prakrit,  
 exhibits the same traits (Bombay Gazetteer vol. 16 p. 550). It  
 is full of compounds and contains similar efforts at alliteration.  
 An inscription of the 4th century A. C. contains a panegyric  
 of the great Emperor समुद्रगुप्त by हरिषेण (*vide* Fleet's Gupta  
 inscriptions, No. 1 p. 8). The prose of this प्रशस्ति rivals the  
 style of Bāṇa. This प्रशस्ति tells us that 'the title कविराज  
 had been applied to समुद्रगुप्त on account of the composition  
 of many *kāvyas* that were the source of inspiration to  
 learned men'. A brief quotation will be helpful 'कृष्णदीना-  
 नाषातुरवनोद्धरणसमग्रदीक्षापुण्यतमनसः समिद्धस्य विप्रह्वतो लोकानुग्रहस्य पन-  
 द्वस्येन्द्रान्तकतमस्य स्वनुवचलविशितानेकनरपतिविभवप्रत्यर्पणमिलन्यापुतापुक्तपुष्पस्य  
 निशितविदग्धनतिगान्धर्वललितैर्गञ्जितविदग्धपतिगुरुतुम्बुनारदादिर्विद्वज्जनोपजीव्यानेक-  
 काव्यक्रियाभिः प्रतिष्ठितकविराजशब्दस्य etc.' These inscriptions there-  
 fore show that long before the 2nd or 4th century, Poetics  
 had made a good deal of progress. There are indications  
 of great antiquity that point in the same direction. The निष-  
 ष्टु (III. 13) collects together several phrases from the Rigveda  
 and calls them उपमाः (such as इदमेव, इदं यथा, तद्वत् &c.). The  
 निषक, while commenting on this part of the निषष्टु, cites a very  
 scientific definition of उपमा from नामर्षे a predecessor of शारद and  
 remarks that in the Rigveda a superior object is sometimes

compared with an inferior one (though the general rule is that the उपमान is superior to or more well-known than the उपमेव) 'अथात उपमा वदत्तत्तद्वदमिति गार्म्यस्तदासां कर्म न्यायसा वा युगेन प्रख्याततमेन वा कनीयासं वाप्रख्यातं वोपमिगीतेषाणि कनीयसा उवाचामिम्' (III. 13). The निरुक्त then cites Rig. X. 4. 6 (तनूज्येव तस्मिन् वदग्ने &c, where the arms are compared to desperate thieves) and Rig. X. 40. 2 (कुह स्विदोषा कुह वस्तोरश्विना &c, where the Asvins are compared to the *levir* having intercourse with his brother's widow). यास्क foreshadows the later distinction between पूर्णा and हुता simile in the words 'हुतोपमान्यवोपमानीत्याचक्षुदे' (निरुक्त III. 18). A complete *Upamā* has four constituent elements, उपमान, उपमेव (or उपमित), the common property (सामान्य) and the word expressive of the relation (such as इव, तुल्य &c). Long before Pāṇini these technical words had become fixed in the language. The following sūtras will make this clear 'उपमानानि सामान्यवचनेः' and 'उपमितं न्यायादिभिः सामान्यावबोधे' (पा. II. 1. 55-56); 'तुल्यार्थर- तुलोपमान्यां तुतीयान्यतरस्यात्' पा. II. 3. 72. Pāṇini refers to the *Nāṭyasūtras* composed by Śāṅkha and कृशाभ (पाराशर्यशिलालिङ्गां मिथुनसूत्रयोः' and 'कर्मन्तकृशाभादिभिः' IV. 3. 110-111). There is nothing left to show what these contained, but if they were to deserve the high-sounding designation of a *sūtra*, it is not unlikely that they gave (however crudely) instruction as to what the business of an actor was, how he could work upon the emotions of the audience (i.e. in short some theory of *rasa*). The Vedāntasūtras name two *alaṅkāras* viz. उपमा and रूपक ('अत एव चोपमा सूर्यकादिवत्' III. 2. 18 and 'आनुमानिकमप्येकेषां शरीररूपकविनस्तदुद्दीर्घदेसंपति च' I. 4. 1). The बुद्धचरित of अश्वघोष (not later than 3rd cen., as it was translated into Chinese about 414-421 A. C.) was composed at a time, when some theory of poetics had already been in vogue. Each canto has at the end a verse or verses in a different metre. The author is very much after alliteration (I. 14, 15; V. 26), employs such a frightful jingle as हरिपुरमुरद्वचसुद्वः (V. 87) and is very fond of अपासंख्य (V. 42 and IX. 16). He uses the technical words हाव and माव ('भावज्ञानेन हावेन चातुर्वीर्यसम्पदा' IV. 12). Vile नाट्य 20. 8-10 for नाव and हाव. It was shown above (p. XI.) that the नाट्यशास्त्र must have been composed not later than 300 A. C. It contains a full exposition of the *rasa* theory, of dramaturgy and of four figures of speech and *gūṇas*. Subandhu in his वासवदत्ता alludes in various places to topics of Poetics. He boasts of his skill in weaving a web of puns on



each syllable (प्रलक्षुरहेममवप्रबन्धविन्वासवैदग्ध्यनिधिनिबन्धम्.), speaks of वक्रोक्ति, of the soul of poetry, of the composition of an excellent poet in which the expletives तु and हि do not occur and which is divided into long sections and contains Vaktra metre ('अग्रहेणापि कान्यगोविन्देन' p. 129, 'सत्कविकान्यवन्ध इवानवन्धतुदिनिपातः' p. 158, 'दीर्घोच्छ्वासरचनाकुलं मुग्धेष्ववन्धदनापटु सत्कान्यविरचनमिव' p. 238, S'rīrangam ed.). He speaks of वृद्धकाव्य, उत्प्रेक्षा and आक्षेप (p. 146). Bāṇa speaks of such puzzles as नक्षत्रच्युतक, मानाच्युतक, बिन्दुमती, प्रहेलिका &c, he knew the difference made between कथा and आख्यायिका ('उच्छ्वासान्तेष्वखिलास्ते येषां वस्त्रे सरस्वती । कथमाख्यायिकाकारा &c, in हर्षचरित), he speaks of लेप, उत्प्रेक्षा, उपमा, दीपक, जाति ('हरन्ति कं नोच्चलदोषकोपमैः &c. in कादम्बरी and क्षेपप्रायमुदीच्येषु in the हर्षचरित), he extols a prince as the source or fountain of the ambrosial *rāsa*s of *kāvyas* ('आगमः काव्यामृतसानाम्' कादम्बरी 1st para). Thus by 600 A. C., we find that numerous figures had been defined, rules had been laid down for the guidance of poets and various classes of composition such as कथा and आख्यायिका had distinctive forms. Works dealing with Poetics are extant that were composed about the time of Bāṇa (such as those of भामह and दण्डी).

4 The name of the S'āstra. The earlier works on Poetics are generally designated Kāvyaśāstrakāra, e. g. the works of भामह, वामन and रुद्रट. These works were so called probably because *śāstrakāras* played the most prominent part in the treatment of Poetics in them (following the maxim प्राधान्येन व्यपदेशा भवन्ति). वामन in his काव्या. सू. tells us that the word अलङ्कार is used in two senses viz. (I) a thing of beauty and (II) a figure of speech (अलङ्क्रियते अनेन). According to him it follows that a work on Poetics is called काव्यालङ्कार because it points out and explains the things of beauty in a *kāvya*, which make us prize the latter 'काव्यं ब्राह्मणलङ्कारात् । सौन्दर्यमलङ्कारः । काव्या. सू. 1. 1. 1-2 (वृत्ति-अलङ्कृतिरलङ्कारः । करणव्युत्पत्त्या पुनरलङ्कारस्योद्यमुपमादिषु वर्तते). The कामनेनु remarks गोपमलङ्कारः काव्यग्रहणहेतुत्वेन व्यपदेश्यते तद्व्युत्पादकत्वाच्छालमपि अलङ्कारनाम्ना व्यपदिश्यत इति शास्त्रसालङ्कारत्वेन प्रतिज्ञिः प्रतिष्ठिता स्वादिति सूचयितुमर्थं विन्वासः कृतः काव्यं ब्राह्मणलङ्कारादिति. This is more or less scholastic. Even in those early works that are not designated as अलङ्कार, figures of speech loom very large as in the काव्यादर्श of Daṇḍin, three fourths of which are taken up by the explanation and elucidation of figures of speech (of *śābda*s and *artha*s). Another name for Poetics is *Sāhitya*. This word seems to have been used

in early works in three different but allied senses, though in modern times it is generally employed for Poetics. In the verse साहित्यसत्रीतकलाविहीनः the word साहित्य appears to have been used in the sense of काव्य. In the verse साहित्यपायो-  
निधिमन्वनोत्वं कर्णामृतं रक्षत हे कवीन्द्राः (विहग's विक्रमाद्वेवचरित I. 11), it will be noticed that साहित्य means 'literature in general' and *ktvya* is said to arise like nectar from the ocean of साहित्य (i. e. काव्य is the quintessence of साहित्य). प्रतीदारेन्दुराव in eulogising his teacher मुकुल and his proficiency in the सीमांसा and other *sāstras* speaks of him as 'साहित्यसीमुरारेः'. Here obviously the word साहित्य stands for साहित्यशास्त्र (as in the case of सीमांसा, व्याकरण and तर्क that precede the word साहित्य-  
सीमुरारेः). मुकुल in the explanation of the *kārikā* (पदवाक्यप्रमाणेषु तदेतत्प्रतिदिग्भितम्। यो योजयति साहित्ये तस्य वाणी प्रसीदति ॥' अभिप्रावृत्ति p. 21) remarks 'व्याकरणसीमांसातर्कसाहित्यात्मकेषु चतुर्षु शास्त्रेषूपयोगात्'. राजशेखर (काव्यमी. p. 4) says 'पञ्चमी साहित्यविवेति कायावरोधः। सा हि चतसृणा-  
मपि विद्यानां निष्पन्नः'। गङ्गक says 'विना न साहित्यविदाश्चरन् गुणः कव-  
चित्प्रपद्यते कवीनाम्' (श्रीकण्ठचरित II. 12). These passages establish that sometime before 900 A. C. (when राजशेखर flourished) the word साहित्य came to be used in the sense of 'the science of Poetics'. How much earlier it was employed in that sense it is difficult to say. The word साहित्य seems to be derived from सहित (meaning 'together'). When poetry came to be defined as 'शब्दार्थी सहितौ काव्यं', the science of poetic criticism that propounded this definition was naturally called साहित्य. राजशेखर gives this etymology 'शब्दार्थयोर्बन्धवत्सहभावेन विद्या साहित्यविद्या' (काव्यमी. p. 5). Similarly the अक्षिविवेकटीका (p. 36) remarks 'न च काव्ये शास्त्रादिकदर्थप्रतीत्यर्थे शब्दमात्रं प्रयुज्यते सहितयोः शब्दार्थयोस्तत्र प्रयोगात्। साहित्यं तुल्यकक्षत्वेनान्दूनातिरिक्तत्वं'। मामह says 'शब्दार्थी सहितौ काव्यं' (I. 16) and the वक्रोक्तिनीवित (p. LXXX above) does the same. The सिन्धुपाठवध says 'शब्दार्थी सत्यविरिह द्वयं विद्वानपेक्षते' (II. 86).

Therefore the use of the word साहित्य arose probably after the 7th or 8th century.

**5 The topics of the अलङ्कारशास्त्र.** The next question is to consider the problems with which the science of Poetics grapples. In part I when describing the contents of several works these topics have been more or less indicated as regards each individual work. Here all these topics will be brought together and their connection with each

other will be briefly pointed out. The first problem of Poetics is to declare what poetry can do for us and for the poet also (i. e. to enumerate the प्रयोजन of काव्य). Then the *śāstra* has to consider the essential qualities that constitute the equipment of a poet (i. e. काव्यहेतु has to be considered). A definition of *kāvya* is attempted. In defining a *kāvya*, reference is generally made to *śabda* and *artha* and one has also to say what constitutes the soul or the essence of *kāvya* (which makes काव्य what it is). It is here (about the soul of poetry) that the greatest divergence of view prevails. As *śabda* and *artha* are necessary for *kāvya*, the various powers of word and its relation to *artha* have to be discussed. This leads to the topic of the three वृत्ति, अभिप्रा, लक्षणा and व्यञ्जना and their subdivisions and the three kinds of *artha*, वाच्य, लक्ष्य and व्यञ्ज्य. The critic has to give the several divisions of *kāvya* from different stand-points, viz. into मृग, पद्म and मित्र (according to the external form), into the best, mediocre and inferior *kāvyas* according to the predominance or otherwise of the most essential things in a *kāvya*, into दृश्य and श्रव्य, into संस्कृत, प्राकृत etc. (according to the language employed) and so on. The division into दृश्य and श्रव्य opens up the vast field of dramaturgy. Certain *gūṇas* must always be present. As to their number (3, 10, 24 etc.) great difference of opinion prevails. As allied to this subject of *gūṇas*, the various styles (*rīti*) have to be considered. A *kāvya* must be free from blemishes and therefore the *doshas* of *padā*, *vākya*, *artha*, *rasa* etc. have to be discussed. Lastly certain embellishments of *kāvya* (either of *śabda*, *artha* or both) are dealt with. Certain works on Poetics go beyond this and lay down practical rules (as to the conventions to be observed by poets) and give information of an encyclopaedic character (e. g. about geography, about flora and fauna etc.).

It is by no means to be supposed that all or even many works on Poetics attempt the treatment of all these topics. The works on Poetics fall into several groups. (I) Some like the साहित्यदर्पण and the प्रतापनन्दयशोमूर्धन्य traverse the whole field of Poetics (including dramaturgy). (II) Most of the well-known works on Poetics confine themselves to the topics indicated above except dramaturgy e. g. the काव्यादर्श, the काव्यालङ्कारसूत्र of वामन, काव्यालङ्कार of रामप्र, रसद and वाग्मय, the काव्यप्रकाश, रसगोपाय etc. In the present essay also works



on dramaturgy have not generally been considered except in a few cases ( where the *rasa* theory is concerned ). ( III ) Some works treat of only dramaturgy and the theory of *rasa*, such as the नाट्यशास्त्र, the दशरूपक etc. ( IV ) Many works are concerned with *alankāras* alone e. g. अलङ्कारसारसंग्रह, अलङ्कारसर्वस्व, कुमलवानन्द, चित्रनीमासा etc. ( V ) A few are concerned with the exposition of some special theory of Poetics, viz. the ज्ञानालोक on the ध्वनि school, the वक्रोक्तिनैमित्तिक, व्यक्तिविवेक. ( VI ) Some works deal only with the powers of word, viz. अमित्रा etc. such as the अमित्रावृत्तिमातृका, वृत्तिवार्तिक, शब्दव्यापारविचार. ( VII ) A few deal only with the theory of *rasa* ( without treating of dramaturgy ) such as the the शृङ्गारतिलक, the रसतरङ्गिणी. ( VIII ) several dilate upon only some special matters such as the रसमञ्जरी ( where नाविकास and their subdivisions and other kindred topics are discussed ).

### 6 The function and purpose of Poetry ( काव्यप्रयोजन ).

Poetry is an art and its immediate purpose and aim is the giving of delight, of aesthetic pleasure. This has been recognised by Sanskrit critics from very ancient times. The नाट्यशास्त्र says that the dramatic art was promulgated by Bharata as a pleasure-giving device for all people. 'कीदनीयकमिच्छामो इदं ध्वनं च वदनेन' and 'वेदविधेतिहासानामर्थानां परिकल्पनम् । विनोदकरणं लोके नाट्यमेतद्रविष्यति ॥' नाट्य. I. 11 and 86 ; 'तथापि प्रीतिरेव प्रधानं...भाषान्वेदानन्द इत्येकः' । लोचन p. 12 and 'प्रीत्यारमा च रससादेव नाट्यं नाट्य एव च वेद इत्यसदुपाध्वायः' लोचन p. 149 ; 'सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भवं विमलितवेधान्तरमानन्दं' काव्यप्र. I. Several other purposes that are served by poetry are enumerated by the works on poetics. Some of them are benefits derived by the poet himself, while others are reaped by the reader. They are ( from the reader's point of view ) ; I solace ; II instruction in knowledge of religion, of morality and philosophy ; III. proficiency in the arts and ways of the world. To the poet also poetry brings fame and wealth. The नाट्यशास्त्र says that to minds that are afflicted by the sorrows and worries of this world, नाट्य would bring relief and solace 'दुःखातीनां समर्थानां शोकातीनां तपस्विनाम् । विश्रान्तिजनने काले नाट्यमेतन्मया कृतम् ॥' ( I. 80 ). नामद says 'धर्माधिकानमोक्षेषु वैचक्षण्यं कलासु च । प्रीतिं करोति कीर्तिं च साधुप्रवृत्तिवन्धनम् ॥' I. 2 ; वामन says 'काव्यं सदृष्टादृष्टार्थं प्रीतिकीर्तितेजुत्वात्' I. 1. 5 ; 'काव्यं यदस्यैकमेव ज्ञानहारविदे शिवेतरकृते । तत्र परमिदं तत्रैव कान्तासंमिततपोपदेशयुजे ॥' काव्यप्र. I ; *vide* सूट I. 4, 8-13, 21 and XII. 1 'मनु काव्येन क्रियते सरसानामवयवमस्तुर्गैः । ऋषु मनु च गीरसेभ्यस्ते हि प्रसन्ति शास्त्रेभ्यः ॥'. Poetry, however,

does not (or should not) directly teach religion, philosophy or morality, but only indirectly and impliedly as said by वाग्भट 'कान्तेव सरसवापादनेनाभिमुखीकृत्य रामादिवद्वर्तित्वं न रावणादिवदित्युपदेशं...करोतीति.' *Vide* my notes on साहित्यदर्पण p. 4. Most of the works on Poetics more or less echo the words quoted above.

7 The equipment of the poet (काव्यहेतु). Most of the writers on Poetics lay down that the things essential to the making of a true poet are three, प्रतिभा (Imagination), व्युत्पत्तिः (culture) and अभ्यास (constant practice). 'नैसर्गिकी च प्रतिभा कुतः च बहु निर्मलम् । अमन्दश्चाभियोगोऽस्माः कारणं काव्यसम्पदः ॥' काव्यादर्श I. 103; 'काव्यं तु जायते जातु कस्यचित्प्रतिभावतः ।...शब्दाभिव्येये विधाय कृत्वा तद्विदुषासनाम् । विदोक्त्वान्यनिबन्धांश्च कार्यैः काव्यकिदादरः ॥' वाग्भट I. 5 and 10; 'वितयनिद्रं व्यामिशते शक्तिव्युत्पत्तिरभ्यासः ॥' रुद्रट I. 14; 'शक्तिर्निपुणता लोकशास्त्रकाव्याभवेक्षणात् । काव्यज्ञशिक्षयाम्नास इति हेतुस्तदुद्भवे ॥' काव्यप्र. I. 3; *vide* also एकावली I. 12; वाग्भटालङ्कार I. 3; अलङ्कारशेखर (p. 4). There were other writers who regarded *pratibhā* as the sole equipment required for the making of a genuine poet. राजशेखर says 'सा (शक्तिः) केवलं काव्ये हेतुरिति वाचावरीयः' (p. 11); 'प्रतिभैव च कवीनां काव्यकरणकारणम् । व्युत्पत्त्यभ्यासी तस्मा एव संस्कारकारको न तु काव्यहेतु' अलङ्कारसिद्धक of वाग्भट (p. 2); 'तस्य च कारणं कविता केवला प्रतिभा' रसगङ्गाधर p. 8. प्रतिभा is that power whereby the poet sees the subjects of his poem as steeped in beauty and gives to his readers in apt language a vivid picture of the beauty he has seen. It is a power whereby the poet not only calls up in his reader's heart the impressions of faded experiences, but whereby he presents ever new, wonderful and charming combinations and relations of things never before experienced or thought of by the ordinary man. A poet is one who is a seer, a prophet, who sees visions and possesses the additional gift of conveying to others less fortunate through the medium of language the visions he has or the dreams he dreams. The following definitions of प्रतिभा will make this clear. 'प्रज्ञा नवनयोन्येषशालिनी प्रतिभा मता.....वर्णनानिपुणः कविः' मट्टलीत in काव्य-कौतुक ( *vide* p. LXXVI above); 'प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा' and 'शक्तिः प्रतिभानं वर्णनीयवस्तुभिष्यनूतनोद्देशशालित्वम्' लोचन pp. 29 and 137; 'अपारे काव्यसंतारे कविरेव प्रजापतिः । दयासौ रोचते विश्वं तथेदं परिवर्तते ॥' ( *च* = p. 222 ); 'प्रसन्नपदनव्याप्यबुक्त्वुद्बोधविवाकिनी । स्फुरन्ती सत्कवेर्बुद्धिः प्रतिभा सर्वतोमुखी ॥' वाग्भटालङ्कार I. 4; *vide* also वाग्भट's *वृत्ति* on I. 3. 16; रुद्रट I. 15-16; the *prākṛit* verse 'मत्तद्वद्विष नि तद्वसंतिष च हिमवन्निवा गिरेसेद । अत्यविसेसे सा जगत् विकटकविगोत्रा बाली ॥' quoted in *च* = p. 236; राजशेखर p. 11. मट्टलीत ( p. LXXVI above ) refers to this

two-fold gift of the poet, of seeing visions of striking beauty (विचित्र...प्रहृषा) and of conveying through appropriate language the visions he sees.

व्युत्पत्ति does not present much difficulty. There is theoretically no subject which the poet may not handle and therefore a certain modicum of culture is necessary for him if he is to appeal to the hearts of his contemporaries and to future generations. The नाट्यशास्त्र says 'न तत्त्वज्ञानं न तच्छिल्पं न सा विद्या न सा कला । न वाक्मर्मा न वा योगो नादके यन्न दृश्यते ॥' 19. 117; 'छन्दोव्याकरण-कलालोकस्थितिपदपर्यायविधानात् । वृत्तायुक्तविवेको व्युत्पत्तिरिव समासेन ॥' रुद्र I. 18; काव्यमी. 5th chap; वाग्मटालङ्कार I. 5.

On this subject of 'the making of the Sanskrit poet' vide Dr. Thomas in Bhandarkar commemoration vol. p. 375 ff.

8 The definition of poetry (काव्यलक्षण). Numerous definitions of *kāvya* have been offered by several writers; many of these definitions are affected by the author's view about the soul of poetry. Some of the definitions are no more than mere descriptions. The definitions of a few writers, particularly early ones, treat शब्द and अर्थ as equally prominent, while others give more prominence to शब्द; some give a definition of काव्य which is more difficult than the thing to be defined (such as that of विश्वनाथ 'माक्यं रसात्मकं काव्यं'). An attempt will be made to group together some of these definitions. The following lay equal emphasis on शब्द and अर्थ. 'शब्दार्थौ सदितौ काव्यं' (नामङ्ग I. 16; vide also I. 11 and 13 for काव्य being निर्दोष and सालङ्कार); 'ननु शब्दार्थौ काव्यं' रुद्र III. 1; 'शब्दार्थौ सदितौ वक्तुं शक्नुमितीति' (p. LXXX above); 'तदोषी शब्दार्थौ सयुगावनलङ्कृती पुनः कावि' मम्मट; 'युगालङ्कारसदितौ शब्दार्थौ दोषवर्जितौ । ... काव्यं काव्यविदो विदुः ॥' प्रतापरुद्रः; 'शब्दार्थौ निर्दोषौ सयुगौ प्रायः सालङ्कारी काव्यम्' काव्यानु० of वाग्मट p. 14; 'वदोषी सयुगौ सालङ्कारी च शब्दार्थौ काव्यम्' हेमचन्द्र p. 16; vide वामन's वृत्ति on I. 1. 1 Other writers lay more emphasis on शब्द. 'तैः शरीरं च काव्यानामलङ्काराश्च दर्शिताः । शरीरं तावद्विष्टापेववच्छिन्ना पदावली ॥' काव्यादर्श I. 10; 'इष्टार्थवच्छिन्ना पदावली । काव्यं स्फुटदलङ्कारं गुणवशोपवर्जितम् ॥' अग्निपुराणः 336. 6-7; 'रमणीयार्थमतिपादकः शब्दः काव्यम्' रसगङ्गा (p. 4); vide also चन्द्रालोक (I. 7). These latter definitions emphasize one of the aspects of poetry, viz that, though poetry employs the words of the current language, it differs from the everyday speech of people in the choice of words, in the diction that it employs which is chosen with an eye to beauty. But these definitions are



very defective in one respect. If, as Dandin says, words are the body of poetry, it may be asked (to continue that metaphor):—what is the soul of Poetry? To this question various answers have been given by several schools. The रस school of भरत made रस the soul of poetry (dramatic), while the school of आनन्दवर्धन (called the च्वनि school) extended the conception underlying the *rasa* theory and laid down that व्यङ्ग्य is the soul of poetry. Some of the definitions dominated by the *rasa* school and च्वनि school are 'कान्त्यं रसादिमहात्म्यं श्रुतं मुखविशेषकम्' शौक्योदनि in अलङ्कारशेखर (p. 2); 'वाक्यं रसात्मकं वाक्यं' साहित्यदर्पण; 'निर्दोषं गुणवत्काव्यमलङ्कारैरलङ्कितम् । रसान्वितं कविः कुर्वन्कीर्तिं प्रीतिं च विन्दति ॥' सरस्वती०. On account of the limitations of space imposed in this essay it is impossible to refer to the criticisms passed on these definitions. Vide my notes to साहित्यदर्पण pp. 5-30 for some of them. In order to understand the relative positions of रस, च्वनि, गुण, अलङ्कार, रीति in the theory of Poetics, the different schools must be enumerated and their doctrines briefly stated. The principal schools in chronological order are the *rasa* school, the *alankāra* school, the *riti* school, the *dhrani* school, the *vākyakti* school. Vide खण्डालोक pp. 4-11 where the author refers to three schools, one totally denying the existence of च्वनि, the 2nd saying that what is called च्वनि is included under मन्त्रि (i. e. लक्षणा) and the third asserting that च्वनि is not capable of scientific treatment but can only be experienced by the soul (सद्बुद्धवदनुतेष). In the first class (च्वन्यभावादिनः) again three sub-schools are pointed out slightly differing from each other (vide लोचन p. 4). समुद्रवन्व speaks of five schools in a somewhat different manner 'इह विविधोऽवधारोऽस्ति काव्यम् । तयोश्च वैशिष्ट्यं धर्ममुखेन स्वापारमुखेन व्यङ्ग्यमुखेन वेति त्रयः पक्षाः । आभेद्यलङ्कारतो गुणातो वेति द्वैविध्यम् । द्वितीयेषु भणितिवैविध्येण भोगकृत्तेन वेति द्वैविध्यम् । इति पञ्चमु पक्षं व्याख्येयं । प्रथमो नामनेन, तृतीयो वक्तव्योक्तिवित्तकारेण, चतुर्थो लक्षणावकतेन, पञ्चम आनन्दवर्धनेन ।' (p. 4). It is to be noted here that समुद्रवन्व does not mention the *rasa* theory of भरत; while लक्षणावक is really an adherent of the *rasa* school, though his method of explaining it is peculiar (vide p. LXXVII-VIII). He did not follow the च्वनिकार in his treatment of the functions of words as explained above. Besides these, the view of महिषमर्दू that all च्वनि is included under अनुमान stands by itself, but as he had no followers, he need not be considered as the founder of a school. नवरत्न in his

विमर्शिनी quotes two verses (p. 9) in which twelve different theories opposed to the *dhvani* theory are enumerated 'तात्पर्यचक्षुरभिधा कदाप्यनुमिति विधा । अर्थापत्तिः कवित्वं समासोक्त्याचङ्कृतिः ॥ रसस्य कार्यज्ञ भोगो न्यायान्तरबाधनम् । द्वादशैते च नेरेख्ये स्मिता विप्रतिपत्तयः ॥'. But he points out that, as said in the *चनिकारिका* (काव्यस्यात्मा etc.), three theories opposed to that of *ध्वनि* are principal. *Vide* Prof. Sovani's learned paper in the *Bhandarkar* com. vol. p. 383 ff on the 'pre-*dhvani* schools of *alanākāra*'.

**9 The rasa school.** This school, so far as the extant works go, was founded by the author of the *नट्यशास्त्र* and has reference to the dramatic art. The central pivot round which the whole *rasa* system revolves is the *sūtra* 'विभावानुभावव्यभिचारिसंयोगाद्रतुनिष्पत्तिः' which literally means 'rasa results from the combination of determinants, the consequents and the secondary or accessory moods (with the permanent or dominant moods, the *संविभाव*)'. The correct interpretation of this *sūtra* of भरत and the detailed treatment of the theory of *rasa* has engrossed the best portion of numerous works and it is not possible to convey a complete idea in a few lines. Only a bare outline is attempted here. It has to be remembered that Poetry mainly appeals to human feelings and emotions and not to reason. The theory of *rasa* has a semi-physiological, semi-psychological basis and tries to explain how human feelings and emotions are worked upon by poetry. There are certain permanent or dominant moods of the human mind (called *संविभाव*) which generally lie dormant but are roused when appropriate stimuli are applied (just as reactions are produced in our body by the administration of appropriate drugs). The stimuli in a dramatic representation are words and gestures (*अभिज्ञ*) while in a poem they are words alone. Just as a skilful painter produces the illusion of reality by means of a few colours, so the dramatist or the poet by words and gestures so rouses some of the dominant moods that for the moment the spectator or reader forgets himself and has aesthetic enjoyment of a particular kind. The resultant aesthetic enjoyment and pleasure are called *rasa*. The permanent or dominant moods that the drama or poetry may call forth are said to be eight (or nine), रति (love), हास (gaiety), शोक, क्रोध, उत्साह (energy or vigour), भय, दुर्गुप्सा (repugnance), विस्मय (some add the ninth हन).

Love manifests itself in relation to a man or woman i. e. it depends upon these and when the mood of love is to be roused it is furthered by such exciting causes as moonrise, spring, flowers, bowers &c. These two viz. the fundamental determining elements of love (man and woman) and the exciting elements are called विभाव (the former being called आलम्बनवि° and the latter उद्दीपनवि°). Such external manifestations as movements of the eye, glances &c. convey the working of the emotion of love and hence are called अनुभाव. There are many fleeting or secondary moods that are common to several dominant moods and serve the purpose of completely manifesting the permanent mood, such as निवेद (despondency), ग्लानि (ennui or fatigue). These two may help to completely manifest the permanent moods of रति and शोक. These are called अविचारिभाव. The dominant moods रति, हास, शोक, when fully roused by means of appropriate विभाव, अनुभाव, and अविचारिभाव attain to the condition of हृद्धार, हास and करुण *rasas*. It is to be noted that the dramatist does not put down any labels that in a particular composition there is हृद्धार or करुण. He simply refers to the appropriate विभाव (hero and heroine and exciting circumstances), the ensuants (such as glances) and the accessory moods and leaves the spectator or reader to enjoy the aesthetic pleasure resulting from such description. It is therefore that the *rasas* are said to be only suggested (and not expressed). Conversely even if an author expressly said that there was हृद्धार or करुण *rasa* in a particular piece, still there would be no aesthetic enjoyment of that *rasa* in case the appropriate elements were wanting. For a detailed description of the *rasa* theory in all its parts vide नाट्यशास्त्र (VI and VII chap), दशरूप (1th prakāśa), सञ्जितदर्पण (III) and Rasatarāṅgiṇī. The eight *rasas* are हृद्धार, हास, करुण, रोद, वीर, भयानक, बीभत्स and मद्भुत (vide नाट्य. VI. 15). Some added a ninth *rasa* (ज्ञान). But भरत and other writers on dramaturgy do not accept it as a *rasa* in नाट्य, 'इममपि केचित्पादः पुष्टिर्नास्त्येषु नैतत्स' दशरूप IV. 35. The reason is that the business of a drama is carried on by means of अभिनय; the very environment of a dramatic representation is antagonistic to the स्वाभिभाव इम (tranquillity), but a *kārya* which is to be read in a quiet and secluded place may very fitly develop a ज्ञान *rasa* as in the महाभारत. Vide



च. pp. 176 and 238. रसट added a tenth *rasa* called प्रेयान् (XII. 3), while the रसतरङ्गिणी (6th तरङ्ग) answers the objection of some that वात्सल्य, लौक्य, भक्ति and वार्ण्य should be regarded as additional *rasas* by saying that they are included in the others. Similarly the रसरत्नहार of शिवराम (on verse 5) says that the *rasas* भक्ति, वात्सल्य and श्रद्धा put forward by some are included in the nine *rasas* or the *bhāvas*. *Rasa* is so called because it is a mental state and is pleasure to be simply aesthetically enjoyed ('रस-नाद्रसत्वेमेषा' as रसट says in XII. 4 or 'विभावानुभावसात्त्विकव्यभिचारिभावैरुपनीयमानः परिपूर्णः स्वाधिभावो रस्यमानो रसः' रसतरङ्गिणी VI; नाट्य. VI. 34. For विभावः vide नाट्य. VII. 4 'बहवोषां विभाव्यन्ते वागज्जाभिनवाभवाः । अनेन यस्मात्तेभावे विभाव इति संज्ञितः ॥' 'शायमानतया तत्र विभावो भावयोःकृत । आलम्बनोद्दीपनत्वप्रमेदेन स च द्विधा ॥' दशरूप IV. 2; 'विशेषेण भावयन्त्युत्पादयन्ति ये रसास्ते विभावाः ॥' रसतर. II. Why स्वाधिभाव is so called is explained as 'यथा नराणां नृपतिः शिष्याणां च यथा गुरुः । एवं हि सर्वभावानां भावः स्वाधी महानिह ॥' नाट्य. VII. 8; 'विहृदैर-विहृदैर्वा भावैर्विच्छिद्यते न यः । आत्मभावं नयत्यन्यान्त स्वाधी क्वणाकरः ॥' दशरूप IV. 34; 'चरमसमवपर्वन्तस्वाधिल्लादस्य स्वाधित्वव्यपदेशः' रसतर. I अनुभावः are defined as 'अनुभावो विकारस्तु भावसंयचनात्मकः ॥' दशरूप VII. 3 on which पत्तिक says 'स्वाधिभावानुभावयतः सामाजिकान् सन्नविश्लेषकटाक्षदयो रसपोषकारिणोऽनुभावाः'. Eight of the अनुभावः are also called सात्त्विकभावः 'पृथग्भावा भवन्त्येतेऽनुभावस्तेषां सात्त्विकाः । सत्त्वादेव समुत्पद्येत्यत्र तद्भावभावनम् । सान्मप्रत्ययरोमाञ्चाः स्वेदो वैवर्ण्यवेषधू ॥ अश्रु वैस्वर्गमित्यष्टौ सान्मोस्मिन् निश्चिन्नाहता । प्रलयो नष्टसंज्ञत्वं तेषां मुञ्चकतृक्षणाः ॥' दशरूप IV. 4-6. There is a difference of opinion as to why they are called सात्त्विकभावः. According to दशरूप, सत्त्व means 'a sympathetic heart' and सात्त्विक means 'सत्त्वेन निर्वृत्त'; vide साहित्यदर्पण III. 134 for a similar view; but the रसतर. IV says 'सत्त्वं जीवशरीरं तस्य यमोः सात्त्विकाः । इत्थं च शरीरभावाः सान्मादयः सात्त्विका भावा इत्यभिधीयन्ते ॥'. There are thirty-three व्यभिचारिभावः, such as निर्वेद, म्लानि, शङ्का etc. for which see नाट्य. VI. 18-21 and साहित्य. III. 141. They are so called as 'विविधमामिमुख्येन रसेषु चरन्तीति' नाट्य. p. 72; 'विशेषादामिमुख्येन चरन्तो व्यभिचारिणः । सामिन्मुन्मत्तनिर्मत्ताः कठोला इव वारिणी ॥' दशरूप IV. 7. The eight स्वाधिभावः, the व्यभिचारिभावः and the सात्त्विकभावः constitute 49 भावः. 'नानाभिन्नवसम्बद्धान्भावयन्ति रसानिमान् । यस्माच्चस्मादनी भावा विभेदा नाट्यवोक्तुभिः ॥ न भावहीनोस्ति रसो न भावो रसवर्जितः । परस्परकृता सिद्धिस्तयोरभिन्नयो भवेत् ॥ व्यञ्जनौपधिसंयोगो यवाकं स्वादुतां भवेत् । एवं भावा रसाश्चैव भावयन्ति परस्परम् ॥' नाट्य. IV. 35-37.

There is divergence of opinion between लोहट, शङ्कर, नायक and अभिनवगुप्त as to the exact mode in which the enjoyment

of *rasa* is brought about. Most later writers follow अभिनवगुप्त. Briefly put Lollata's view is as follows. *Rasa* in the primary sense belongs to the hero, Rāma etc. (i. e. Rāma loves Sītā and the dramatist describes this love in appropriate words). The spectator ascribes to the actor, on account of the latter's clever acting, the same mental attitude that belonged to Rāma and the spectator's apprehension of imputed love in the actor brings to him delight. This is the meaning of the words विभाव...रसनिष्पत्तिः. This view does not treat of *rasa* as a matter of the spectator's feelings or emotions. शुद्धक thinks that *rasa* is a matter of inference. The actor who has been well trained in the art of gesticulation cleverly simulates the actions of real heroes and the spectator for the moment apprehends the actor as non-different from the real hero and infers love (of Rāma etc.) from the अनुभावः, व्यभिचारिभावः presented by the actor and mentally contemplates such love and relishes it. Here *rasa* is no doubt spoken of in relation to the spectator; but it is said to be a matter of inference due to clever imitation (अनुरूपरूपे रसः). For the view of भट्टनायक (vide above LXXVII). भट्टनायक denies that *rasa* is a matter of inference; nor does he accept the view that *rasa* is manifested as something relished by the spectator. He looks upon रसास्वाद as in the same category with परमह्लासाश्वात्कार. As परमह्लास is आनन्दमय, so is the apprehension of *rasa*. अभिनवगुप्त holds the view that *rasa* is अभिव्यक्त (and not कार्य nor शब्द). He does not accept the two functions of भट्टनायक (other than अभिप्राय). He thinks that love and other moods are dormant in the minds of spectators, are roused by the stimulus of विभाव etc. and reach the state of *rasa*. Vide काव्यप्रकाश (IV) for a detailed statement of these views and लोचन (pp. 24, 56). भरत's view that रस is the soul of poetry was accepted by रुद्रभट्ट in the उद्धारतिलक, by the अग्निपुराण ('वाग्देवग्व्यप्रधानेति रस एवात्र जीवितम्' chap. 336. 33); काव्यमीमांसा p. 6 (रस आत्मा), by शौंडीरनि ('नमोद्धारस्तु शोभायै रस आत्मा परे मनः' अलङ्कारवेम्बर p. 6).

10 The *alāṅkāra* school. The foremost representatives of this school are भामह and उद्भट; दण्डी, रुद्रट and प्रतीहारेंदुराज belong to this school. It is not to be supposed that they were unaware of the theory of *rasa*. For example भामह says that a *mahākāvya* should contain the *rasas* 'युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक्' (I. 21); 'रसवद्विशिष्टस्वप्नद्वारादिरसो दया' (III. 6). Similarly उद्भट defines रसवत् as 'रसवद्विशिष्टस्वप्नद्वारादिरसादयम्, स्वशब्दस्वामित्वद्वारे-



विभावामिनयास्पदम्' (IV), in which he refers to the technical terms स्वाभिनाव, विभाव, सञ्जादि (or स्वभिचारि) भाव and in the next verse names the nine *rasas*. दण्डी also defines रसवत् and ऊर्ध्वस्ति and says 'मधुरं रसवद्वाचि वस्तुन्यापि रसस्थितिः' (I. 51) and 'कामं सर्वोप्यलङ्कारः रसमर्थे निविद्यति' (I. 62). He is quite aware of the eight *rasas* and their स्वाभिभाव 'इह लघ्वरसायत्ता रसवत्ता स्मृता विराम' (II. 292); 'याक् प्रीतिर्द्विधा सेवं रतिः शृङ्गारता गता' (II. 281); *vide* also काव्याः II. 283, 285, 287. रुद्रट्ट says 'तस्मात्तत्कर्मत्वं यत्नेन महीयसा रसेतुक्तम्' (XII. 2). These writers were well aware of the theory of *rasa*, but they had not found out how to apply it to *kāvya* in general. To them *alanākāras* seemed to be the most important part in *kāvya*, so much so that they made *rasas* subordinate to *alanākāras* and defined such figures as रसवत् etc. भामह and दण्डी hardly made any distinction between अलङ्कार and *guṇas*. भामह regards the figure भाविक as a *guṇa* ('भाविकस्त्वमिति प्राहुः प्रबन्धविषयं गुणं' III. 52); while दण्डी regards the ten *guṇas* as *alanākāras* ('काव्यशोभाकरान् यमानलङ्कारान् प्रचक्षते ।... काश्चिन्मार्ग-विभागार्थमुक्ताः प्रागप्यलङ्काराः' II. 1 and 3). The अलं. स. (p. 3 and p. 7) says 'इह तावद्भामहोद्भूतप्रसूतवक्षिरन्तनालङ्कारकाराः प्रतीयमानमर्थं वाच्योपस्कारकतया लङ्कारपक्षनिक्षिप्तं मन्यन्ते ।... उद्भूताविभिस्तु गुणालङ्कारानां प्रायशः साम्यमेव सूचितम् ।... तदेवमलङ्कारा एव काव्ये प्रधानमिति प्राच्यानां मतम्' !. The तरुण says 'अभाव एव ध्वनेरिति भामहप्रभृतयो मन्यन्ते' (p. 24). This may lead one to think that भामह is ध्वन्यभाववादिन्. But this is not entirely correct. भामह, दण्डी and others were no doubt not aware of the theory that प्रतीयमान sense is the soul of poetry and they do not employ the words ध्वनि, गुणीभूतत्वज्ञ in their works. But they do refer to प्रतीयमान sense. In their definition of अप्रस्तुतप्रशंसा, समासोक्ति, भाषेप, they included a good deal of प्रतीयमान sense (i. e. गुणीभूतत्वज्ञ of ध्व.) e. g. 'वक्षोक्ते गम्यतेन्योर्वेस्तस्मानविशेषणः । सा समासोक्तिः' (भामह II. 79). All the rest of ध्वनि they would have included under the figure पर्वायोक्त. *Vide* रसगङ्गाः pp. 414-415. Though भामह and दण्डी did not speak of ध्वनि (or स्वज्ञ) as the pervading element of poetry, they spoke of वक्षोक्ति or अलिशयोक्ति as all important and as lying at the root of all figures; *vide* भामह II. 85 (सैष सर्वैव quoted above) and 'अलङ्कारान्तराशामप्येकमाहुः परावणम् । वागीशमहितामुक्तिमिमा-मलिशवाहयाम्' काव्या. II. 220. For भामह's meaning of वक्षोक्ति *vide* section 12 below. रुद्रट्ट defined a figure भाव (*vide* p. LIV above), in which there is some वस्तु (matter of fact) that is स्वज्ञ. He cites an example of implied उद्देशा (IX. 13). Therefore he



also was not unaware of व्यङ्ग्य sense. The prominence given to *alaṅkāras* by इण्डी and मामह persisted, though in a lesser degree, even in later times. Even though मम्मट is a thorough-going follower of the चम्पाशैली, his treatment of *alaṅkāras* is longer than that of any other topic in his work. The number of *alaṅkāras* separately named by various writers exceeds two hundred. Vide I. A. 1912 p. 206-208 for further information about *alaṅkāras*.

11 The Rīti school. Vāmana is the foremost representative of this school. इण्डी also devotes considerable space to the *rītis* and most later writers on *alaṅkāras* have to say something about them. वामन in his own way made a distinction between *guṇas* and *alaṅkāras* (vide p. XLVIII). Vāmana speaks of ten *guṇas* of word and the same ten *guṇas* of sense, viz शब्दः, प्रसादः, शेषः, समता, समाधि, माधुर्यं, सौकुमार्यं, उदारता, अर्थव्यक्ति, कान्ति. इण्डी mentions ten *guṇas* under the same names, but makes no difference between *guṇas* of word and those of sense. The doctrine of *guṇas* was an ancient one. It was shown above that the inscription of रुद्रवामन् (150 A. C.) refers to some *guṇas* such as माधुर्यं, कान्ति, उदारता. The नाट्यशास्त्र (16.93) enumerates ten *guṇas* of वाच्यार्थः 'शेषः प्रसादः समता समाधिर्माधुर्यमोदः परसौकुमार्यम् । अर्थस्य च व्यक्तित्वं उदारता च कान्तिश्च काव्याद्येषुणा दृश्यते ॥'. It will be noticed that the names are the same as those of इण्डी and वामन. In the नाट्यशास्त्र *guṇas* and *alaṅkāras* occupy a subordinate position (16.104). They are described in the 16th chap. along with 26 other ornaments of poetry; while *rasa* occupies the most prominent place in the नाट्यशास्त्र. इण्डी gives them great prominence (I. 40-101) and the treatment of *guṇas* and *alaṅkāras* takes up almost the whole of his work. इण्डी's work, however, assigns the most prominent place to *alaṅkāras* of *śabda* and *artha* and makes no distinction between *guṇas* and *alaṅkāras* (vide p. CLII); while वामन differentiates between them. इण्डी thinks that the ten *guṇas* are the essence of the *vaidarbha* style (मार्ग or रीति), while the *gauḍī* style generally presents the opposites of the ten *guṇas* (except अर्थव्यक्ति, उदारता and समाधि, which are required by partisans of both styles). 'इति वैदर्भमार्गस्य प्राचा दश गुणाः स्मृताः । एषा विपर्ययः माधो इत्यग्रे गौडवर्त्तन्ति ॥ (काव्या. I. 43); vide I. 75, 76, 100. He speaks of the *guṇa* समाधि (जगत्पर्यलोन्मथनं लोकजीमानुरोधिना । सम्पगाधीवते यत्र स समाधिः स्मृतो यथा ॥ कुमुदानि निमीडन्ति

etc.) as the all-in-all of poetry. But this does not mean that समाधि was the soul of poetry according to him. The words are more or less rhetorical. वामन boldly asserts that रीति is the soul of poetry, that रीति consists in the special arrangement or combination of words and that the specialty lies in the possession of *gūṇas* (रीतिरात्मा काव्यस्य । विडिष्टा पदरचना रीतिः । विशेषेण गुणात्मा । काव्या. सू. I. 2. 6-8). He speaks of three *ritis* वेदमी, गौडीया and पाञ्चाली and says that the वेदमी style is endowed with all the ten *gūṇas* while the Gaudiyā specially affects ओजः and कान्ति and पाञ्चाली is specially characterised by माधुर्य and सौकुमार्य (I. 2. 11-13). He cites 'माहन्तां महिषा' (शाकुन्तल II. 6), 'दीर्घश्चाश्रितः' (महावीरचरित I. 54) and ग्रामेऽस्मिन्पिकाय (अमरः 131) as respectively the examples of the three styles. He clearly explains why the styles were so named ('विदर्भादिषु दृष्टत्वात्समाख्या' काव्या. सू. I. 2. 10 'विदर्भगौडपाञ्चालेषु देशेषु तत्रत्यैः कविनिर्वाच्यस्वरूपमुपलभ्यत्वा देशसमाख्या । न पुनर्देशैः किञ्चिदुपक्रियते काव्यानाम्' इति). It must be observed that there is considerable difference between the definitions of the various *gūṇas* given by the नाट्य, दण्डी and वामन, though there is agreement in some. For want of space it is not possible to go into details. To take one or two examples: ओजः is defined by the नाट्य (16.99) as 'समासवद्भिर्विधेर्विधेः पदैर्युतम् । सा तु स्वरे (सानुस्वरे) रुदरिश्च सरोजः परिकीर्त्यते ॥' and by दण्डी as 'ओजः समासमूलकम्'; while वामन defines as 'मादृक्स्वरूपमोजः' (III. 1. 5) and 'अर्धस्य प्रीतिरोजः'. समाधि is defined by the नाट्य as अभिवृत्तिर्विशेषस्तु बोधस्त्वैवोपलभ्यते । तेन चार्थेन सम्पन्नः समाधिः परिकीर्त्यते ॥ (16. 97), but वामन defines it as 'अरोहावरोहक्रमः समाधिः' (III. 1. 12) and 'अवेष्टिः समाधिः' (III. 2. 6); for दण्डी, vide above. The *alanākāra* school looked upon *alanākāras*, which are really of secondary importance and without which *kāvya* can very well exist, as very important. The *riti* school marks a very real advance over the *alanākāra* school. Though it did not reach the real essence of poetry, it approached very near it. Instead of looking upon mere *alanākāras* as the essence of poetry, it looked upon the *gūṇas* as the essence. The *riti* school was not yet quite aware of that to which the *gūṇas* belonged. It is therefore that the अनिकारिका (III. 52) says about the *riti* school 'अस्तुत्कुरितं &c' (vide p. XLIX above). वामन included in his वक्त्रोक्ति (defined as सादृश्याल्लक्षणा) all अविवक्षितवाच्य वक्त्रि and he seems to have found room for *rasas* in the *gūṇa* कान्ति ('दीपकसत्त्वं कान्तिः' काव्या. सू. III. 2. 14). *Gūṇas* really belong to *rasa* &c, the soul of poetry. The *चर* points out that माधुर्य is a



special characteristic of गृहार, that it reaches the highest pitch in विप्रकम्पगृहार and कृष्ण, that श्लोक is found specially where रौद्र, शौर and अद्भुत prevail and that प्रसाद is a *gūṇa* common to all *rāgas* (अभिकारिका II. 8-11). भामह speaks very briefly of *gūṇas* and refers to only three of them, माधुर्य, श्लोक and प्रसाद (II. 1-3). Later writers like मम्मट, हेमचन्द्र reduce the *gūṇas* to the above three and show that the rest are either included in the three or are really दोषभाव. The number of *ritis* varies with different writers. राजशेखर in his काव्यमी. gives the same three *ritis* as वामन; but in his कर्तृमञ्जरी he speaks of three *ritis* as वच्छोमी (from वत्सयुष्म modern Basim in Berar), माधवी (मागधी) and पञ्चालिका. सूत्र speaks of four (छादीया is added); vide II. 4-6. वाग्भटालङ्कार gives only two like दण्डी. वाग्भट's काव्यानुशासन names three like वामन; while श्लोक enumerates six, adding आकस्ती, मागधी and छादी to वामन's three.

12 The Vakrokti school. The word वक्रोक्ति has been used in literature from ancient times and bears several meanings. वाण (कादम्बरी para 44 of my edition) speaks of 'day men expert in वक्रोक्ति' (वक्रोक्तिनिपुणेन विद्यासिञ्जेन). In another place where चन्द्रापीड makes a bantering humorous speech (कीदाहाप) about the quarrel of the parrot परिहास and the jealous maina, the parrot addresses him with the words 'एषामि उच्यते एवेतावतीर्वक्रोक्तीः । इममपि जानात्येव परिहासवर्त्तितानि ।...अमूमिरेषा सुवहमङ्गि-भाषितानाम् ।'. Here वक्रोक्ति is used in the sense of कीदाहाप or परिहासवर्त्तित. In the अमरशब्दक (29) also the word is used in the same sense 'सा पश्युः प्रथमापराभसमवे सस्योपदेशं विना नो जानाति सविभमाववचनावक्रोक्तिसंयुवनम् ।'. In दण्डी the word is used as opposed to स्वभावोक्ति and he says that श्लेष generally lends charm to वक्रोक्ति (II. 363 श्लेषः सर्वास्तु युष्माति प्रायो वक्रोक्तिषु शिवम् । मित्रं दिवा स्वभावोक्तिर्वक्रोक्तिश्चेति वाच्यम् II). So वक्रोक्ति is a striking mode of speech, often based on श्लेष and differing from the plain, matter of fact ordinary mode of speech. भामह uses the word in the same sense, saying that वक्रोक्ति sets off to advantage all figures of speech (II. 85). He required वक्रोक्ति to be present in all *alaṅkāras*. Vide the following from भामह 'वक्रामिनेयवक्रोक्तिरिष्टा वाचामलङ्कृतिः ॥' (I. 36). 'हेतुश्च.....नालङ्कारस्तथा मतः । समुदायान्निधानस्य वक्रोक्त्यनभिधानतः ॥' (II. 86); 'वाचां वक्रार्पणशब्दोक्तिरलङ्काराय कल्पते ।' (V. 66); 'वक्रवाचां कवीनां ये प्रयोगे प्रति साधवः ।' (VI. 23). The लोकन (p. 208) quotes भामह (I. 36) and explains 'शब्दस्य हि वक्रता अमिनेयस्य च वक्रता लोकोपयोगिन रूपेणावस्थानम्'. This insistence on वक्रोक्ति emphasises two



characteristics of poetry, viz. that, though poetry necessarily takes the words used in common speech its choice of words is different from that of ordinary speech i. e. its diction is different and that the poet gives expression to striking combinations or relations of things which are beyond the reach of ordinary matter-of-fact men. The वकोक्तिजीवितकार uses the word वकोक्ति mainly in this sense, but he goes too far in making वकोक्ति the soul of poetry. In this respect he is similar to the *alanākāra* school. Vide above part I. 19 for detailed statement of his views. अथर्व says that वकोक्ति is due to कविप्रतिभा (p. 8). कुन्तक's definition of वकोक्ति as 'वैदग्ध्यमहीनमिति' seems to be borrowed from अवन्तिसुन्दरी 'विदग्धमितिमहिनिवेशं वस्तुनो रूपं न विद्यतस्वभावमिति अवन्तिसुन्दरी' (काव्यमी. p. 46). The word विदग्ध has been used from ancient times as opposed to विद्व and means 'versed in *belles lettres*, proficient in poetic or clever speech'. Vide अ० 'प्रतिद्विष्यमस्त्येव विदग्धविद्वत्परिस्तु' etc. (p. 239); अ० p. 201 'विदग्धपरिस्तु'. In the मालतीमाधव (I) when मकरन्द hears the double-meaning words 'रमणीय एव वः सुमनसां संनिवेशः' etc. he ejaculates 'अहो वैदग्ध्यम्'. For मक्ति see above quotation from कादम्बरी, अ० pp. 169, 241 and लोचन 180. The word मजिति occurs in the वासवदत्त 'अविदितगुणावि सत्कविमजितिः कर्णेण वमति नयुवारान्'; vide अ० p. 243 'मजितिकृतं वैविध्यमात्रं'. वकोक्ति is regarded as an अलङ्कार and given a totally different sense by वामन 'सादृश्यालङ्कारा वकोक्तिः' (वकोक्ति is indication based upon resemblance) and the instance is 'वनिमगोल कमलं सरसीनां कैरवं च निमिनीलं सुहृताव' (अथ मेघधर्मावुन्मीलननिमीलने सादृश्यालङ्कारासङ्गोचौ लक्ष्यवतः). This would be the समाधिगुण of दण्डी (vide I. 93-94). रुद्र regards वकोक्ति as *s'abdalānkāra* and gives two varieties, प्राकुवकोक्ति and शेषवकोक्ति. He is followed in this by मम्मट, वाग्मटालङ्कार, रूपक, काव्यानुशासन of वाग्मट, एकावली and हेमचन्द्र. For examples vide साहित्यदर्पण X (appendix E). But रूपक regards वकोक्ति as an अर्पणलङ्कार and remarks 'वकोक्तिश्चाद्यलङ्कारसामान्यवचनोपीडालङ्कारविशेषे संहितः' (p. 177). It will be thus seen that the वकोक्ति of रुद्र and रूपक is much narrower in scope than the वकोक्ति of मम्मट, दण्डी and of the वकोक्तिजीवित. \* The वकोक्ति school is really an offshoot of the *alanākāra* school and need not be separately recognised.

\*For two other words that occur very frequently in works on Poetics in a similar sense, विच्छित्ति and वैचित्र्य, vide अ० p. 130, लोचन pp. 5 and 8, व्यक्तिविवेकव्याख्या p. 44, अल. स. p. 45 (for विच्छित्ति) and अ० p. 243 and लोचन p. 5 for वैचित्र्य.

**13 The Dhvani school.** For an analysis of the ध्वन्यालोक vide LXV above. The *dhvani* theory is only an extension of the *rasa* theory. The *rasa* theory took account only of a complete dramatic work. The main object of a dramatic work is the evolution of some *rasa*, *sringāra*, *karuṇa* etc. by means of विभाव, अनुभाव etc. This naturally presupposes a composition of some length. But if there be a single charming verse, it cannot be said to evolve a *rasa*, although it may suggest some one or more of the constituents that bring about the relishing of a complete *rasa*. Such single pieces would be outside the pale of *kāvya*, if it were said that the soul of *kāvya* is *rasa* alone. It was shown above that *rasa* is always suggested and not directly expressed. Hence, applying the same reasoning, the ध्वन्यालोक said that the best poetry is that which contains a charming व्यङ्ग्य sense. 'नयमेव हि महाकवेर्मुख्यो व्यापारो यद्रसादीनेव मुख्यतया काव्याधीकृत तद्व्यक्त्यनुगुणत्वेन शब्दानामधीनां चोपनिबन्धनम् । यतश्च रसादितात्पर्येण काव्यनिबन्धने भरतादावपि सुप्रसिद्धमेवेति...। रसादयो हि द्वयोरपि तयोः (काव्यनाट्ययोः) जीवितमृताः' ध्व. p. 181-82); 'सारमृतो ध्वयः स्वशब्दानभिधेयत्वेन प्रकाशितः सुतरामेव शोभाभावहति । प्रसिद्धिक्षेप-मल्लयेव विदग्धविद्वत्परिप्लवु बद्धमिमततरे वस्तु व्यङ्ग्यत्वेन प्रकाश्यते न साक्षाच्छब्दा-व्यत्वेनैव ।' ध्व. p. 239. Though it is possible to extract some sort of व्यङ्ग्य sense from any sentence or word, still all words or sentences are not necessarily *kāvya* but only those words, which have particular qualities and are arranged in a particular manner and contain a charming व्यङ्ग्य, constitute *kāvya*. Vide लोचन (p. 28) 'तेन सर्वत्रापि न ध्वननसङ्गादपि तथा व्यवहारः । आत्मसङ्गादपि कविरेव जीवव्यवहार इत्युक्तं प्रागेव ।' The ध्व. divides व्यङ्ग्य sense into three varieties रसादि, अलङ्कार and वस्तु. Under the first are included not only the nine *rasas*, but all the *bhāvas* and their *abhāvas* also etc. What is meant by वस्तुध्वनि is this that a mere fact is suggested by words that express another sense. What is meant by an *alankāra dhvani* is this that what is suggested is an imaginative thing (not a matter of fact) which if expressed in so many words would assume the form of a figure of speech. The suggestion of *rasa* and others does not require explanation here. The ध्व. seems to hold like Wordsworth that poetry is the spontaneous overflow of powerful feelings ('कौञ्जद्वन्द्वियोगोत्थः शोकः शोकत्वमासतः' p. 26). When Valmiki was powerfully affected by the spectacle of the death of the loving कौञ्ज at the hands of the hunter, the sage's imagination was

stirred and he burst forth into an impassioned song. But it is not to be supposed that the sage was himself दुःखित nor is it to be supposed that the reader when he reads the impassioned poem is simply दुःखित; for if that were really so, no one would feel delight in reading the poem. Vide श्लोक p. 27 'तेन रस एव वस्तुत आत्मा । वस्तुतद्गुणध्वनी तु सर्वथा रसं प्रति पर्यवस्येते इति वाच्यदुःखौ तौ इत्यभिप्रायेण ध्वनिः काव्यस्यात्मेति सामान्येनोक्तम् । ... प्राथमिकानामभ्यासार्थिनां यदि परं चित्रेण व्यवहारः प्राप्तपरिणतीनां तु ध्वनिरेव प्राधान्येन काव्यमिति स्थितमेतत् ।' The ध्वन्यालोक divided काव्य into three varieties, the best or ध्वनिकाव्य, गुणीभूतव्यङ्ग्य and विव. In the last it included all *alankāras* of word and sense. Vide ध्व. II. 4 ( p. 67 for ध्वनिकाव्य ), III. 35 ( p. 205 for गुणीभूतव्यङ्ग्य ), III. 42-43 ( p. 220, विवकाव्य ). But the ध्वन्यालोक is careful to point out that a true poet should never waste his powers over composing poems that have no relation to *rasa* 'एतच्च चित्रं कवीनां विशद्वक्त्रिणं रसादितात्पर्यमनपेक्ष्यैव काव्यप्रवृत्तिदर्शनादस्माभिः परिकल्पितम् । इदानीं तस्मानां तु न्याये काव्यनवव्यवस्थापने क्रियमाणे नास्त्येव ध्वनिव्यतिरिक्तः काव्यप्रकारः । यतः परिपाकवतां कवीनां रसादितात्पर्यविरहे न्यापार एव न शोभते' ( p. 221 ). Vide his remarks on अनुप्रास and समक ( II. 15-20 pp. 85-87 ). After having dealt with ध्वने as the soul of poetry it assigns to *gūṇas* and *alankāras* their proper position ( ध्व. p. 78 ) 'तमर्थमवलम्बन्ते वे' ( vide p. C II. above ) on which the वृत्ति is 'ये तमर्थे रसादिकृष्णमहिम्नं सन्तमवलम्बन्ते ते गुणाः शौर्वादिवत् । वाच्यवाचक-लक्षणाव्यञ्जानि ये पुनराकृतिस्तेऽलङ्कारा मन्तव्याः कटकादिवदिति ।' About the *rīti*s ( III. 53 p. 231 ) he says that they are explained by the position assigned to the *gūṇas* ( as the श्लोकन remarks रीतिर्हि गुणेष्वेव पर्यवसायिता ). He speaks of सङ्गृह्ण as being threefold ( असमासा, मध्यमसमासा and दीर्घसमासा ) and that each of the three is generally suited to some particular *rasa* or *rasas* ( though not as an invariable rule ) and that *gūṇas* are not of the nature of सङ्गृह्ण, nor are they dependent upon सङ्गृह्ण, but that the appropriateness of सङ्गृह्ण is determined by the *rasas* and by the speaker and the subject ( pp. 133-135 ). The वृत्ति is dependent upon words such as उपनागरिका and those dependent upon sense ( such as वैशिकी ) are on the same level with *rīti*s. I.e. like the latter they all depend upon *rasa* as the soul. Compare ध्व. p. 182 'तत्र रसानुगुणं कैश्चित्वाच्यं वाच्यवाचकयोर्व्यवहारस्ता एताः वैशिक्याद्या वृत्तयः । वाचकाव्यवाच्योपनागरिकाद्याः । वृत्तयो हि रसादितात्पर्येण संनिवेशिताः कानपि नात्यल्पं काव्यस्य च च्छापामावहन्ति । रसाद्यो हि द्वयोरपि तयोर्नीवितभूताः । इतिवृत्तादि तु शरीरमृतमेव ? ; vide also ध्व. pp. 163 and 231. The three वृत्तिः, उपनागरिका, परुषा and ग्राम्या ( called कोमला



by some ) are spoken of by उद्भट, मम्मट ( IX ), and other writers. 'शृंगार्या रेफसंयोगैश्चैव च बोधिता । परमा नाम वृत्तिः स्वाद् हृदयार्थैश्च संयुता ॥ सरूपसंयोगयुता भूतिर्गोचरयोगिभिः । स्पर्शयुता च मन्मते उपनागरिका दुषाः ॥ शेषैर्वर्णैर्व्यायोगं कथिता कोमलाकषया ।' उद्भट I. उपनागरिका is appropriate to शृङ्गार, परमा to मीर and रौद्र and कोमला to हास्य. उद्भट ( II. 19 ) enumerates five वृत्तिः ( मधुरा, उल्लिता, प्रीदा, परमा and भद्रा ). The वृत्तिः peculiar to the नाट्यशास्त्र are four, भारती, कैशिकी, सात्वती and भारमयी. Vide भरत chap. XX. The plot is the body of नाट्य ( 'वृत्तिवृत्तं हि नाट्यस्य शरीरं परिकीर्तितम्' नाट्य 19. 1 ) and rasa is the soul. About the वृत्तिः भरत says 'वृत्तयो नाट्यमातरः' ( 20. 62 ). Each वृत्ति is appropriate to some rasa. Vide नाट्य. XX. 63-64. राजशेखर distinguishes between प्रवृत्ति, वृत्ति and रीति as follows 'विषयविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमो वृत्तिः, वृज्जनविन्यासक्रमो रीतिः' ( p. 9 ). All these propositions laid down by the च्वन्यालोक about the several component parts of a complete theory of Poetics are implicitly followed by all later writers on Poetics. It is therefore that the रसगङ्गाधर says 'च्वनिकृताना-सङ्कारिकसरणिव्यवस्थापकत्वात्' ( p. 425 ). Before the theory of च्वनि secured general acceptance, it had to pass through an ordeal of fierce criticism at the hands of प्रदीपारेन्दुराज ( p. LXI ), वक्रोक्तिनीधित ( LXXXII ), महानावक and महिममह.

14 The divisions of poetry. As in modern works poetry is divided into epic, lyric, dramatic, so in Sanskrit works also it is so divided. Classification of poetry is made from various stand-points. The first division made by इण्डी is into गद्य, पद्य and मिश्र. While most English critics are agreed that versification is a *sine qua non* for poetry ( though Prof. Moulton and a few others maintain the opposite view ), all Sanskrit writers on Poetics are unanimous that versification is not a necessary condition of poetry. Not only so but a few like Vāmana say 'गद्यं कवीनां निकषं वदन्ति ( काव्या. सू. on I. 3. 21 ).' इण्डी then speaks under पद्य of संग्रहः ( or महाकाव्य an epic ) and ( मुक्तक, a single verse ), कुल्लुक ( five श्लोक ), बोध and सङ्घात ( compilations of unconnected verses ). Under गद्य he refers to कथा, नाट्यवार्तिका, चम्पू. The मिश्र kāvya is constituted by नाट्य and other varieties of plays. इण्डी also divides काव्य into संस्कृत, प्राकृत and अपभ्रंश; while उद्भट ( II. 11 ) into six, संस्कृत, प्राकृत, मागध, मिश्राच, शूरसेन and अपभ्रंश. For Vāmana's divisions of काव्य vide p. XVII. Vāmana divides काव्य into गद्य and पद्य; the former into three varieties, वृत्तगन्धि ( resembling verse ), चुली, and उक्कलिकाप्रादा; पद्य is of various sorts, but he gives two divisions of both गद्य and पद्य into अनिवद्ध ( unconnected ) and

निबद्ध (connected i. e. a प्रबन्ध) and declares that among complete works, the drama is superior ('सन्दर्भेषु दृश्यरूपकं श्रेष्ठः' I. 3. 30). हेमचन्द्र (8th अर्ध्याय) divides काव्य into प्रेक्ष्य and श्रव्य; and the former into पाठ्य and श्रेय and these into numerous varieties; श्रव्य is divided into महाकाव्य, आख्यायिका, कथा, चम्पू and अनिवद्ध. He further speaks of काव्य composed in संस्कृत, प्राकृत, अपभ्रंश and ग्रान्थापभ्रंश and regards आख्यान, निदर्शन, प्रवहिका, मत्तिका, मणिकुल्या, परिकथा, सण्डकथा, सकलकथा, उपकथा as varieties of कथा. Vide च. p. 141 and the लोचन thereon for several varieties of काव्य.

15 *Doshas*. This is an important topic in all works on Poetics. भरत speaks of ten *doshas* (15. 84). Vide pp. XXXI-XXXII. दण्डी and रामरु speak of ten and eleven *doshas* respectively. But they make no scientific distinction between *doshas* of पद, of वाक्य, of पदार्थ and वाक्यार्थ. This is done by वामन. This distinction of the *doshas* of पद, वाक्य and अर्थ is accepted by मम्मट and other later writers. The doctrines of the ध्वन्यालोक that, in a composition in which *rasa* is to be evolved, सौचित्य of various kinds has to be looked to (p. 144, ff) and that certain items that conflict (विरोधि) with the main *rasa* should be avoided (p. 161 ff), gave rise to the *doshas* of *rasa*. Vide मम्मट VII for रसदोष. मम्मट refers (10th उद्धार) to several *doshas* of *alanikāras* and shows that they are included in the several *doshas* discussed by him in the 7th उद्धार.

## Index of authors and works on the Alaṅkārasātra.

In this index works on aṁśinay and erotics have been altogether excluded, although in the reports on mss. these works are often included under the heading of अलङ्कार. Only a few works on dramaturgy have been included. The index is principally based upon Aufrecht's *Catalogus catalogorum* and upon the L. O. catalogue, Burnell's catalogue, Madras Govt. mss. catalogue and a few others. Many difficulties arise in preparing an index. The entries in the catalogues of this kind are often very meagre and misleading. The same work often appears under different names e. g. the अलङ्कारशतक of जयदेव listed by Oppert is most probably the same as the चन्द्राञ्जलि of जयदेव. Oftentimes the similarity of names is misleading. The word रस occurs in the names of works on alaṅkāra as well on medicine. The word नाट्य in the विवाहसंस्कार (p. 477) is a mistake for लट्य (i. e. लट्याचनश्रीतम 1. 3. 19) as the quotation shows. The names of a few commentators, particularly of the Kāvya-prakāśa, have not been separately indexed. As both authors and their works are separately mentioned, there are numerous double entries. The abbreviations employed are:—

a.=author. acc.=according, ano.=anonymous, C. or com.=commentary. c.=commentary on a commentary. m.=mentioned. v.=vide.

- |   |   |
|---|---|
| 1 अञ्जुतराय 19th cen. 837.  | 8 अभिनवगुप्त, a. of लोचन. 990-1020 A. C. v. 166, 433, 457.                      |
| 2 अभितसेन देवयतीश्वर minister of राजमह (Gaṅga). 10th cen. v. 36, 762. | 9 अभिनवभारती, c. on नाट्यशास्त्र. m. by राधवभट्ट on शाकुन्तल.                   |
| 3 अणुरत्नमण्डन or रत्नमण्डन a. of जयकल्पलता. 15th cen.                | 10 अभिसारावष्टरस of गोपालदास.   |
| 4 अनन्त a. of साहित्यकल्पवल्ली. 812.                                  | 11 अमरचन्द्र, pupil of विनयचन्दुरी, completed काव्यकल्पलता. Middle of 13th cen. |
| 5 अनन्तपण्डित. 606.   | 12 अमृतानन्द vide 73.   |
| 6 अपरम्पदीश्वर a. of कुवलयानन्द. End of 16th cen. 319, 375, 724.      | 13 अपोष्माणसाद. 582.  |
| 7 अभिरावृत्तिमातृका of मुकुल. About 925 A. C.                         | 14 अरिसिंह, son of आपाड, a. of  |



- काव्यकल्पलता. Middle of 13th cen.
- 15 सर्वालङ्कारमञ्जरी or अलङ्कारमञ्जरी of निमलमट्ट of Kāśī.  
C मधुपारा of सुवीन्द्रवर्मा, 527.
- 16 अलङ्कार-ट completed काव्य-प्रकाश.
- 17 अलङ्कारनारिकाः.
- 18 अलङ्कारकुलमण्डप of विश्वेश्वर, son of लक्ष्मीधर. 18th cen.
- 19 अलङ्कारकौमुदी of बल्लभमट्ट.
- 20 C = वास्तव्य ando.
- 21 अलङ्कारकौस्तुभ of विश्वेश्वर, son of लक्ष्मीधर. quotes रसगङ्गाधर. After 1700 A. C.
- 22 C विवरण by himself.
- 23 अलङ्कारकौस्तुभ of कल्याणसुबह्मण्य composed about 1800 A. C.
- 24 C by same.
- 25 अलङ्कारकौस्तुभ of कनिकापीयूर in 10 किरण. Rules illustrated by verses about कृष्ण and राधा. Born in 1524 A. C.
- 26 C किरण by author.
- 27 C दीपविलिखिका by वृन्दा-वनचन्द्रलोकलङ्कार.
- 28 C सारबोधिनी by विश्वनाथ-चक्रवर्तिन्.
- 29 C by लोकनाथ.
- 30 अलङ्कारकौस्तुभ of वेङ्कटाचार्य, son of जयवर्मा and pupil of his uncle श्रीनिवासाचार्य.
- 31 अलङ्कारकममाला of दामोदर द्वय.
- 32 अलङ्कारग्रन्थ of काशीलक्ष्मण कवि. End of 17th cen. Examples in praise of Shāhajī-rāja of Tanjore.
- 33 अलङ्कारचन्द्रिका of नारायणदेव.
- 34 अलङ्कारचन्द्रिका v. काव्यचन्द्रिका.
- 35 अलङ्कारचन्द्रोदय of ज्योतिषशर्मा, in 6 वृत्तान्त.
- 36 अलङ्कारचिन्तामणि of अजितसेन.
- 37 C in Government Oriental Library, Madras.
- 38 अलङ्कारचिन्तामणि of शान्तराज, son of पद्मपण्डित. 18th cen. ( This is more probably a writer of the ms. of the above. Vide Triennial cat. Madras 1910-11, 12-13 ).
- 39 अलङ्कारचूडामणि v. 290.
- 40 अलङ्कारतिलक of मानुदत्त, in five परिच्छेदः.
- 41 अलङ्कारतिलक of दाम्भट. v. 289.
- 42 अलङ्कारतिलक of श्रीकामेश्वर.
- 43 अलङ्कारदर्पण (134 श्लोकः in प्राकृत).
- 44 अलङ्कारनिकषे ( or निकष ) of सुपेन्द्र or सुधीन्द्रवर्मिन्, a follower of मध्व.
- 45 अलङ्कारप्रकाशिका.
- 46 अलङ्कारप्रबोध m. in काव्यकल्पलता. composed by अमरचन्द्र.
- 47 अलङ्कारभाष्यकार, m. by अय्यर in विमर्शिनी ( pp. 35, 46, 83, 138, 173 ). Between 1150-1200 A. C.
- अलङ्कारमञ्जरी vide सर्वालङ्कार.
- 48 अलङ्कारमञ्जरी m. by अलं. स. ( p. 15 ).
- 49 अलङ्कारमञ्जरी of सुखलाल.
- 50 अलङ्कारमञ्जरीटीका मधुपारा of सुवीन्द्र.
- 51 अलङ्कारमञ्जरी of पुरोहित देव-सङ्कर, son of Nanabhai, native of Rānara ( Rander near Surat ). Examples glorify the Peshwa Madhavrao and his uncle Raghunathrao. Between 1761-1768 A. C.

- 52 अलङ्कारमणिद्वयं of प्रधान वेङ्क-  
टपाय.  
53 अलङ्कारमणिद्वय of कृष्ण महातप  
परकालस्वामी.  
54 अलङ्कारमण्डल.  
55 अलङ्कारमुक्तावलि of रामसुधीवर,  
son of नृसिंह.  
56 C रत्नशोभाकर of कृष्णधर.  
57 अलङ्कारमुक्तावलि of विद्येश्वर, son  
of लक्ष्मीधर. A compendium  
of the अलङ्कारकौस्तुभ, to  
which he refers.  
58 अलङ्काररत्नाकर of शोभाकर in  
107 sūtras. रसगङ्गाधर says  
( p. 281 ) that कुवलयानन्द  
follows अलङ्काररत्नाकर. m. in  
वृत्तिवार्तिक ( p. 20 ).  
59 C o रत्नोदाहरण by same.  
60 o संनिषद्देवीस्तोत्र of वृक्षकर.  
61 o स्तोत्रमाला of रत्नकण्ठ.  
62 अलङ्काररत्न of प्रभाकर, a. of  
रसप्रदीप. 1583 A. C.  
63 अलङ्कारराशय of वृक्षेश्वरदीक्षित.  
64 अलङ्कारलक्षणानि of शम्भुनाथ.  
65 अलङ्कारवादाधे, discussion on  
साहित्यदर्पण.  
66 अलङ्कारवार्तिक m. in the विम-  
र्शिनी of जयरथ ( p. 71 ) as a  
work by the a. of the अलं-  
स.  
67 अलङ्कारशतक of जयदेव. Pro-  
bably same as चन्द्रालोक.  
68 अलङ्कारशास्त्रसंग्रह of रामसुब्रह्मण्य.  
69 अलङ्कारशिरोमूषण of कन्दाल्पाय,  
son of रामानुजाय.  
70 अलङ्कारशिरोमणि of राजचूडामणि.  
m. in his own काव्यदर्पण.  
71 अलङ्कारशिरोमणि or अलङ्कारशेखर  
of जीवनाथ.  
72 अलङ्कारशेखर of केशवमिश्र.  
Based on the sūtras of  
श्रीदोदनि. Latter half 16th  
cen.  
73 अलङ्कारसंग्रह of वसुतानन्दयोगिन्.  
Written at the instance of  
मन्वभूषति.  
74 अलङ्कारसंग्रह ano. ( Madras  
Govt San. mas. 1918 p.  
8606 ).  
75 अलङ्कारसमुद्रक of शिवराम. 18th  
cen.  
76 अलङ्कारसर्वस्व of केशवमिश्र. m.  
in his own अलङ्कारशेखर.  
77 अलङ्कारसर्वस्व of रुच्यक, teacher  
of मङ्ग. About 1150 A. C.  
78 C विमर्शिनी by जयरथ.  
First quarter of 13th  
cen.  
79 C सुखीविनी by चक्रवर्ती.  
m. by महिनाथ in तरुल  
( pp. 31 and 221 ) and  
कुमारस्वामी.  
80 C by समुद्रचन्द्र. Latter  
half of 13th cen.  
81 अलङ्कारसर्वस्व ano. Author's  
teacher composed another  
work in honour of शेषाल-  
देव.  
82 अलङ्कारसार m. in विमर्शिनी by  
जयरथ ( pp. 88, 97, 171 ).  
83 अलङ्कारसार of बालकृष्ण, who  
was a follower of बहुमानार्थ  
school.  
84 अलङ्कारसारसंग्रह of लङ्कट. Ab-  
out 800 A. C.  
85 C लघुवृत्ति of प्रतीशारेन्दुराज.  
Middle of 10th cen.  
86 C styled सङ्ग्रहविवेक by  
राजानकविलक. m. in  
विमर्शिनी ( pp. 115, 124  
205 ). Before 1150 A.  
C. as रुच्यक follows it.

- 87 अलङ्कारसारोद्धार by भीमसेन. 1723 A. C.
- 88 अलङ्कारमुधा of नागेश v. 321.
- 88a अलङ्कारमुधानिधि m. in the रत्नापण (p. 44) and वृत्तिचार्तिक (p. 19).
- 89 अलङ्कारसूत्र of शौडोषनि.
- 90 " m. in the विमर्शिनी (p. 150).
- 91 अलङ्कारसूत्रोदय of वल्लभरवोदित. About 1700. Probably same as author of 63.
- 92 अलङ्कारस्विति or कुवलयानन्दखण्डन of भीमसेन दीक्षित.
- 93 अलङ्कारानुक्रमणिका.
- 94 अलङ्कारानुसारिणी m. by जयरथ in विमर्शिनी (pp. 36, 57, 58, 60) as composed by a. of अलं. सू.
- 95 अलङ्कारेन्दुशेखर by वेङ्कटनृसिंहकवि, who is same as the author of No. 669.
- 96 अलङ्कारेश्वर m. by शिवराम on the वासवदत्ता.
- 97 अलङ्कारोदाहरण of जयरथ, son of शङ्कर. First quarter of 13th cen. Refers to his अलङ्कारविमर्शिनी. अलङ्कारोदाहरण of शोभाकर v. 59.
- 98 अलङ्कार or महारण v. 614.
- 99 अवन्तिमुन्दरी m. by राजशेखर.
- 100 अवस्थासंग्रह m. by महि०.
- 101 अष्टमायिकादरण्य of भगवत्कवि.
- 102 आनन्द a. of काव्यप्रकाशनिदर्शन.
- 103 आनन्ददास. 626.
- 104 आनन्दवर्षेण a. of ध्वन्यालोक. 397, 431.
- 105 आनन्दशर्मन् 608.
- 106 आपराजिति m. by काव्यमी.
- 107 आमोद C. on रत्नमञ्जरी.
- 108 आशावर, a. of कारिकादीपिका on the कुवलयानन्द. v. 322. आशावर v. 300.
- 109 इन्दुराज, teacher of अभिनवगुप्त. Probably not identical with प्रतीहारैन्दुराज. Latter half of 10th cen. इन्दुराज see प्रतीहारैन्दु०.
- 110 उच्चलनीलमणि of रूपगोस्वामी. 16th cen.
- 111 C लोचनरोचनी by सनातन-गोस्वामी.
- 112 C किरण by विश्वनाथ चक्रवर्ती.
- 113 C किरणेश.
- 114 C आगमचन्द्रिका and आत्म-प्रबोधिका.
- 115 उच्चलपदा of वल्लभकवि, C on साहित्यकीर्तुल.
- 116 उल्लेखानजरी of वरदाचार्य.
- 117 उदाहरणदर्पण vide 211.
- 118 उदाहरणप्रदीप. v. 212.
- 119 उदाहरणविवरण. v. 213.
- 120 उद्घोष. v. 230.
- 121 उद्भट v. 84, 297.
- 122 उद्भटविवेक v. 86.
- 123 उपमासुधानिधि by S'alvapullaingar.
- 124 कलुषवृत्ति vide 214.
- 125 एकपद्यलङ्कारप्रकाश.
- 126 एकावली of महामहेश्वरकवि.
- 127 एकावली of विद्यावर. End of 13th and beginning of 14th cen.
- 128 C तरु by महिनाथ 15th cen.
- 129 C प्रकाश by प्रभाकर, son of माधवभट्ट and grandson of रामेश्वरभट्ट. born in 1564 A. C.
- 130 शैलित्वविचारचर्चा of हेमचन्द्र. Latter half of 11th cen.



- 131 C. सङ्ख्यसन्तोषिणी of श्रीवे-  
तारणवतारायण.
- 132 कचेधरदीक्षित a. of रामचन्द्र-  
यशोभूषण.
- 133 कन्दालवाचं v. 69.
- 134 कर्णपूरस्वामी or कविकर्णपूर, a.  
of अलङ्कारकौस्तुभ. v. 25.
- 135 कर्णूरसमञ्जरी of बालकवि.
- 136 कलापर, compiler of काव्य-  
प्रकाशीयकारिकावलि.
- 137 कल्याणतुङ्गकाव्य, a. of अलङ्कार-  
कौस्तुभ. v. 23.
- 138 कविकण्ठपाश. names पिहल's  
work as its source.
- 139 कविकण्ठहार.
- 140 कविकण्ठामरण of क्षेमेन्द्र. Latter  
half of 11th cen.
- 141 कविकर्णपाश (?). Same as  
138 (?).
- 142 कविकर्पटी or-टिका of शङ्कर.
- 143 कविकल्पलता of देवेश्वर or देवेन्द्र,  
son of वामदेव; acc. to अलङ्कार-  
सौन्दर्य of केशवमिश्र (p. 48)  
followed श्रीपाद. 14th cen.
- 144 C of देवचरण सावेनीय.
- 145 C बालकविका of सूर्यकवि.
- 146 C विवेक.
- 147 कविकल्पलता of राघवचैतन्य.
- 148 कविकौतुक of विष्णुदास, son of  
माधव.
- 149 कविगङ्गाधर m. in the काव्या-  
लङ्कारकामधेनु.
- 150 कविचन्द्र a. of काव्यचन्द्रिका.  
Son of कविकर्णपूर. 16th cen.
- 151 कवितावतार of पुरुषोत्तम.
- 152 कविचन्द्रिका of रामकृष्ण. 215.
- 153 कविशिक्षा of जयमहल.
- 154 कविशिक्षावृत्ति of अमरचन्द्र. C.  
on काव्यकल्पलता.
- 155 कविसमयकटोख by अनन्तार्थ.
- 156 कवीन्द्रकर्मभरण of विवेश्वर.  
First half of 18th cen.
- 157 C by himself.
- 158 कान्तिचन्द्र a. of काव्यदीपिका.
- 159 कारिकाधर्मप्रकाशिका. C. on काव्य-  
प्रकाश of रघुदेव.
- 160 कालिदास m. by काव्यमी.
- 161 काव्यकलाप.
- 162 काव्यकल्पलता of असिंह and  
अमरचन्द्र. Middle of 13th  
cen. Also called कविशिक्षा-  
वृत्ति. A ms is dated 1418  
A. C. v. 11, 14.
- 163 C मञ्जरी or परिमल of अमर-  
चन्द्र.
- 164 C वृत्ति मकरन्द of शुभविज-  
यगणि. 1609-10 A. C.
- 165 काव्यकौतुक of मधुवीर. m. in  
the लोचन.  
About 950 A. C.
- 166 C विवरण of अग्निवज्र  
990-1020 A. C.
- 167 काव्यकौमुदी in 3 परिच्छेद.
- 168 काव्यकौमुदी of देवनाथ. C. on  
काव्यप्रकाश. v. 216.
- 169 काव्यकौमुदी of रत्नभूषण. 18th  
cen.
- 170 काव्यकौस्तुभ of विद्याभूषण.
- 171 काव्यचन्द्रिका of कविचन्द्र v. 150
- 172 काव्यचन्द्रिका of रामचन्द्र न्याय-  
वासीस, son of विद्यानिधि.
- 173 काव्यतत्त्वविचार of हठधररथ.
- 174 काव्यतत्त्वविवेचककौमुदी of कृष्ण-  
विह्वर. C. on the काव्यादर्श.
- 175 काव्यतिलक of विवेश्वर, a. of  
अलङ्कारकौस्तुभ.
- 176 काव्यदर्पण of रत्नगणि. m. by  
his son रवि.
- 177 काव्यदर्पण of राजचूडामणिदीक्षित.

- 178 काव्यदर्पण of श्रीनिवासदीक्षित.  
 179 काव्यदर्पण by मनोहर v. 218.  
 180 काव्यदर्पण, by मधुमतिगणेश.  
 com. on काव्यप्रकाश. 217.  
 181 काव्यदीपिका of कान्तिचन्द्र. v.  
 158.  
 182 काव्यदीपिका of गोविन्द.  
 183 काव्यदीपिका ano. (Mad. Govt.  
 mss. cat 1918 p. 8618).  
 184 काव्यनिर्णय of धनिक. m. in  
 दशरूपालोक. 1000 A. C.  
 185 काव्यनौका. C. on काव्यप्रकाश.  
 186 काव्यपरिच्छेद.  
 187 काव्यपरीक्षा of श्रीवत्सलाञ्छनभट्टाचार्य. In verse with वृत्ति  
 by author in five उद्भास.  
 ms. dated 1550 A. C.  
 188 काव्यप्रकाश of मम्मट and अलङ्कार  
 (क?). About 1100 A. C.  
 189 C of कामकाकरभट्ट. about  
 1613 A. C.  
 190 C of कृष्णमित्राचार्य.  
 191 C of गदाधर.  
 192 C of गुणरत्नगणि.  
 193 C of गोपालभट्ट. A गोपाल  
 is quoted in the काम-  
 पेनु on कामन.  
 194 C of जयराम न्यायपञ्चानन.  
 195 C of तिल्लवेहूट, son of विष्णु-  
 तिम. names गोपाल.  
 196 C of नारायणभट्ट.  
 197 C of पण्डितराज.  
 198 C of बालदेव.  
 199 C of भवदेव (com. called  
 लीला).  
 200 C of मानुचन्द्र.  
 201 C of वल्लभ.  
 202 C of रत्नेश्वर.  
 203 C of राजानन्द.  
 204 C of वाचस्पतिमिश्र. m. by  
 चण्डीदास.  
 205 C of शिवनारायण.  
 206 C of सुबुद्धिमिश्र. m. by  
 चक्रवर्ती.  
 207 C अक्षेपकाशिका of रघुदेव v.  
 159.  
 208 C अवचरि of राघव.  
 209 C आदर्श of महेश्वरन्यायाल-  
 क्षार. m. by वैद्यनाथ.  
 210 C उदाहरणचन्द्रिका of वैद्यनाथ  
 1683 A. C. He wrote  
 the प्रदीपप्रभा also.  
 211 C उदाहरणदर्पण.  
 212 C उदाहरणप्रदीप of नागेशभट्ट.  
 213 C उदाहरणविवरण ano.  
 214 C अनुवृत्ति by नरसिंहपुरि  
 son of तिग्माग्रिमचिन्-  
 comments on कारिका  
 only.  
 215 C कविनन्दिका of रामकृष्ण  
 v. 152.  
 216 C काव्यकौमुदी of वैद्यनाथ v.  
 168.  
 217 C काव्यदर्पण of मधुमतिगणेश  
 180.  
 218 C काव्यदर्पण of मनोहर v.  
 179.  
 219 C काव्यादर्श of सोमेश्वरभट्ट,  
 son of भट्टदेवक of the  
 भरद्वाजगोत्र. 1st half of  
 13th cen.  
 220 C तात्पर्यविवरण of महेशचन्द्र.  
 221 C तिलक of जयराम. m. by  
 सारनोभिनी.  
 222 C दर्पण of विश्वनाथ. 14th  
 cen.  
 223 C दीपिका of जयन्त. 1294  
 A. C. under सारङ्गदेव  
 of Guzerat.  
 224 C दीपिका of चण्डीदास, gra-  
 nduncle of विश्वनाथ.

- Latter half of 13th cen.
- 225 C दीपिका of शिवनारायणदास
- 225a. C निदर्शन of राजानकानन्द. 1660 A. C.
- 226 C नरासिंहमनीषा of नृसिंह-ठक्कुर. End of 17th cen.
- 227 C पदवृत्ति of नागराजकेशव.
- 228 C प्रदीप of गोविन्दठक्कुर. latter half of 16th cen.
- 229 CC प्रदीपप्रभा of वैद्यनाथ. 1684 A. C.
- 230 CC प्रदीपोद्घोत of नागेशमह-
- 231 C बालजितानुराजनी of नर-इमैसरस्वतीवीर्य. born in 1242 A. C.
- 232 C भावार्थ of रामकृष्ण.
- 233 C भावार्थविनामणि of महेश्वर.
- 234 C मधुमती of रवि. m. by कमलाकर.
- 235 C मधुररसा by कृष्ण द्विवेदिन्.
- 236 C रत्नदर्पण of रत्नपाणि. m. by रवि in मधुमती.
- 237 C रत्नप्रकाश of श्रीकृष्णशर्मेन्.
- 238 C रहस्यनिबन्ध of भास्कर.
- 239 C रहस्यप्रकाश of रामनाथ तर्क-वाचस्पति. About 1660 A. C.
- 240 C रहस्यप्रकाश of जगदीश तर्क-पञ्चानन.
- 241 C द्विवेक of भीमर. m. by विद्यनाथ and चण्डीदास.
- 242 C विपमपदी of शिवराम.
- 243 C विस्तारिका of परमानन्द-चक्रवर्ती. m. by रत्नकण्ठ.
- 244 C श्लोकदीपिका of गोविन्दठक्कुर.
- 245 C श्लोकदीपिका of जनार्दन-व्यास.
- 246 C सङ्केत of रुचक. Probably same as the author
- of the अले. स. In the 2nd Intro. verse he distinctly says that he learnt अलेङ्कार from तिलक.
- 247 C सङ्केत of माणिक्यचन्द्रा 1159-60 A. C.
- 248 C सम्प्रदायप्रकाशिनी of विश्व-चक्रवर्ती.
- 249 C सार of रामचन्द्र.
- 250 C सारबोधिनी of बल्लभर्मेन् or बल्लभानन्दन. m. by रत्नकण्ठ and जगन्नाथ.
- 251 C सारसमुच्चय of रत्नकण्ठ. Quotes भास्कर, पण्डित-राज, प्रदीप.
- 252 C साहित्यकौमुदी of विद्याभूषण. comments on कारिका only.
- 253 CC कृष्णानन्दिनी on the above.
- 254 C साहित्यचन्द्र on कारिका only.
- 255 C साहित्यचूषामणि of लीहित-महगोपाल. 1750 A. C.
- 256 C साहित्यदीपिका of भास्कर. m. by गोविन्दठक्कुर.
- 257 C सुधासागर of भीमसेन. 1723 A. C.
- 258 C सुबोधिनी of वेङ्कटाचलसूरी.
- 259 C सुमनोमनोहरा of गोपीनाथ.
- 260 काव्यप्रकाशसार of रामचन्द्र. 249.
- 261 काव्यप्रकाशश्रीकारिकावलि of कला-धर. v. 136.
- 262 काव्यमञ्जरी. v. 323.
- 263 काव्यमीमांसा of राजशेखर. First quarter of 10th cen.
- 264 काव्यरत्न of विश्वेश्वर, a. of अले-ङ्कारकौस्तुभ. v. 21.
- 265 काव्यरत्न of केशवप्रिय. m. in अलेङ्कारशेखर (p. 72).



- 266 काव्यरसायन.
- 267 काव्यलक्षण and ( Mad. Govt. ms. cat. 1918 p. 8630 ).
- 268 काव्यविलास of चिरजीवमठ in two chapters on रस and अलङ्कार. mentions रसगङ्गाधर.
- 269 काव्यशिक्षा of गङ्गादास.
- 270 काव्यशिक्षा of विनयचन्द्र.
- 271 काव्यसरणि m. in वृत्तिवार्तिक ( p. 20 ).
- 272 काव्यसारसंग्रह of श्रीनिवास. About 1800 A. C.
- 273 काव्यसुधा or साहित्यसुधा.
- 274 काव्यादर्श of दण्डिन्. 6th cen.
- 275 C of तर्कवाचस्पति.
- 276 C of विमुचनचन्द्र.
- 277 C of मगीरथ.
- 278 C of कारिषहल.
- 279 C of विजयानन्द.
- 280 C काव्यतत्त्वविनेयककौमुदी of हल्दीकिङ्कर.
- 281 C चन्द्रिका of विशरणतटमीम.
- 282 C मार्तण्ड of हरिनाथ महोपाध्याय.
- 283 C मुक्तावलि of नरसिंहपुरि.
- 284 C रसिकरञ्जिनी of विश्वनाथ.
- 285 C वैमल्यविधाविनी of मलिनाथ.
- 286 C छतानुपालनी.
- 287 C हृदयहस्ता.
- 288 काव्यानुशासन of बामट, son of नेमिकुमार. About 13th cen.
- 289 C मलङ्कारतिलक by same.
- 290 काव्यानुशासन of हेमचन्द्र 1083-1172 A. C.
- 291 C विवेक by हेमचन्द्र.
- 292 काव्यामृत of श्रीकसलान्छन.
- 293 काव्यामृततरङ्गिणी or काव्यप्रकाश-खण्डन, criticizes 7th उद्घात of काव्यप्रकाश.
- 294 काव्यापेयुम्क of हरिप्रसाद. 18th cen.
- 295 काव्यापेयूषामणि.
- 296 काव्यालङ्कार of रामद. 6th or 7th cen.
- 297 C विवरण of उद्भट. About 800 A. C.
- 298 काव्यालङ्कार of उद्भट. 800-850 A. C.
- 299 C टिप्पण by नमिसाधु. 1069 A. C.
- 300 C by आशाधर. About 1200 A. C.
- 301 C वनतरङ्गिणी.
- 302 C by बलमदेव 10th cen.
- 303 काव्यालङ्कारकामपेयु of गोपेन्द्रतिष्णभूपाल. r. 308
- 304 काव्यालङ्कारध्वनि (?)
- 305 काव्यालङ्कारशिमुद्रमेष of पुञ्जराज, son of जीवनेन्द्र.
- 306 काव्यालङ्कारचूड of बामन. About 800 A. C.
- 307 C by himself.
- 308 C कामपेयु by गोपेन्द्रतिष्णभूपाल.
- 309 C by सहदेव.
- 310 C साहित्यसर्वस्व of महेश्वरसुबुद्धिमिश्र.
- काव्यालोक *vide* ध्वन्यालोक.
- 311 काव्यालोक m. in रत्नापण ( p. 73 ) and चित्रमीमांसा ( pp. 27, 53 ).
- 312 काव्यालोक of हरिप्रसाद, son of गङ्गेश्वर, composed in 1728 A. C.
- काव्यालोकलोचन *vide* ध्वन्यालोकलोचन.
- 313 काव्येन्दुप्रकाश by कामराजदीक्षित.
- 314 काशीकदननकवि, r. 32.
- 315 किरणावली of शङ्कर.

- 316 कुलक, a. of कौटिलीजीवित. Between 900-1000 A. C.
- 317 कुमारसामिन् son of मल्लिनाथ, a. of com. रत्नापग. 15th cen.
- 318 कुरविराम a. of com. on दशरूप.
- 319 कुषलधामन्द of अण्णदीक्षित, son of रत्नाकर. 16th cen.
- 320 C अलङ्कारचन्द्रिका of वैद्यनाथ, son of रामचन्द्र. about 1683
- 321 C अलङ्कारमुषा or चद्रपदानन्द of नानेशचन्द्र.
- 322 C क्रांतिकारिका of आशापर, son of रामजीचन्द्र. v. 108.
- 323 C काव्यमञ्जरी by न्यायवागीशमहाशय.
- 324 C रसिकरञ्जनी of गङ्गाधर, grandson of brother of a pupil of अण्ण, who acc. to गङ्गाधर composed over 100 works.
- 325 C by मधुरनाथ.
- 326 C लवणलङ्कारचन्द्रिका of देवीदत्त.
- 327 कुवलयानन्दखण्डन or अलङ्कारसारस्थिति of सीमसेनदीक्षित. About 1723 A. C.
- 328 कुवलयामोदिनी.
- 329 कूटसन्दोह by रामानुज.
- 330 कृष्ण 53.
- 331 कृष्ण a. of साहित्यतरङ्गिणी.
- 332 कृष्णकिङ्कर a. of काव्यतत्त्वविवेक-कौमुदी v. 174, 280.
- 333 कृष्णदीक्षित a. of रघुनाथभूषालीच. 555.
- 334 कृष्णदिवेदिन्, a. of मधुररत्ना, v. 235.
- 335 कृष्णशर्मा 532-33.
- 336 कृष्णधर 56.
- 337 कृष्णचन्द्रिनी C. on साहित्यकौमुदी.
- 338 केशव, a. of रसिकसञ्जीविनी.
- 339 केशवमिश्र v. 72, 76, 265.
- 340 कमदीपर m. by प्रेमचन्द्र.
- 341 क्षेमहंसगणि.
- 342 क्षेमेन्द्र a. of जीविलिङ्गिनारचर्चा. v. 130, 140.
- 343 गङ्गादास, a. of काव्यशिक्षा 289.
- 344 गङ्गाधर, a. of रसप्रकाश. 593
- 345 गङ्गाधर v. 324.
- 346 गङ्गाराम जी. 1732 A. C. 585, 611-12.
- 347 गणेश, a. of रसोदधि v. 537.
- 348 गदाधरचन्द्र, son of गीरीपति, a. of रसिकजीवन.
- 349 गायामहृ v. 367.
- 350 गुरुचन्द्रिका (?)
- 351 गुरुवरङ्गिणी (?)
- 352 गोपाल, a. of रसमञ्जरीविकास. 605.
- 353 गोपालदास a. of प्राचाविभूषण.
- 354 गोपालदास v. 10.
- 355 गोपालचन्द्र 604, 758.
- 356 गोपीनाथ v. 259.
- 357 गोपेन्द्रलिप्पभूषाल v. 303, 308.
- 358 गोवर्धन, m. in अलङ्कारशेखर of केशवमिश्र (pp. 27, 37).
- 359 गोविन्द, a. of काव्यदीपिका v. 182.
- 360 गोविन्दठक्कुर. v. 228, 244.
- 361 वासीराम a. of रसचन्द्र. 1696 A. C. v. 578.
- 362 चक्रवर्तिन् a. of सञ्जीविनी and com. on काव्यप्रकाश. v. 79.
- 363 चण्डीदास, a. of com. on काव्यप्रकाश. v. 224, 430.
- 364 चन्द्रचूड, a. of प्रस्तावचिन्तामणि.
- 365 चन्द्रालोक of जयदेवपीयूषवर्च. 13th cen.
- 366 C शरदगम or चन्द्रालोक-प्रकाश of प्रद्योतनमहाकाव्य latter half of 16th cen.

- 367 C मुषा or राकागम of जिने-  
श्वरनट्ट alias मागामट्ट-  
latter half of 17th  
cen. v. 349.
- 368 C शारदशर्करा by विरुपाक्ष.
- 369 C रमा or हरिलोचनचन्द्रिका  
of देवनाथ पादगुण्ड.
- 370 C प्रदीपिका.
- 371 C by बाबचन्द्र.
- 372 C दुषरजनी by श्रीनेहट्टयुरि.
- 373 चन्द्रिका, com. on ध्वन्यालोक-  
m. by लोचन and व्यक्तिविवेक.
- 374 चन्द्रिका v. 281.
- 375 चिचनीर्मासा of अप्पय्यदीक्षित.
- 376 C गृहार्थप्रकाशिका by बाब-  
कृष्ण पादगुण्ड. ms. dated  
1784 A. C.
- 377 C मुषा by श्वरानन्द. com-  
ments up to लतिशयोक्ति.
- 378 C चिन्तालोक.
- 379 चिचनीर्मासाखण्डम of जगन्नाथ  
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- 380 चिचनीर्मासादोषविहार of नील-  
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- 381 चित्रअप्पय्यदीक्षित a. of दोषवि-  
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- 382 चिरजीव, a. of काव्यविलास.  
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- 383 चिरजीवमहाचार्य a. of शृङ्गार-  
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- 384 जगदीश तलेपञ्चानन a. of रत्न-  
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- 385 जगन्नाथ पण्डितराज 379, 573.
- 386 जगदीश, a. of C श्लेषदीपिका v.  
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- 387 जयदेव 67, 365.
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- 389 जयमङ्गल v. 153.
- 390 जयरथ 78, 97.
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- 396 तत्त्वपरीक्षा of सुबुद्धिमिश. m. by  
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- 400 दण्णवाचस्पति v. 275.
- 401 तिलक vide 86.
- 402 तिलक v. 221, 391.
- 403 तीर्थ, a. of काव्यकौतुक. v. 166.
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- 405 चिमहनट्ट, a. of बलद्वारमञ्जरी.  
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- 406 चिन्तोचनादिल a. of नाट्यलोचन.
- 407 विशरगतटीनीम a. of चन्द्रिका. v.  
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- 408 दण्डिन्, a. of काव्यादर्श. 274.
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- 420 दोषविवेक v. 381.  
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 458 नाट्यशास्त्र of वसन्तराज. m. in रत्नापण.  
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- 490 प्रस्तावचिन्तामणि of चन्द्रचूड v.  
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- 503 भट्टि, a. of भट्टिकाव्य. 500-600  
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- 504 भट्टेन्दुराज vide इन्दुराज.
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- 523 मङ्गल m. by राजशेखर, हेमचन्द्र,  
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- 524 महत्त्ववृत्तामालिका of वरदाचार्य.
- 525 मञ्जीरध्वनिकोमल.
- 526 मधुरानाथ v. 525, 827.
- 527 मधुधारा, com. on अलङ्कारमञ्जरी,  
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- 528 मधुमति गणेश v. 180, 217.
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- 533 C माधुर्यरत्नी by the same ( vide p. 42 ). quotes  
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- 534 मम्मट, a. of काव्यप्रकाश. 188.
- 535 महिनाथ a. of तरुल v. 128.
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- 537 महादेव. 588, 602.
- 538 महामहेश्वरकवि a. of एकावली.  
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- 540 महेश्वर ( सुबुद्धिमित्र ) v. 310.
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- 542 मातृगुप्ताचार्य m. by नाथप्रदीप  
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- 543 माणिक्यचन्द्र v. 247.
- 544 मानसिंह a. of साहित्यसार. 839.
- 545 मार्जन by हरिनाथ. 282, 797.
- 546 मुकुलमट्ट 7.
- 547 मुग्धमेधाकर of रत्नमण्डनगणि.  
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- 548 मेधावि ( रुद्र ) m. by मामह and  
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- 549 यशेश्वरीकृत 63, 91.
- 550 यमकरजाकर by श्रीवासोद्दिमित्र.  
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- 551 यशस्कर. 60.
- 552 यशस्विकवि a. of साहित्यकीर्तुहल.  
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- 553 यादवचरीय m. in काव्यमीमांसा,  
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- 554 रघुदेव. v. 207.
- 555 रघुनाथनृसालीय of कृष्णयज्वन्.  
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- 556 रत्नकण्ठ v. 351.
- 557 रत्नदर्पण by रत्नेश्वर 796.
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- 559 रत्नपाणि, a. of काव्यदर्पण v.  
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- 560 रत्नभूषण a. of काव्यकौमुदी. v.  
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- 561 रत्नमण्डनगणि. 547.
- 562 रत्नमाला of लक्ष्मणमट्ट.
- 563 रत्नशाण 483.
- 564 रत्नसोमाकर of कृष्णमूरि 56.
- 565 रत्नाकर a. of ध्वनिगाथापत्रिका  
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- 567 रत्नापण v. 317, 483.
- 568 रत्नेश्वर, a. of रत्नदर्पण 796.
- 569 रमा com. on चन्द्रावलीक. 369.
- 570 रवि, a. of मयुमती v. 234.
- 571 रसकलिका m. by बामुदेव on कर्-  
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- 572 रसकौमुदी of वासीरामपण्डित.
- 573 रसगङ्गाधर of जगन्नाथ. 372, 385.
- 574 C मर्मप्रकाश of नागेशमट्ट  
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- 575 C विषमपदी.
- 576 रसगन्ध.
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- 578 रसचन्द्र of वासीराम 361.
- 579 रसचन्द्रिका of विश्वेश्वर, son of  
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- 580 रसतरङ्गिणी. v. 758.
- 581 रसतरङ्गिणी of बानुरत्न. end of  
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- 582 C by अयोध्याप्रसाद.
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- 586 C रसिकरञ्जिनी by वेणोदत्त.  
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- 587 C रसोदधि by गोश. mss.  
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- 589 C साहित्यसुधा of बेमिस्ताह.  
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 591 रसदीपिका of विद्याराम.  
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 593 रसपत्राकर of गङ्गाधर v. 344.  
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 596 रसविन्दु.  
 597 रसमञ्जरी of लक्ष्मीधर.  
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 601 C प्रकाश by नागेशभट्ट काल,  
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 604 C रसिकरञ्जिनी by गोपालभट्ट,  
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 605 C विकास by गोपाल *alias*  
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 608 C व्यङ्ग्यार्थदीपिका by आनन्द-  
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 609 C रघुलतापर्याय.  
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 611 रसमीमांसा of गङ्गाधरभट्टी.  
 612 C छाया by himself.  
 613 रसरत्नकोश.  
 614 रसरत्नदीपिका or रसरत्नप्रदीप of  
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 615 रसरत्नहार of शिवराम त्रिपाठिन्  
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 616 C लक्ष्मीविहार by himself.  
 617 रसरत्नाकर m. by महि. on  
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 618 रसरत्नावली of श्रीरेश्वरपण्डित. ms.  
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 620 रसविवेक. name not known;  
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 621 रससमुच्चय.  
 622 रससर्वस्व of भीमेश्वरभट्ट. 519.  
 623 रससागर m. by महिनाथ on  
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 624 रससिन्धु of प्रौढरीकरामेश्वर. 480  
 625 रसमुपाकर m. in नाटकचन्द्रिका  
 of रूपगोस्वामी.  
 626 रसमुपाय of आनन्ददास v. 103  
 627 रसाकर.  
 628 रसाभूतशेष of रूपगोस्वामी.  
 629 रसाभूतसिन्धु.  
 630 रसाणव by सिंहमहोपनि (Burnell  
 57 a ). 18th century ( ? ).  
 Same as 632 ( ? )  
 631 रसाणव. m. in the रसायन ( p.  
 226 ). Probably same as  
 the next.  
 632 रसाणवमुपाकर by दिङ्मनूपाल.  
 About 1350 A. C.  
 633 रसिकजीवन of गङ्गाधरभट्ट. 348.  
 634 रसिकप्रकाश of देवनाथ 416.  
 635 रसिकरञ्जन 603.  
 636 रसिकरञ्जिनी com. of गङ्गाधर 324  
 637 " com. of गोपालभट्ट.  
 638 रसिकरञ्जिनी com. of विद्यनाथ  
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- 639 रसिकरत्ननी som. of केशव  
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- 640 रसिकसञ्जीविनी of केशव, 338.
- 641 रसिकसर्वस्व.
- 642 रसोदधि by मोहनदास.
- 643 रसोदधि 587.
- 644 „ 588.
- 645 राकागम by विनेश्वर. 367.
- 646 राघवचैतन्य v. 147.
- 647 राजचूषामणिदीक्षित 70, 177.
- 648 राजशेखर v. 263.
- 649 रामकवि 459.
- 650 रामचन्द्र. v. 447.
- 651 रामचन्द्रदीक्षित a. of शब्दमेद-  
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- 652 रामचन्द्रन्यायवागीश a. of काव्य-  
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- 653 रामचन्द्रवसोभूषण of कच्छपेश्वर  
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- 654 रामचरण. 826.
- 655 रामशर्मन्. 460.
- 656 रामसुधीवर 55.
- 657 रामसुवर्णाय 68.
- 658 रामानुज v. 329.
- 659 रीतिवृत्तिलक्षण by विट्ठल.
- 660 रुचक vide रुचक.
- 661 रुचिनाभमिश्र m. by प्रभाकर  
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- 662 रुद्र 298.
- 663 रुद्रमट्ट. a. of सुप्रारत्निक,  
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- 664 रुचक (रावानक) v. 77,  
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- 665 रुचमोस्वामी v. 110, 446, 628.
- 666 लक्ष्मदीपिका of गीरनाथ. also  
called पदार्थदीपिका and प्रबन्ध-  
दीपिका. quotes साहित्यचूषामणि.
- 667 लक्ष्मदीपिका (another work).  
by गीरनाथ (Mad. Govt.  
ms. cat. 1918 p. 8694).
- quotes कविकण्ठपात्र, साहित्य-  
चन्द्रोदय and साहित्यरत्नाकर.
- 668 लक्ष्ममालिका
- 669 C अलङ्कारेन्दुशेखर of श्रीशैव  
सुसिद्धकवि.
- 670 लक्ष्मणमट्ट. 562.
- 671 लक्ष्मीधर 597.
- 672 लक्ष्मीनाथमट्ट 795.
- 673 लक्ष्मणद्वारवन्धिका 326.
- 674 लोकनाथ 29.
- 675 लोचन 433.
- 676 C व्याख्याकौमुदी 434.
- 677 लोचनरोचनी. 111.
- 678 लोहट m. in काव्यप्रकाश.
- 679 लौहित्यमट्टनोषाक. v. 355.
- 680 लोकोक्तिनीलित of कुन्तक v. 318
- 681 कस्तुराञ्जनमट्टाचार्य v. 250.
- 682 वनतरङ्गिणी som. on रुद्र v.  
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- 683 वरदाचार्य v. 116, 524.
- 684 वल्लभदेव v. 302.
- 685 वल्लभमट्ट a. of अलङ्कारकौमुदी. 19
- 686 वसन्तराज. 458.
- 687 वाक्यतिपाद m. by सोमेश्वर.
- 688 वाक्यतिपाद m. by काव्यमी.  
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- 689 वाग्भट v. 288-89.
- 690 वाग्भट, son of सोम, a. of वा-  
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- 691 वाग्भटालङ्कार, of वाग्भट, son  
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- 692 C by आदिनाथ.
- 693 C by विनवर्धन 1404-1418  
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- 694 C समाधानवर्णन by हेम-  
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- 695 C विवरण by गणेश. ms.  
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- 696 C by समसुन्दर
- 697 C by सिद्धदेवगणि
- 698 C ब्रह्मप्रमोदिका by वाचना-

- चार्य प्रमोदमणि. 1625  
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- 699 C by राजहंसोपाध्याय.  
700 सादिवहक v. 278.  
701 वामन v. 306-7.  
702 विजयामन्द v. 279.  
703 विहङ्ग 659.  
704 विहङ्गेश्वर 765.  
705 विदम्बमुखमण्डन of परमेश. m.  
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706 C विदम्बमुख by ताराचन्द्र  
707 C by आचार्य.  
708 C by विजयप्रभु.  
709 C अथर्वभूषण by नरहरिमह.  
710 C सुबोधिनी by मिलोचन.  
711 विद्याधर v. 127.  
712 विद्यानाथ. v. 481.  
713 विद्याभूषण a. of साहित्यकीमुद्रा  
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714 विद्याराम a. of रसदीपिका 591.  
715 विनयचन्द्र v. 270.  
716 विरूपाक्ष a. of शारदाशर्वरी 368.  
717 विश्वनाथकविराज a. of साहित्य-  
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718 विश्वनाथकवर्ता 112  
719 विश्वेश alias गायामह 367.  
720 विश्वेशरत्न 21, 57, 156.  
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721 विष्णुदास v. 148, 751.  
722 वीरभारत 820.  
723 वीरेश्वररत्न a. of रसरत्नावलि.  
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724 इतिवार्तिक of जणपदीशित.  
725 इन्द्रायन 27.  
726 वेङ्कटसिंहकवि v. 95.  
727 वेङ्कटेश्वर a. of नीका on साहित्य-  
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728 वेङ्कटचार्य a. of अलङ्कारकीमुद्रा.  
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729 वेङ्कटेश्वरी 35, 586.  
730 वैद्यनाथपाचमुण्ड, son of रामचन्द्र,  
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731 व्यक्तित्विक of महिममह 539.  
732 C व्याख्या or विचार by a.  
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733 व्याख्यानकीमुद्रा 606.  
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734 व्याख्यानदीपिका of आनन्दरत्न  
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735 व्यतिरेकावली.  
736 ब्रजराजदीक्षित. 603.  
736 a शङ्कह m. by कामप्र.  
737 शङ्कर v. 142.  
738 शब्दमेदिरूपण of रामचन्द्रदीक्षित  
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739 शब्दव्यापारविचार of मम्मट. 534.  
740 शब्दार्थविन्तामणि of चिदम्बरकवि.  
741 शब्दालङ्कारमञ्जरी.  
742 शम्भुनाथ 64.  
743 शरच्चन्द्रिका of सुमहात्म्यशास्त्रिन्.  
744 शशधर. v. 315.  
745 शान्तराम 38.  
746 शारदाशर्वरी 368.  
747 शारदागम by प्रभोतनमह. 366.  
748 शारदातनय a. of भावप्रकाश 512.  
749 शिखरगोशाल-नृपाल 448, 632.  
750 शिवराम विपादिन् 75, 443, 610.  
751 शिशुप्रबोध काव्यालङ्कार of विष्णु-  
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752 शिशुप्रबोधालङ्कार of पुकराज.  
753 शुभविजयपणि v. 164.  
754 शृङ्गारकीमुद्रा.  
755 शृङ्गारतटिनी of चिरञ्जीवमहापात्र  
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756 शृङ्गारतरङ्गिणी.  
757 शृङ्गारतिलक of रुद्रमह. 663.  
758 C रसतरङ्गिणी by गोपालमह  
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759 शृङ्गारदीपिका of मानुष.  
760 शृङ्गारप्रकाश of भोजदेव. m. in



- एकावली ( p. 98 ) and रत्नापण ( p. 221 ).
- 761 अक्षरभेदप्रदीप of हरिहर.
- 762 अक्षरमञ्जरी of अजितसेन. latter half of 10th cen.
- 763 अक्षरमण्डन.
- 764 अक्षररत्नाकर.
- 765 अक्षररसमण्डन of विठ्ठलेश्वर.
- 766 अक्षररसविलास of देवदत्त. v. 415.
- 767 अक्षरलता of मुखदेवमिश्र.
- 768 अक्षरसरसी of भावमिश्र. 514.
- 769 अक्षरधार of वैद्यनारायणदीक्षित.
- 770 अक्षरसारावलि of वैद्यनारायणदीक्षित. Same as above (?)
- 771 अक्षरसारोदधि of मुवाकरपौण्डरीकपाणि.
- 772 अक्षरसारिणी of चित्रवर.
- 773 अक्षरहार of इन्देव 491.
- 774 अक्षरामृतलहरी of सामराजदीक्षित.
- 775 शेषचिन्तामणि. 600.
- 776 शोभाकरमिश्र 58.
- 777 शौडोदनि 89.
- 778 श्यामदेव m. by काच्यमी.
- 779 श्रीकरमिश्र 42.
- 780 श्रीधर v. 241.
- 781 श्रीनिवास v. 272.
- 782 श्रीनिवासदीक्षित a. of काच्यदर्पण. v. 178.
- 783 श्रीपाद m. in अलङ्कारशेखर ( pp. 5, 6, 27, 32 &c ). Earlier than कविकल्पलता acc. to केनकमिश्र ( p. 48 ).
- 784 श्रीवासलान्छन. v. 187, 292.
- 785 श्रीकरसाङ्गमिश्र. 550.
- 786 लोकदीपिका of गोविन्दहस्त 244.
- 787 " of जनार्दन 245.
- 788 पदप्रदानन्द of नागेश. 321.
- 789 पदसहस्रीकृत m. by पनिह on दशरूप ( IV. 2 ).
- 790 सरलद्वारचन्द्रिका 791 सनातनगोस्वामी v. 111.
- 792 समुद्रवन्द्य v. 80
- 793 संपदाप्रकाशिनी of विद्याचक्रवर्तिन्. 248
- 794 सरस्वतीकण्ठाभरण of भोजदेव. 521.
- 795 C दुष्करचित्रप्रकाशिका by लक्ष्मीनारायण.
- 796 C रत्नदर्पण by रत्नेश्वर on 3 परिच्छेद only. 557.
- 797 C मावेन by हरिनाथ.
- 798 C विवरण by जगद्धर; son of रत्नधर on four परिच्छेद.
- 799 C by हरिकृष्णस्वास.
- 800 सरस्वतीतीर्थ ( नरहरि before taking संन्यास ) v. 231.
- 801 सरोजकलिका of काच्यरत्न.
- 802 सर्वस्वसजीविनी by चक्रवर्तिन्. 79
- 803 सर्वालङ्कारसंग्रह of जयप्रतापनन्दवर्णिन्, written for king मन्म, son of भक्ति. 12th cen. same as 73.
- 804 सहदेव v. 309.
- 805 सहारवलीला of राजानककव्यक. About 1150 A. C.
- सहृदयालोक of सहारवहृदयालोक v. धन्यालोक.
- 806 सामराजदीक्षित 774.
- 807 सारवोधिनी of श्रीवल्लभाष्टन 250.
- 808 सारसमुच्चय of रत्नकण्ठ 251.
- 809 साहित्यसार of सीताराम.
- 810 साहित्यकण्ठकोषार.
- 811 साहित्यकल्पद्रुप.
- 812 साहित्यकल्पवल्ली of अनन्त.
- 813 साहित्यकौस्तुभिनी of माधवकाराचार्य based on काच्यप्रकाश, रसामेवमुपाकर.
- 814 साहित्यकौस्तुभ of वज्रसिक्कि, son of गोपाल and काशी. v. 115.
- 815 C उज्ज्वलपदा by same.

- 816 साहित्यकीमुदी of विद्याभूषण 232.  
 817 C कृष्णानन्दिनी v. 253, 337.  
 818 साहित्यचन्द्र comm. on काव्यप्रकाशकारिका.  
 819 साहित्यचन्द्रिका.  
 820 साहित्यचिन्तामणि of वीरनारायण. m. in रत्नापण (p. 97), कामपेनु and वृत्तिवार्तिक (p. 4).  
 821 साहित्यचूडामणि of भट्टगोपाल 255.  
 822 साहित्यतरङ्गिणी of कृष्ण v. 331.  
 823 साहित्यदर्पण of विश्वनाथकविराज. 14th cen.  
 824 C प्रभा by गोपीनाथ  
 825 C लोचन by अनन्तदास. ms. dated 1636 A. C.  
 826 C रामचरण 1700-1 A. C.  
 827 C by सधुरानाथशुक्ल.  
 828 साहित्यदीपिका of मास्करमिश्र 256.  
 829 साहित्यबोध of सीताराम.  
 830 साहित्यमीमांसा of रूपक. m. in भक्त. स. (p. 61) and व्यक्तिविशेकटीका (p. 33).  
 831 साहित्यमुक्तावलि.  
 832 साहित्यरत्नाकर of धर्मसूरि, son of पर्वतनाथ. 425.  
 833 C मन्दर of महासाहित्यमणिसूरि.  
 834 C मौका by वेङ्कटसूरि, son of लक्ष्मणसूरि and disciple of वेङ्कटाक्ष. 468.  
 835 साहित्यसर्वस्व of महेश्वर. 310.  
 836 साहित्यसङ्ग्रह of शम्भुदास.  
 837 साहित्यसार of अच्युतराय मोडक 1831 A. C.  
 838 C सरसामोद.  
 839 साहित्यसार of मानसिंह. 544.  
 840 साहित्यमुषा or काव्यमुषा of नेमिसाह. 589.  
 841 साहित्यमुषासिन्धु of विश्वनाथ. 17th cen.  
 842 साहित्यसङ्गमसरणि of श्रीनिवास.  
 843 सिंहभूषण or शिखभूषण a. of रसाणीयमुषाकर. 632.  
 844 सीताराम 809.  
 845 सुखदेवमिश्र a. of शुद्धारलता. 767.  
 846 सुखलाल 49.  
 847 मुषा of गगनाम्ह. 367.  
 848 मुषाकर a. of शुद्धारसरोदधि.  
 849 मुषासागर or सुखोदधि of भीमसेन 257.  
 850 सुधीन्द्रवर्ति 50.  
 851 सुवेन्द्र (सुधीन्द्र) 44.  
 852 सुन्दरमिश्र a. of नाट्यप्रदीप 453.  
 853 सुबुद्धिमिश्र a. of तत्त्वप्रदीप. 396.  
 854 सुबुद्धिमिश्रमहेश्वर. v. 310.  
 855 सुगोविनी of वेङ्कटाक्षसूरि 258.  
 856 सुब्रह्मण्यशास्त्रिन् a. of शरच्चन्द्रिका. 743.  
 857 सुमनोमनोहरा of गोपीनाथ 259.  
 858 सुरानन्द m. by काव्यमी.  
 859 सूर्यकवि v. 145.  
 860 सोमेश्वर, son of महेश्वर v. 219.  
 861 सीमाश्रयकर्मदीपिका on nine rasas.  
 862 हरि m. by नमिसाधु on इन्द्र 2. 19 (as a writer on अलङ्कार in Prakrit).  
 863 हरिचन्द्र m. in शुद्धारलताकर  
 864 हरिनाथ a. of मावेन 282, 797.  
 865 हरिप्रसाद 294, 312.  
 866 हरिलोचनचन्द्रिका or रमा of वैष्णव. 369.  
 867 हरिहर a. of शुद्धारमेन्द्रप्रदीप v. 761.  
 868 हर्षमिश्र m. in रसप्रदीप.  
 869 हलधररथ v. 173.  
 870 हृदयहस्ता 287.  
 871 हृदयदर्पण of भट्टनाथक. v. 502.  
 872 हेमचन्द्र a. of काव्यानुशासन v. 290-91.

## A List of some of the Abbreviations employed in the work.

- B.—The *Sāhityadarpaṇa*, published in the B. I. Series.  
 B. I.—*Bibliotheca Indica* Series.  
 B. S. S.—Bombay Sanskrit series.  
 Chan.—Prof. Chandorkar's edition of the *Kāvyaṇṇakāśa* (I, II and X Ullāsa).  
 E. I.—*Epigraphia Indica*.  
 H. S. L.—History of Sanskrit Literature.  
 I. O. Cat.—India Office Mss. catalogue.  
 I. A.—Indian Antiquary volumes.  
 J.—The *Sāhityadarpaṇa*, published by Jivānanda Vidyāsāgara.  
 JASB.—Journal, Asiatic Society, Bengal.  
 JBRRAS.—Journal, Bombay Branch, Royal Asiatic Society.  
 JRAS.—Journal of the Royal Asiatic Society, Great Britain.  
 Cat.—Catalogue.  
 K. D. or *Kāvyaḍ*.—The *Kāvyaḍarsa* of Dandin with the commentary of Premohandra Tarkavagisa.  
 K. M.—*Kāvyamālā* series.  
 K. P.—The *Kāvyaṇṇakāśa* of Mammata.  
 K. P. Pr.—The *Kāvyaṇṇakāśa*-pradīpa, a comment on the *Kāvyaṇṇakāśa* by Govinda Thakura (K. M. series).  
 Kuval.—The *Kuvalayananda* of Appayya Dīkṣita, with the *Alaṅkāraśandrikā* (Nir).  
 Laukika N.—The *Laukika-nyāyāṇjali* of Colonel Jacob.  
 N.—The *Sāhityadarpaṇa*, published by the *Nirnaya-sagar* press.  
 Nai.—The *Naiṣadhyācharita* of Śrīhaṛṣa.  
 Nir. or *Nirnaya*.—The *Nirnaya-sagar* edition (of a work).  
 N. S.—The *Nyāya-sūtra* of Gautama.  
 P. L. M.—The *Paramalaghumaṇjūśa* of Nāges'abhaṭṭa.  
 R. G.—The *Rasagāḅgādīpa* of Jagannātha (K. M. series).  
 Raghv.—*Raghuvamśa*.  
 Ru.—*Rudraṭa's Kāvyaśāṅkara* (K. M. series).  
 Ś'ak.—The *Abhijñāna-Śākuntala*.  
 S. D.—The *Sāhityadarpaṇa*.  
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 T. B.—The *Tarkabhāṣā* (Mr. Paranjape's edition of 1903).  
 T. D.—The *Tarkadīpikā* of Anāmbhaṭṭa.  
 T. S.—The *Tarkasāgraha* of Anāmbhaṭṭa.  
 Ul.—Ullāsa.



Va.—Vamanacharya's 4th edition of the Kāvyaśraṅgā (1921).

Vākya.—The Vākya-pāṇini of Bhartṛhari (Benares edition).

V. O. J.—Vienna Oriental Journal.

V. P.—The Vedānta-paribhāṣā. (Bombay).

V. Sara.—The Vedānta-sāra (edited by Col. Jacob).

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अभिषाष्टिमासिका (Nir. ed. of 1916).

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दश०

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दशरूप०

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ध्व०, ध्वन्या०

ध्वन्यालोक of ज्ञानन्दवर्धन (काव्यमाला).

नाट्य०	नाट्यशास्त्र.
नि०	साहित्यदर्पण ( the निर्णयसागर edition ).
न्या० सू०	न्यायसूत्र of गौतम.
प० छ० म०	परमलघुमञ्चा of नारेशमह.
पा०	अष्टाध्यायी of पाणिनि.
पुष्प०	पुष्पराज, the commentator of the वाङ्मयप्रदीप.
प्रदीप	वाङ्मयप्रकाशप्रदीप of गोविन्दठकुर ( काव्यमाळा )
प्रभा	Commentary on the प्रदीप of गोविन्दठकुर.
ब	साहित्यदर्पण ( B. I. edition )
बृहत्कथा०	बृहत्कथामञ्जरी of ज्येष्ठ.
भरतमातङ्ग०	नाट्यशास्त्र of भरत ( Nir. )
रघु०	रघुवंश.
रत्न०	रत्नमहाधर of जगन्नाथ ( Nir. )
राम०	रामचरण, the commentator of the साहित्यदर्पण.
लोचन	ध्वन्यालोकलोचन of अभिनवगुप्त.
नाम्नटाल०	नाम्नटालद्वार ( काव्यमाळा series ).
वि०, विम०, विमर्शिनी	अलङ्कारसर्वस्वविमर्शिनी of जयरथ.
विष्णुपु०	विष्णुपुराण ( Bombay edition ).
व्यक्ति०	व्यक्तिविवेक ( Trivandrum ed. of 1909 ).
शा० व्या० वि०	शब्दव्याख्यानविचार of नम्मट ( Nir. edition ).
शा०	अभिधानशाकुन्तल of कालिदास.
शा० दी०	शास्त्रदीपिका of पापेसारविमिश्र.
शास्त्र०	शास्त्रपरमप्रति.
शुद्धार०	शुद्धारविलक.
शिशु०	शिशुपालवध of माघ.
शोकवा०	शोकवाचिक of कुमारकमट.
सरस्वती० or सरस्वतीक०	सरस्वतीकण्ठानरण of भोज ( Benares edition ).
साहित्य०, साहित्यद०	साहित्यदर्पण.
सि० शौ०	सिद्धान्तशौमुदी ( Nir. )
सुभा०	सुभाषितावलि.
संमिश्र	a. of commentary on the वाङ्मयप्रकाश ( Ms. in the Bhan Daji collection in Bombay Asiatic Society ).
हर्ष०	हर्षचरित of बाण.

॥ श्रीः ॥

श्रीमद्विश्वनाथकविराजप्रणीतः ।

## साहित्यदर्पणः ।

प्रथमः परिच्छेदः ।

ग्रन्थारम्भे निर्विज्ञेन प्रारिपितपरिसमाप्तिकामो वाङ्मयाधिकृततया 5  
वाग्देवतायाः सांमुख्यमाधत्ते—

शरदिन्दुसुन्दररुचिश्चेतसि सा मे गिरां देवी ।

अपहृत्य तमः सन्ततमर्थानखिलान्प्रकाशयतु ॥ १ ॥

अस्य ग्रन्थस्य काव्याङ्गतया काव्यफलैरेव फलवत्त्वमिति काव्यफलान्वयाह—

चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि ।

10

काव्यादेव यतस्तेन तत्स्वरूपं निरूप्यते ॥ २ ॥

चतुर्वर्गफलप्राप्तिर्हि काव्यतो रामादिव्यपचितित्वं न रावणादिवदित्यादि-  
कृत्वाकृत्यप्रवृत्तिनिवृत्त्युपदेशद्वारेण सुप्रतीतेव ।

उक्तं च—

‘धर्माधिक्यमोक्षेषु वैचक्षण्यं कलासु च ।

15

करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम् ॥’ इति ।

किं च । काव्याङ्गमप्राप्तिर्भगवत्तारावणचरणारविन्दसत्त्वादिना, ‘एकः  
शब्दः सुप्रयुक्तः सम्यग्ज्ञातः स्वर्गे लोके’ कामधुम्भवति’ इत्यादिवेदवाक्ये-  
न्वञ्च सुप्रसिद्धैव । अर्थप्राप्तिश्च प्रत्यक्षसिद्धा । कामप्राप्तिश्चाधेद्वारैव ।  
मोक्षप्राप्तिश्चैतज्जन्यधर्मफलाननुसन्धानात्, मोक्षोपयोगिवाक्ये व्युत्पत्त्या- 20  
धायकत्वाच्च । चतुर्वर्गप्राप्तिर्हि वेदशास्त्रेभ्यो नौरसतया दुःखादेव परिणत-  
बुद्धीनामेव जायते । परमानन्दसन्दोहजनकतया सुखादेव सुकुमारबुद्धी-  
नामपि पुनः काव्यादेव ।

तनु तर्हि परिणतबुद्धिभिः सत्सु वेदशास्त्रेषु किमिति काव्ये यतः

१ ‘स्वर्गे लोके च’ इति ज-ब-पुस्तकपाठः २ ‘काव्येषु किमिति यतः’ इति  
ज-ब-पुस्तकपाठः.



करणीय इत्यपि न वक्तव्यम् । कटुकौषधोपशमनीयस्य रोगस्य सितशर्करो-  
पशमनीयत्वे कस्य वा रोगिणः सितशर्कराप्रवृत्तिः साधीयसी न स्यात् ।

किं च । काव्यश्लोपादेयत्वमग्निपुराणेऽप्युक्तम्—

‘नरत्वं दुर्लभं लोके विद्या तत्र सुदुर्लभा ।

८ कवित्वं दुर्लभं तत्र शक्तिमात्रं सुदुर्लभा ॥’ इति ।

‘त्रिवर्गसाधनं नाव्यम्’ इति च । विष्णुपुराणेऽपि—

‘काव्याल्लापाश्च ये केचिद्वीतकान्यत्तिलानि च ।

शब्दमूर्तिभरस्येते विष्णोरंशा महात्मनः ॥’ इति ।

तेन हेतुना तस्य काव्यस्य स्वरूपं निरूप्यते । एतेनाभिधेयं च प्रदर्शितम् ।

१० तत्किंस्वरूपं तावत्काव्यमित्यपेक्षायां कश्चिद्राह—‘तद्दोषौ शब्दार्थौ  
सगुणावनलङ्घ्यौ पुनः कापि’ इति । एतच्चिन्त्यम् । तथाहि—यदि दोष-  
रहितस्यैव काव्यत्वाङ्गीकारस्तदा—

‘न्यकारो ह्ययमेव मे यदरयस्तत्राप्यसौ तापसः

सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः ।

१० विभिन्नवृत्तजितं प्रबोधितवता किं कुम्भकर्णेन वा

स्वर्गप्रामदिकाविलुण्ठजवृथोच्छूनैः किमेभिर्भुजैः ॥’ इति ।

अस्य श्लोकस्य विधेयाविमर्शदोषदुष्टतया काव्यत्वं न स्यात् । प्रत्युत  
ध्वनित्वेनोत्तमकाव्यतास्याङ्गीकृता । तस्मादव्याप्तिर्लक्षणदोषः । ननु कश्चिदे-  
वांशोऽत्र दुष्टो न पुनः सर्वोऽपीति चेत्तर्हि यत्रांशे दोषः सोऽकाव्यत्व-

२० प्रयोजकः यत्र ध्वनिः स उत्तमकाव्यत्वप्रयोजक इत्यंशान्यामुभयत आहू-  
त्यमाणमिदं काव्यमकाव्यं वा किमपि न स्यात् । न च कंचिदेवांशे काव्यस्य  
दूषयन्तः श्रुतिदुष्टादयो दोषाः, किं तर्हि सर्वमेव काव्यम् । तथाहि—  
काव्यात्मभूतस्य रसस्वानपकर्षकत्वे तेषां दोषावसपि नाङ्गीक्रियते । अन्यथा  
नित्यदोषानित्यदोषत्वव्यवस्थापि न स्यात् । यदुक्तं ध्वनिकृता—

२५ ‘श्रुतिदुष्टादयो दोषा अनित्या ये च दर्शिताः ।

ध्वन्यात्मन्येव शृङ्गारे ते हेपा इत्युदाहृताः ॥’ इति ।

किं चेत्तं काव्यं प्रविरलविषयं निर्विषयं वा स्यात्, सर्वथा निर्दोषत्वैकान्त-  
मसम्भवात् ।

नन्वीषदर्थे नञः प्रयोग इति चेत्तर्हि ‘ईषदोषौ शब्दार्थौ काव्यम्’

१ ‘अग्निपुराणे’ इति ज-ब-पुस्तकपाठः. २ ‘अपि’ इति ज-ब-पुस्तकयो-  
नोति. ३ ‘आह’ इति ज-ब-पुस्तकयोनोति. ४ ‘काव्यत्वं तदा’ इति  
नि-पुस्तकपाठः. ५ ‘सर्वं यपेति’ नि-पुस्तकपाठः.

इत्युक्ते निर्दोषयोः काव्यत्वं न स्यात् । सति सम्भवे 'ईषदोषी' इति चेत्, एतदपि काव्यलक्षणेऽव्याज्यम् । रसादिलक्षणे कीटानुवेधादिपरिहारवत् । न हि कीटानुवेधादयो रसस्य रसत्वं व्याहन्तुमीशाः किं त्पादेयतारतम्यमेव कर्तुम्, तद्वदत्र भुतिदुष्टादयोऽपि काव्यस्य । उक्तं च—

'कीटानुषिद्धरसादिसाधारण्येन काव्यता ।

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दुष्टेष्वपि मता यत्र रसाद्यनुगमः स्फुटः ॥' इति ।

किं च शब्दार्थयोः सगुणत्वविशेषणमनुपपन्नम् । गुणानां रसैकधर्मत्वस्य 'ये रसस्वाङ्गिनो धर्माः शीर्षादय इवात्मनः' इत्यादिना तेनैव प्रतिपादितत्वात् । रसाभिच्यञ्जकत्वेनोपचारत उपपद्यत इति चेत्, तथाप्युक्तम् । तथाहि—तयोः काव्यस्वरूपत्वेनाभिमतयोः शब्दार्थयो रसोऽस्ति, न वा । 10 नास्ति चेत्, गुणवत्त्वमपि नास्ति । गुणानां तदन्वयव्यतिरेकानुविधामित्वात् । अस्ति चेत्, कथं नोक्तं रसवन्ताविति विशेषणम् । गुणवत्त्वान्वयानुपपत्त्यैतद्विपर्ययत इति चेत्, तर्हि सरसावित्वेव वक्तुं युक्तम्, न सगुणाविति । न हि प्राणिमन्तो देसा इति वक्तव्ये शीर्षादिमन्तो देसा इति केनाप्युच्यते । ननु 'शब्दार्थौ सगुणौ' इत्यनेन गुणाभिच्यञ्जकौ शब्दार्थौ 15 काव्ये प्रयोज्यावित्यभिप्राय इति चेत्, न । गुणाभिच्यञ्जकशब्दार्थवत्त्वस्यापि काव्ये उत्कर्षमात्राधायकत्वम्, न तु स्वरूपाधायकत्वम् । उक्तं हि—काव्यस्य शब्दार्थौ शरीरम्, रसादिव्यामा, गुणाः शीर्षादिवत्, दोषाः काण्ठादिषत्, रीतवोऽवयवसंस्थानविशेषवत्, अलङ्काराः कटककुण्डलादिवत्, इति । एतेन 'अनलङ्कृती पुनः कापि' इति यदुक्तम्, तदपि 20 परास्त्वम् । अस्य द्वयं<sup>३</sup>—

सर्वत्र सालङ्कारो क्वचित्स्फुटालङ्कारवपि शब्दार्थौ काव्यमिति । तत्र सालङ्कारशब्दार्थयोरपि काव्ये उत्कर्षमात्राधायकत्वात् । एतेन 'वक्रोक्तिः काव्यजीवितम्' इति वक्रोक्तिजीवितकारोक्तमपि परास्त्वम् । वक्रोक्तेरलङ्काररूपत्वात् । यत्तु क्वचिदस्फुटालङ्कारत्वे उदाहृतम्—

25

'यः कौमारहरः स एव हि वरला एव चैत्रक्षपा-

स्ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः ।

सा चैवास्मि तथापि तत्र सुरतव्यापारलीलाविधौ

'रेवारोचसि घेतसीतरुतले घेतः समुत्कण्ठते ॥' इति ।

एतच्चिन्त्यम् । अत्र हि विभावनाविशेषोक्तिमूलस्य सन्देहसङ्करालङ्कारस्य 30 स्फुटत्वम् । एतेन—

१ 'काव्यस्वरूपेण' इति नि-पुस्तकपाठः । २ 'अपि' इति नि-पुस्तके नास्ति ।

३ 'अस्यार्थः' इति नि.

‘अदोषं गुणवत्काव्यमलङ्कारैरलङ्कृतम् ।

रसान्वितं कविः कुर्वन्कीर्तिं प्रीतिं च विन्दति ॥’

इत्यादीनामपि काव्यलक्षणत्वमपास्तम् । यत्तु ध्वनिकारेणोक्तम्—‘काव्य-  
स्यात्मा ध्वनिः—’ इति, तत्किं वस्तुलङ्काररसादिलक्षणस्वरूपो ध्वनिः  
ॐ काव्यस्यात्मा । उत रसादिरूपमात्रो वा । नाद्यः । प्रहेलिकादावतिव्यासेः ।  
द्वितीयबेदोमिति ज्ञमः । ननु यदि रसादिरूपमात्रो ध्वनिः काव्यस्यात्मा,  
तदा—

‘अत्ता एत्थ णिमज्झइ एत्थ अहं दिअसअं पलोएहि ।

मा पहिअ रत्तिअन्धअ सेज्जाए महेण मज्झहिस्सि’ ॥

- 10 इत्यादी वस्तुमात्रस्य व्यङ्ग्यत्वे कथं काव्यव्यवहार इति चेत्, न ।  
अत्रापि रसाभासवत्तैवेति ज्ञमः । अन्यथा ‘देवदत्तो ग्रामं याति’ इति  
वाक्ये तद्वृत्त्यस्य तदनुसरणरूपव्यङ्ग्यावगातेरपि काव्यत्वं स्यात् । अस्त्विति  
चेत्, न । रसवत् एव काव्यत्वाङ्गीकारात् । काव्यस्य प्रयोजनं हि रसा-  
त्वादमुख्यमिष्टदानद्वारा वेदशास्त्रविमुखानां सुकुमारमतीनां राजपुत्रादीनां  
15 विनेयानां रामादिव्यवर्तितव्यम्, न रावणादिवदित्यादिकृत्वाकृत्यप्रवृत्तिनि-  
वृत्त्युपदेश इति चिरन्तनैरप्युक्तत्वात् । तथा चाग्नेयपुराणेऽप्युक्तम्—‘वाग्वै-  
दग्ध्यप्रधानेऽपि रस एवाव जीवितम्’ इति । व्यक्तिविवेककारेणाप्युक्तम्—  
‘काव्यस्यात्मनि सङ्गिति रसादिरूपे न कस्यचिद्विमतः’ इति । ध्वनिकारेण-  
प्युक्तम्—‘न हि कवेरितिबृत्तमात्रलिङ्गहेणात्मकार्त्तः । इतिहासादेरेव तस्मिन्ने-’  
20 इत्यादि । ननु तर्हि प्रबन्धान्तर्गतानां केषांचिन्निरसानां प्रधानां काव्यत्वं न  
स्यादिति चेत्, न । रसवत्प्रधान्तर्गतनीरसप्रदानामिव पथरसेन प्रबन्ध-  
सेनैव तेषां रसवत्त्वाङ्गीकारात् । यत्तु नीरसेष्वपि गुणामिव्यङ्ग्यकवर्णसद्भा-  
वादोषाभावादलङ्कारसद्भावाच्च काव्यव्यवहारः स रसादिमत्काव्यबन्धसा-  
म्पाद्रीण एव । यत्तु वामनेनोक्तम्—‘रीतिरात्मा काव्यस्य’ इति, तच्च ।  
25 रीतेः सहृदनाविशेषत्वात् । सहृदनायाश्चावयवसंस्थानरूपत्वात्, आत्मनश्च  
तद्विभक्तत्वात् । यच्च ध्वनिकारेणोक्तम्—

‘अर्थः सहृदयश्चाव्यः काव्यात्मा यो व्यवस्थितः ।

वाच्यप्रतीयमानाख्यौ तस्य भेदावुभौ स्मृता ॥’ इति ।

१ ‘रसादिमात्ररूपः’ इति ज-ब-पुस्तकपाठः. २ ‘अथर्व निमज्झति अत्राहं  
दिवसकं प्रलोकय । मा पथिक रातपन्थक शय्यायामावधोर्नश्यति’ ॥ (महेण इति  
निपातोऽनेकार्थवृत्तिरत्रावधोर्नश्यते न तु ममेति लोचनम्). ३ ‘अ’ इति ज-ब-  
पुस्तकयोर्नोक्तिः. ४ ‘रसाभासवत्तैवेति ज्ञमः’ इति ज-ब-पुस्तकपाठः. ५ ‘मुख-  
मिष्टदानद्वारेण’ इति ज-ब-पुस्तकपाठः. ६ ‘आत्मपदलामः’ इति मि-पुस्तक-  
पाठः. ७ ‘रसे’ इति ज-ब-पुस्तकपाठः.



अत्र वाच्यस्यात्मत्वं 'काव्यस्यात्मा ध्वनिः—' इति स्ववचनविरोधादेवा-  
पास्तम् ।

तत्किंस्वरूपं काव्यमित्युच्यते—

वाक्यं रसात्मकं काव्यं

रसस्वरूपं निरूपयिष्यामः । रस एवात्मा साररूपतया जीवनाभाषको  
यस्य । तेन चिन्ता तस्य काव्यत्वाभावस्य प्रतिपादितत्वात् । 'रस्यते इति रसः'  
इति म्युत्पत्तिरोगाद्भावतदाभासादयोऽपि गृह्यन्ते । तत्र रसो यथा—

'क्षन्तं वासगृहं विलोक्य शयनादुत्थाय किञ्चिच्छनै-

निद्राव्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम् ।

विभ्रमं परिचुम्ब्य जातपुलकामालोक्य गण्डस्थलीं

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लज्जानम्रमुखीं प्रियेण हसता बाला चिरं चुम्बिता ॥'

अत्र हि सम्भोगशृङ्गाराख्यो रसः ।

भावो यथा महापात्रराघवानन्दसान्धिविग्रहिकाणाम्—

'यस्यालीयत शलकसीम्नि जलधिः, पृष्ठे जगन्मण्डलं,

दंष्ट्रायां धरणी, नखे दितिसुतापीशः, पदे रोदसी ।

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क्रोधे क्षत्रगणः, शरे दशमुखः, पाणीं प्रलम्बासुरो,

ध्याने विश्वमसावचामिककुलं कस्मैचिदस्मै नमः ॥'

अत्र भगवद्विषया रतिर्भावः ।

रसाभासो यथा—

'मधु द्विरेकः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।

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शृङ्गेण च स्वर्चनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः ॥'

अत्र सम्भोगशृङ्गारस्य तिर्यग्विषयत्वाद्भसाभासः । एवमन्यत् ।

दोषाः पुनः काव्ये किंस्वरूपा इत्युच्यन्ते—

दोषास्तस्यापकर्षकाः ।

धुतिदुष्टापुष्टार्थत्वादयः काणस्वस्तजत्वादय इव शब्दार्थद्वारेण देहद्वारा 25  
रेणेव व्यभिचारिभावादेः स्वशब्दवाच्यत्वादयो मूलत्वादय इव साक्षात्का-  
व्यस्यात्मभूतं रसमपकर्षयन्तः काव्यस्यापकर्षका इत्युच्यन्ते । एषां विशेषो-  
दाहरणानि वक्ष्यामः ।

१ 'वाच्यस्यात्मत्वम्' इति नि-पुस्तकपाठः. २ 'किं पुनः काव्यम्' इति ज-ब-  
पुस्तकपाठः. ३ 'अस्य' इति ज-ब-पुस्तकपाठः. ४ 'काव्यत्वानङ्गीकारात्' इति  
ज-ब-पुस्तकपाठः. ५ 'देहद्वारेणेव शब्दार्थद्वारेण' इति ज-ब-पुस्तकपाठः.

गुणादयः किंस्वरूपा इत्युच्यन्ते—

उत्कर्षहेतवः प्रोक्ता गुणालङ्काररीतयः ॥ ३ ॥

गुणाः शीर्षादिवत्, अलङ्काराः कटककुण्डलादिवत्, रीतयोऽवयव-  
संस्थानविशेषवत्, वेदद्वारेणैव शब्दार्थद्वारेण तमेव काव्यस्यात्मभूतं रस-  
मुत्कर्षयन्तः काव्यस्योत्कर्षका इत्युच्यन्ते । इह यद्यपि गुणानां रसधर्मत्वं  
तथापि गुणशब्दोऽत्र गुणाभिन्नशब्दार्थयोरेव चर्यते । अतश्च 'गुणाभि-  
न्नशब्दार्थयोरेव रसस्योत्कर्षकाः' इत्युक्तं भवतीति प्राग्नेयोक्तम् । एवमपि  
विशेषोदाहरणानि वक्ष्यामः ॥

इति श्रीमन्नारायणचरणारविन्दमधुप्रतसाहित्याणवर्णधारणनिप्रस्थापनपरमा-  
चार्यकविभूतिरत्नाकराष्टादशभाषावारविलासिनीभुजङ्गसान्धिविग्रहिकमहा-  
पात्रभीतिश्वनाथकविराजकृतौ साहित्यदर्पणे काव्यस्वरूप-  
निरूपणो नाम प्रथमः परिच्छेदः ।

१ 'गुणाः' इति नि-मुलकपाठः. २ 'तस्यैव' इति नि-मुलकपाठः. ३ 'गुणा-  
भिन्नशब्दार्थयोरेव चर्यते' । अतश्च' इति ज-मुलके नास्ति.

## द्वितीयः परिच्छेदः ।

वाक्यस्वरूपमाह—

वाक्यं साधोग्यताकाङ्क्षासत्तियुक्तः पदोचयः ।

योग्यता पदार्थानां परस्परसम्बन्धे बाधाभावः । पदोचयस्यैतदभावेऽपि वाक्यत्वे 'बहिना सिद्ध्यति' इत्याद्यपि वाक्यं स्यात् । भाकाङ्क्षा प्रतीतिपर्य-  
वसानविरहः । स च ओतुर्जिज्ञासरूपः । निराकाङ्क्षस्य वाक्यत्वे 'गौरवः ॥  
पुरुषो हस्ती' इत्यादीनामपि वाक्यत्वं स्यात् । भासतिबुच्चविच्छेदः । बुद्धि-  
विच्छेदेऽपि वाक्यत्वे इदानीमुच्चरितस्य देवदत्तशब्दस्य दिनान्तरोच्चरितेन  
गच्छतीति पदेन सङ्गतिः स्यात् । अत्राकाङ्क्षायोग्यतयोरात्मारब्धमैवैऽपि  
पदोचयधर्मत्वमुपचारात् ।

वाक्योचयो महावाक्यम्

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योग्यताकाङ्क्षासत्तियुक्त एव ।

इत्थं वाक्यं द्विधा मतम् ॥ १ ॥

इत्थमिति वाक्यत्वेन महावाक्यत्वेन च । उक्तं च—

'स्वार्थबोधे समाप्तानामङ्गाद्विषयपेक्षया ।

वाक्यानामेकवाक्यत्वं पुनः संहतं जायते ॥' इति ।

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तत्र वाक्यं यथा—'शून्यं वासगृहं—' इत्यादि । महावाक्यं यथा—  
रामायणमहाभारतचुर्वंशादि ।

पदोचयो वाक्यमित्युक्तम्, तत्र किं पदलक्षणमित्यत आह—

वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः ।

यथा—षटः । प्रयोगार्हेति प्रातिपदिकस्य व्यवच्छेदः । अनन्वितेति 20  
वाक्यमहावाक्ययोः । एकेति साकाङ्क्षानेकपदवाक्यानाम् । अर्थबोधका  
इति कचदतपेक्षादीनाम् । वर्णा इति बहुवचनमविवक्षितम् ।

अर्थो वाच्यश्च लक्ष्यश्च व्यङ्ग्यथेति त्रिधा मतः ॥ २ ॥

पूर्वां स्वरूपमाह—

वाच्योऽर्थोऽभिधया बोध्यो लक्ष्यो लक्षणया मतः ।

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व्यङ्ग्यो व्यञ्जनया ताः स्युस्तिष्ठः शब्दस्य शक्तयः ॥ ३ ॥

१ 'युक्त इत्येव' इति नि. २ 'वाक्यमहावाक्यत्वेन' इति नि. ३ 'बोधसमा-  
प्तानाम्' इति ज-ब. ४ 'कचदतपानाम्' इति ज-ब.



ता अभिधायाः ।

तत्र सङ्केतितार्थस्य बोधनादग्रिमाभिधा ॥

उत्तमवृद्धेन मध्यमवृद्धमुद्दिश्य 'गामानय' इत्युक्ते तं गवानयनप्रवृत्तमु-  
पलभ्य बालोऽस्य वाक्यस्य 'सास्त्रादिमपिण्डानयनमर्थः' इति प्रथमं  
० प्रतिपद्यते । अनन्तरं च 'गां बधान, अश्वमानय' इत्यादावावापोद्वापान्यां  
गोशब्दस्य 'सास्त्रादिमानयः' आनयनशब्दस्य च 'आहरणमर्थः' इति सङ्के-  
तमवधारयति । कचिच्च प्रसिद्धपदसमभिव्याहारात् । यथा—'इह प्रभिक्ष-  
कमलोदरे मधूनि मधुकरः पिबति' इत्यत्र । कचिदासोपदेशात् । यथा—  
'अयमश्वशब्दवाच्यः' इत्यत्र । तं च सङ्केतितमर्थं बोधयन्ती शब्दस्य  
10 शक्त्यन्तरानन्तरिता शक्तिरभिधा नाम ।

सङ्केतो गृह्यते जातौ गुणद्रव्यक्रियासु च ॥ ४ ॥

जातिगोपिण्डादिषु गोत्वादिका । गुणो विशेषाधानहेतुः सिद्धो वस्तु-  
धर्मः । शुक्लादयो हि गवादिकं सजातीयेभ्यः कृष्णगवादिभ्यो व्यावर्त-  
यन्ति । द्रव्यशब्दा एकव्यक्तिवाचिनो हरिहरद्विव्यहवित्थादयः । क्रियाः  
15 साध्यरूपा वस्तुधर्माः पाकादयः । एषु हि अभिश्रयणावश्रयणान्तादिपूर्वा-  
परीर्भूतव्यापारकलापः पाकादिशब्दवाच्यः । एष्वेव हि व्यक्तेरुपाधिषु  
सङ्केतो गृह्यते । न व्यक्तौ । जानन्त्यव्यभिचारदोषापातात् ।

अथ लक्षणा—

मुख्यार्थवाधे तद्युक्तो ययान्योऽर्थः प्रतीयते ।

रूढेः प्रयोजनाद्वासौ लक्षणा शक्तिरर्पिता ॥ ५ ॥

'कलिङ्गः साहसिकः' इत्यादौ कलिङ्गादिशब्दो देशविशेषादिरूपे स्वार्थेऽ-  
सम्भवन्वया शब्दशक्त्या स्वसंयुक्तान्पुरुषादीन्प्रख्याययति, यथा च 'गङ्गायां  
घोषः' इत्यादौ गङ्गादिशब्दो जलमयादिरूपार्थवाचकत्वात्पृक्तेऽसम्भवन्वयस्य  
सानीप्यादिसम्बन्धसम्बन्धिनं तटादिं बोधयति, सा शब्दत्वार्पिता स्वभावि-  
20 केतरा ईश्वरानुज्ञाविता वा शक्तिर्लक्षणा नाम । पूर्वत्र हेतु रूढिः प्रसिद्धि-  
रेव । उत्तरत्र 'गङ्गातटे घोषः' इति प्रतिपादनादलभ्यस्य शीतत्वपावन-  
त्वातिशयस्य बोधनरूपं प्रयोजनम् । हेतुं विनापि यस्य कस्यचित्सम्बन्धिनो  
लक्षणोऽतिप्रसङ्गः स्यादित्युक्तम्—'रूढेः प्रयोजनाद्वापि' इति ।

१ 'प्रसिद्धार्थपदसमभिव्याहारात्' इति नि. २ 'भूतो व्यापारकलापः' इति नि.

३ 'प्रतिपादनालभ्यस्य' इति नि.

केचित्तु 'कर्मणि कुशलः' इति रुडाबुदाहरन्ति । तेषामप्यभिप्रायः—  
कुशलोहातीति व्युत्पत्तिलभ्यः कुशमाहिरूपो मुख्योऽर्थः प्रकृतेऽसम्भवन्निवे-  
चकत्वादिसाधर्म्यसम्बन्धसम्बन्धनिधनं दक्षरूपमर्थे बोधयति । तदन्ये न मन्यन्ते ।  
कुशमाहिरूपार्थस्य व्युत्पत्तिलभ्यत्वेऽपि दक्षरूपस्यैव मुख्यार्थत्वात् । अन्यद्वि-  
शब्दानां व्युत्पत्तिनिमित्तमन्यच्च प्रवृत्तिनिमित्तम् । व्युत्पत्तिलभ्यस्य मुख्य-  
ार्थत्वे 'गौः शेते' इत्यत्रापि लक्षणा स्यात् । 'गमेर्गोः' इति गमधातोर्गोप्रत्य-  
येन व्युत्पादितस्य गोशब्दस्य शयनकालेऽपि प्रयोगात् ॥

तन्नेदानाह—

मुख्यार्थस्येतराक्षेपो वाक्यार्थेऽन्वयसिद्धये ।

स्यादात्मनोऽप्युपादानादेवोपादानलक्षणा ॥ ६ ॥

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रुडाबुपादानलक्षणा यथा—'श्वेतो धावति' । प्रयोजने यथा—'कुन्ताः  
प्रविशन्ति' । अनयोर्हि श्वेतादिभिः कुन्तादिभिश्चाचेतनतया केवलैर्बावन-  
प्रवेशनक्रिययोः कर्तृतयान्वयमलभमानैरेतत्सिद्धये आत्मसम्बन्धिनोऽश्वादयः  
पुरुषादयश्चाक्षिप्यन्ते । पूर्वत्र प्रयोजनाभावाद्दृष्टिः । उत्तरत्र तु कुन्तादी-  
नामतिगहनत्वं प्रयोजनम् । अत्र च मुख्यार्थस्यात्मनोऽप्युपादानम् । लक्षण-  
लक्षणायां तु परस्वैवोपलक्षणमित्यनयोर्भेदः । इयमेवाजहत्स्वार्थेत्युच्यते ॥

अर्पणं स्वस्य वाक्यार्थे परस्यान्वयसिद्धये ।

उपलक्षणहेतुत्वादेवा लक्षणलक्षणा ॥ ७ ॥

रुटिप्रयोजनयोर्लक्षणलक्षणा यथा—'कलितः साहसिकः', 'गङ्गायां  
वोषः' इति च । अनयोर्हि पुरुषतटयोर्वाक्यार्थेऽन्वयसिद्धये कलितगङ्गा-  
शब्दावात्मानमर्पयतः ।

यथा वा—

'उपकृतं बहु तत्र किमुच्यते सुजनता प्रविता भवता परम् ।

विद्वद्दीदृशमेव सदा सखे सुखितमास्व ततः शरदां शतम् ॥'

अप्रापकारादीनां वाक्यार्थेऽन्वयसिद्धये उपकृतादयः शब्दा आत्मानमर्प-  
यन्ति । अपकारिणं प्रत्युपकारादिप्रतिपादनान्मुख्यार्थेकाधो वैपरीत्यलक्षणाः  
सम्बन्धः फलमपकारातिशयः । इयमेव जहत्स्वार्थेत्युच्यते ॥

आरोपाध्यवसानाभ्यां प्रत्येकं ता अपि द्विधा ।

ताः पूर्वोक्ताश्चतुर्भेदलक्षणाः ।

विषयस्यानिर्णीयस्यान्यतादात्म्यप्रतीतिकृत् ॥ ८ ॥

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## सारोपा साभिगीर्णस्य मता साध्यवसानिका ।

रूढावुपादानलक्षणा सारोपा यथा—‘अश्वः भेतो धावति’ । अत्र हि भेतगुणवानश्वोऽभिगीर्णस्वरूपः स्वसमवेतभेतैर्गुणतादात्म्येन प्रतीयते । प्रयोजने यथा—‘एते कुन्ताः प्रविशन्ति’ । अत्र सर्वनाम्ना कुन्तधारि-  
 ७ पुरुषनिर्देशात्सारोपत्वम् । रूढौ लक्षणलक्षणा सारोपा यथा—‘कलिङ्गः पुरुषो युज्यते’ । अत्र पुरुषकलिङ्गशब्दयोराधाराधेयभावः सम्बन्धः । प्रयोजने यथा—‘आयुर्वृतम्’ । अत्रायुष्कारणमपि वृत्तं कार्यकारणभावसम्बन्ध-  
 सम्बन्ध्यापुस्तदादात्म्येन प्रतीयते । अन्यैवलक्षणेन (अन्यभिचारेण) आयु-  
 ष्करत्नं प्रयोजनम् ।

- 10 यथा वा—‘राजकीये पुरुषे गच्छति’ ‘राजासौ गच्छति’ इति । अत्र स्वस्वामिभावलक्षणः सम्बन्धः । यथा वा—‘अग्रमात्रेऽयमेव’ ‘हलोऽयम्’ । अत्रावयवावयविभावलक्षणः सम्बन्धः । आहोणेऽपि ‘तक्षासौ’ । अत्र तात्क-  
 म्यलक्षणः । इन्द्रार्थासु स्त्रूणासु ‘अमी इन्द्राः’ । अत्र तादर्थ्यलक्षणः सम्बन्धः । एवमन्यत्रापि । निगीर्णस्य पुनर्विषयस्यान्वतादात्म्यप्रतीतिकृता-  
 10 ष्यवसाना । अस्याश्चतुर्षु भेदेषु पूर्वोदाहरणान्येव ॥

सादृश्येतरसम्बन्धाः शुद्धास्ताः सकला अपि ॥ ९ ॥

सादृश्यात्तु मता गौण्यस्तेन षोडश भेदिताः ।

- ताः पूर्वोक्ता षट्भेदा लक्षणाः । सादृश्येतरसम्बन्धाः कार्यकारणभावा-  
 दयः । अत्र शुद्धानां पूर्वोदाहरणान्येव । रूढावुपादानलक्षणा सारोपा  
 20 गौणी यथा—‘एतानि तैलानि हेमन्ते सुखानि’ । अत्र तैलशब्दमितलभव-  
 स्त्रेहरूपं मुख्यार्थमुपादायैव सारंपादेषु स्त्रेहेषु वर्तते । प्रयोजने यथा—  
 राजकुमारेषु तत्सदृशेषु च गच्छसु ‘एते राजकुमारा गच्छन्ति’ । रूढावु-  
 पादानलक्षणा साध्यवसाना गौणी यथा—‘तैलानि हेमन्ते सुखानि’ । प्रयोजने  
 यथा—‘राजकुमारा गच्छन्ति’ । रूढौ लक्षणलक्षणा सारोपा गौणी यथा—  
 25 ‘राजा गौडेन्द्रं कण्टकं शोधयति’ । प्रयोजने यथा—‘गौवांहीकः’ । रूढौ  
 लक्षणलक्षणा साध्यवसाना गौणी यथा—‘राजा कण्टकं शोधयति’ ।  
 प्रयोजने यथा—‘गौर्जल्पति’ ।

१ ‘विषयिणा अभिगीर्णस्य विषयस्तु तेनैव सह तादात्म्यप्रतीतिकृत्सारोपा । इमेव रूपवाचकद्वारा जीवन् ।’ इत्येतात् ‘रूढौ’ इत्यन्तात्प्राक् नि-पुस्तके दृश्यते.  
 २ ‘भेत’ इति नि-पुस्तके नास्ति. ३ ‘अवयवत्वान्ते’ इति नि. ४ ‘लक्षणसम्बन्धः’ इति नि. ५ ‘जाह्नणेऽपि’ इति नि.



अत्र केचिदाहुः—गोशब्दचारिणो गुणा जाडयमान्यादयो लक्ष्यन्ते । ते च गोशब्दस्य बाहीकार्यमभिधाने निमित्तीभवन्ति । तदपुनश्च । गोशब्दस्यागृही-  
तसङ्केतं बाहीकार्यमभिधानुसामर्थ्यात् गोशब्दार्थमात्रबोधनाच्च । अभिधा-  
या विरतत्वाद् विरतायाश्च पुनरुद्धानोभावात् ।

अन्ये च पुनर्गोशब्देन बाहीकार्यं नाभिधीयते । किं तु स्वार्थसहचारी- 5  
गुणसाजात्येन बाहीकार्यगता गुणा एव लक्ष्यन्ते । तदप्यन्ये न मन्यन्ते ।  
तथाहि—अत्र गोशब्दाद्बाहीकार्यः प्रतीयते, न वा । आद्येपि गोशब्दादेव  
वा । लक्षिताद्वा गुणादविनाभावद्वारा । तत्र न प्रथमः । बाहीकार्यस्यासङ्के-  
तितत्वात् । न द्वितीयः । अविनाभावलभ्यस्यार्थस्य शाब्देऽन्वये प्रवेशा-  
सम्भवात् । शाब्दो व्याकाङ्क्ष्य शाब्देनैव प्रपूयते । न द्वितीयः । यदि हि 10  
गोशब्दाद्बाहीकार्यं न प्रतीयेत, तदास्य बाहीकशब्दस्य च सामानाधिकरण्य-  
मसङ्गतं स्यात् ।

तस्मादत्र गोशब्दो मुख्यतया कृत्या बाहीकशब्देन सहान्वयमलभमा-  
नोऽज्ञात्वादिसाधर्म्यसम्बन्धाद्बाहीकार्यं लक्षयति । बाहीकस्याज्ञत्वाद्यतिशय-  
बोधनं प्रयोजनम् । इयं च गुणयोगाद्गौणीयुच्यते । पूर्वा तूपचारामिध्रणा- 15  
च्छुद्धा । उपचारो हि नामात्वन्तं निश्चलितयोगोः सादृश्यातिशयमहिम्ना  
भेदप्रतीतिरुपगममात्रम् । यथा—‘अग्निमानवकगोः’ । शुक्लपटपोस्तु  
नार्त्तन्तं भेदप्रतीतिः । तस्मादेवमादिषु शुद्धैव लक्षणा ।

व्यङ्ग्यस्य गूढागूढत्वाद्विधा स्युः फललक्षणाः ॥ १० ॥

प्रयोजने वा अष्टभेदा लक्षणा दर्शितास्ताः प्रयोजनरूपव्यङ्ग्यस्य गूढागूढ- 20  
तया प्रत्येकं द्विधा भूत्वा षोडशभेदाः । तत्र गूढः काव्योर्थभावनापरि-  
पक्वबुद्धिबिम्बमात्रवेद्यः । यथा—‘उपकृतं बहु तत्र’—इति । अगूढः,  
अतिरक्ततया सर्वजनसंवेद्यः । यथा—

‘उपदिशति कामिनीनां यौवनमद् एव ललितानि ।’

अत्र ‘उपदिशति’ इत्यनेन ‘आविष्करोति’ इति लक्ष्यते । आविष्काराति- 25  
शयश्चानिधेयवत्स्फुटं प्रतीयते ।

धर्मिधर्मगतत्वेन फलस्यैता अपि द्विधा ।

१ ‘अज्ञानत्वात्’ इति नि. २ ‘व्यापनाभावात्’ इति नि. ३ ‘अपि’  
इत्येतथास्ति नि-पुस्तके. ४ ‘बाहीकार्यस्य’ इति नि. ५ ‘प्रपूयते’ इति नि.  
६ ‘प्रतीयते’ इति ज-ब. ७ ‘न’ इति नास्ति ज-ब पुस्तकयोः. ८ ‘असम्-  
जसं’ इति ज-ब. ९ ‘शब्दयोः’ इत्येतदधिकं नि-पुस्तके. १० ‘अत्यन्तभेद-’ इति  
नि. ११ ‘वाक्यार्थ-’ इति नि.

धृता अनन्तरोक्ताः षोडशभेदा लक्षणाः फलस्य धर्मिगतत्वेन धर्मगतत्वेन च प्रत्येकं द्विधा भूत्वा द्वात्रिंशद्भेदाः ।

दिक्षात्रं यथा—

‘स्निग्धश्यामलकान्तिलितविषतो वेल्लद्वलाका घना

६ वाताः शीकरिणः पयोदसुहृदामानन्दकेकाः कलाः ।

कामं सन्तु इवं कठोरहृदयो रामोऽस्मि सर्वे सहे

वैदेही तु कथं भविष्यति इहा हा देवि धीरा भव ॥

अत्रात्यन्तदुःखसहिष्णुरूपे रामे धर्मिणि लक्ष्ये तस्यैवातिशयः फलम् ।

‘गङ्गायां घोषः’ इत्यत्र तदे शीतत्वपावनत्वरूपधर्मैवातिशयः फलम् ।

१० तदेवं लक्षणाभेदाश्चत्वारिंशन्मता बुधैः ॥ ११ ॥

रुढाद्यष्टौ फले द्वात्रिंशदिति चत्वारिंशल्लक्षणाभेदाः ।

किं च—

पदवाक्यगतत्वेन प्रत्येकं ता अपि द्विधा ।

ता अनन्तरोक्ताश्चत्वारिंशद्भेदाः । तत्र पदगतत्वेन यथा—‘गङ्गायां  
१५ घोषः’ । वाक्यगतत्वेन यथा—‘उपकृतं बहु तत्र’ इति । एवमशीतिप्रकारा  
लक्षणा ॥

अथ व्यञ्जना

विरतास्त्रभिधाद्यासु यथार्थो बोध्यते परः ॥ १२ ॥

सा वृत्तिर्व्यञ्जना नाम शब्दस्यार्थादिकस्य च ।

२० ‘शब्दबुद्धिकर्मेणां विरम्य व्यापाराभावः’ इति नयेनानिधालक्षणात्ता-  
त्पर्यामयासु तिष्ठन्तु वृत्तिषु स्वं स्वमर्थं बोधयित्वोपक्षिणालु यथान्योऽर्थो  
बोध्यते सा शब्दस्यार्थस्य प्रकृतिप्रत्ययादेश्च वृत्तिर्व्यञ्जननध्वननगमनप्रत्याय-  
नादिव्यपदेशविषया व्यञ्जना नाम ।

तत्र—

२५ अभिधालक्षणा मूला शब्दस्य व्यञ्जना द्विधा ॥ १३ ॥

अभिधामूलामाह—

अनेकार्थस्य शब्दस्य संयोगाद्यैर्नियत्रिते ।

एकत्रार्थेऽन्यधीहेतुर्व्यञ्जना साभिधाश्रया ॥ १४ ॥

१ ‘तटादिषु कर्त्तव्येषु’ इति ज-ब. २ ‘पदगतत्वे’ इति नि. ३ ‘वाक्यगतत्वे’  
इति नि. ४ ‘शक्तिः’ इति नि.

भाष्यशब्दादिप्रयोगादयः ।

उक्तं हि—

‘संयोगो विप्रयोगश्च साहचर्यं विरोधिता ।

अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य संनिधिः ॥

सामर्थ्यमौचित्यं देशः कालो व्यक्तिः स्वरादयः ।

5

शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः ॥’ इति ।

‘सशङ्खचको हरिः’ इति शङ्खचक्रयोगेन हरिशब्दो विष्णुमेवामिधत्ते ।  
‘अशङ्खचको हरिः’ इति तद्विधयोगेन तमेव । ‘भीमावुनी’ इति अर्जुनः  
पार्थः । ‘कर्णावुनी’ इति कर्णः सूतपुत्रः । ‘त्वाणुं वन्दे’ इति त्वाणुः  
शिवः । ‘सर्वं जानाति देवः’ इति देवो भवान् । ‘कुपितो मकरध्वजः’<sup>10</sup>  
इति मकरध्वजः कामः । ‘देवः पुरारिः’ इति पुरारिः शिवः । ‘मधुना मत्तः  
पिकः’ इति मधुर्यसन्तः । ‘पातु वो दयितामुखम्’ इति मुखं सांमुख्यम् ।  
‘विभाति गगने चन्द्रः’ इति चन्द्रः शशी । ‘निशि चित्रभानुः’ इति चित्र-  
भानुर्वह्निः । ‘भाति रथाङ्गम्’ नपुंसकव्यक्त्या रथाङ्गं चक्रम् । स्वरस्तु वेद  
एव विशेषप्रतीतिकृत्त काव्य इति तस्य विषये नोदाहृतम् ।<sup>15</sup>

इदं च केचनसहमाना आहुः—‘स्वरोऽपि काकादिरूपः काव्ये विशेष-  
प्रतीतिकृदेव । उदात्तादिरूपोऽपि मुनेः पाठोक्तदिशा शृङ्गारादिरसविशेष-  
प्रतीतिकृदेवेत्येतद्विषये उदाहरणमुचितमेव’ इति । तत्र । तथाहि—स्वराः  
काकादयः उदात्तादयो वा व्यङ्ग्यरूपमेव विशेषं प्रत्याययन्ति, न कालु  
प्रकृतोक्तमनेकार्थशब्दस्यैकार्येनियन्त्रणरूपं विशेषम् । किं च । यदि यत्र<sup>20</sup>  
कचिदनेकार्थशब्दानां प्रकरणादिनियमाभावादनियन्त्रितयोरन्यथोरनुरूप-  
स्वरवशेनैकत्र निवसनं वाच्यं तदा तथाविधस्वले श्लेषानङ्गीकारप्रसङ्गः । न  
च तथा । अत एवाहुः श्लेषनिरूपणप्रस्तावे—“ ‘काव्यमार्गे स्वरो न गण्यते’  
इति च गये ” इत्यलमुपजीव्यानां मान्यानां व्याख्यानेषु कटाक्षनिक्षेपेण ।  
आदिशब्दान् ‘पृतावन्मात्रस्तती—’ इत्यादौ हलादिचेष्टादिभिः सनादीनां<sup>25</sup>  
कमलकोरकाद्याकारत्वम् ।

एवमेकस्मिन्नर्थेऽभिधया नियन्त्रिते वा शब्दस्यान्यार्थेषु विहेतुः शक्तिः  
साभिधामूला व्यञ्जना ।

यथा मन तातपादानां महापात्रचतुर्दशनापाविलासिनीमुज्ज्वलमहाकवी-  
श्वरश्रीचन्द्रदोसरसान्निविप्रहिकाणाम्—

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१ ‘आदिशब्दान्’ इति नि. २ ‘विरोधेन’ इति ज-व. ३ ‘विषयो नोदाहृतः’  
इति नि. ४ ‘शब्दार्थस्यान्यार्थ’ इति नि.

२ सा०



‘दुर्गालङ्घितविग्रहो मनसिजं संमीलबन्धजसा  
प्रोद्यद्वाजकलो गृहीतगरिमा विष्वग्भृतो भोगिभिः ।  
नक्षत्रेशकृतेक्षणो गिरिगुरी गाढां रुचिं धारय-  
न्गामाक्रम्य विभूतिभूषिततनू राजत्युमावल्लभः ॥’

- ५ अत्र प्रकरणेनाभिधेये’ उमावल्लभशब्दस्योमानाममहादेवीवल्लभभानुदेव-  
मृपतिरूपेऽर्थे नियञ्जिते व्यञ्जनयैव गौरीवल्लभरूपोऽर्थो बोध्यते । एवमन्वत् ।  
लक्षणासूत्रमाह—

लक्षणोपास्यते यस्य कृते तत्तु प्रयोजनम् ।

यया प्रत्याव्यते सा स्याद्व्यञ्जना लक्षणाश्रया ॥ १५ ॥

- १० ‘गङ्गायां घोषः’ इत्यादौ जलमयाद्यर्थबोधनादभिधेयां तटाद्यर्थबोधनाच्च  
लक्षणायां विरतायां यया शीतत्वपावनत्वाद्यतिशयादिवोध्यते सा लक्षणा-  
मूला व्यञ्जना ।

एवं शब्दी व्यञ्जनामुक्तार्थमाह—

वक्तृबोद्धव्यवाक्यानामन्यसंनिधिवाच्ययोः ।

- १५ प्रस्तावदेशकालानां काकोशेष्टादिकस्य च ॥ १६ ॥

वैशिष्ट्यादन्यमर्थं या बोधयेत्सार्थसम्भवा ।

व्यञ्जनेति सम्बध्यते ।

तत्र वक्तृवाक्यप्रस्तावदेशकालवैशिष्ट्ये यथा मम—

- ‘कालो मधुः कुपित एष च पुष्पधन्वा धीरा वहन्ति रतिस्तेदहराः समीराः ।  
२० केलीवनीपमपि वज्रलकुञ्जमल्लुदरे पतिः कथय किं करणीयमद्य ॥’  
अत्रेनं देशं प्रति शीघ्रं प्रच्छन्नकामुकस्त्वया प्रेम्णतामिति सर्वा प्रति  
कथाचिद् शोत्यते ।

बोद्धव्यवैशिष्ट्ये यथा—

- ‘निःशेषच्युतचन्दनं नानतटं निर्धुर्हरामोऽधरो

- २५ नेत्रे दूरमनञ्जने पुलकिता तन्वी तवेयं तनुः ।

मिथ्यावादिनि दूति बान्धवजनस्वाज्ञातपीडाममे

वापीं स्नातुमिती गतासि न पुनस्तस्याधमस्यान्तिकम् ॥’

अत्र तदन्तिकमेव गतासीति विपरीतलक्षणाया लक्ष्यम् । तस्य च  
रन्तुमिति व्यंग्यं प्रतिपाद्यदूतिवैशिष्ट्याद्बोध्यते ।

१ ‘अभिधेया’ इति ज-ब. २ ‘उमानाग्री महादेवी तदवल्लभ’ इति ज-ब.  
३ ‘व्यञ्ज्यते’ इति नि. ४ ‘निमिष्ट’ इति नि. ५ ‘रन्तुम्’ इत्येतदधिकं ‘गतासीति’  
अस्मात्पाक् नि-पुस्तके. ६ ‘व्यञ्ज्यप्रतिपाद्य’ इति नि.

अन्यसन्निधिवैशिष्ट्ये यथा—

‘उअ णिच्चलणिप्पेन्दा भिसिणीपत्तम्मि रेहद्द बल्लाभा ।

णिम्मलमरगाअभाअणपरिद्धिआ सङ्गसुत्ति व्व ॥’

अत्र बल्लाकाया निःस्वन्दत्वेन विवस्तात्वम्, तेनास्य देशस्य विजनत्वम्, अतः सङ्केतस्थानमेतदिति कयापि सन्निहितं प्रच्छन्नकामुकं प्रत्युच्यते । ८  
अत्रैव स्थाननिर्जनत्वरूपव्यङ्ग्यार्थवैशिष्ट्यं प्रयोजकम् ।

‘भिन्नकण्ठध्वनिर्धरैः काकुरित्वभिधीयते’ इत्युक्तप्रकारायाः काकोर्भेदा आकरेण्यो ज्ञातव्याः । एतद्वैशिष्ट्ये यथा—

‘गुरुपरतजतया वत दूरतरं देशमुच्यतो गन्तुम् ।

अलिकुलकोकिलललिते नैप्यति सखि सुरभिसमयेऽसौ ॥’

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अत्र नैप्यति, अपि तर्हि एप्यत्येवेति काका व्यज्यते ।

चेष्टावैशिष्ट्ये यथा—

‘सङ्केतकालमनसं विटं ज्ञात्वा विदग्धया ।

हसन्नेवार्पिताकृतं लीलापद्मं निमीलितम् ॥’

अत्र सन्ध्या सङ्केतकाल इति पद्मनिमीलनादिचेष्टया कथाविद्ध्योत्यते । 15  
एवं वज्रादीनां व्यस्यसमन्तानां वैशिष्ट्ये बोद्धव्यम् ।

त्रैविध्यादियमर्थानां प्रत्येकं त्रिविधा मता ॥ १७ ॥

अर्थानां वाच्यलक्षव्यङ्ग्यत्वेन त्रिरूपतया सर्वा अप्यनन्तरोक्ता व्यञ्जना-  
स्त्रिविधाः । तत्र वाच्यार्थस्य व्यञ्जना यथा—‘कालो मधुः—’ इत्यादि ।  
लक्ष्यार्थस्य यथा—‘निःशेषप्युतचन्दनं—’ इत्यादि । व्यङ्ग्यार्थस्य यथा—20  
‘उअ णिच्चल—’ इत्यादि । प्रकृतिप्रत्ययादिव्यञ्जकत्वं तु प्रपञ्चयिष्यते ।

शब्दबोध्यो व्यनक्त्यर्थः शब्दोऽप्यर्थान्तराश्रयः ।

एकस्य व्यञ्जकत्वे तदन्यस्य सहकारिता ॥ १८ ॥

यतः शब्दो व्यञ्जकत्वेऽर्थान्तरमपेक्षते, अर्थोऽपि शब्दम् । तदेकस्य  
व्यञ्जकत्वेऽन्यस्य सहकारितावश्यमङ्गीकृतव्या । 25

अभिधादित्रयोपाधिवैशिष्ट्यात्रिविधो मतः ।

शब्दोऽपि वाचकस्तद्वल्लक्षको व्यञ्जकस्तथा ॥ १९ ॥

अभिधोपाधिको वाचकः । लक्षणोपाधिको लक्षकः । व्यञ्जनोपाधिको  
व्यञ्जकः ।

किं च—

तात्पर्याख्यां वृत्तिमाहुः पदार्थान्वयबोधने ।

तात्पर्यार्थं तदर्थं च वाक्यं तद्वोधकं परे ॥ २० ॥

अभिधाय। एकैकपदार्थबोधनमिरमाहाक्यार्थरूपस्य पदार्थान्वयस्य  
५ बोधिका तात्पर्यं नाम वृत्तिः । तदर्थश्च तात्पर्यार्थः । तद्वोधकं च वाक्यमि-  
त्यभिहितान्वयवादिनां मतम् ॥

इति साहित्यदर्पणे वाक्यस्वरूपनिरूपणी नाम द्वितीयः परिच्छेदः ॥



दशमः परिच्छेदः

## अर्थालङ्काराः

अभावसरप्राप्तेष्वर्थालङ्कारेषु प्राधान्यात्सादृश्यमूलेषु लक्षितस्येषु तेषा-  
मप्युपजीव्यत्वेन प्रथममुपमासोह—

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः ॥ १४ ॥ 5

रूपकादिषु साम्यस्य व्यङ्ग्यत्वम्, व्यतिरेके च वैधर्म्यस्याप्युक्तिः, उपमे-  
योपमायां वाक्यद्वयम्, अनन्वये त्वेकस्यैव साम्योक्तिरित्यस्या भेदः ।

सा पूर्णा यदि सामान्यधर्म औपम्यवाचि च ।

उपमेयं चोपमानं भवेद्वाच्यम्

सा उपमा । साधारणधर्मो द्वयोः सादृश्यहेतुं गुणक्रिये मनोज्ञत्वादि । 10  
औपम्यवाचकमिवादि । उपमेयं सुखादि । उपमानं चन्द्रादि ।

इयं पुनः ॥ १५ ॥

श्रीती यथेववाशब्दा इवार्थो वा वतिर्यदि ।

आर्थी तुल्यसमानाद्यास्तुल्यार्थो यत्र वा वतिः ॥ १६ ॥

यथेववादयः शब्दा उपमानानन्तरैरुपुक्ततुल्यादिपदसाधारणा अपि 15  
श्रुतिमात्रेणोपमानोपमेयतत्तादृश्यलक्षणसम्बन्धं शोधयन्तीति तात्पर्यादे  
श्रीत्युपमा । एवं 'तत्र तत्त्वेव' इत्यनेनेवार्थे विहितस्य वतेरुपादाने ।  
तुल्यादयस्तु 'कमलेन तुल्यं मुखम्' इत्यादावुपमेय एव, 'कमलं मुखस्य  
तुल्यम्' इत्यादावुपमान एव, 'कमलं मुखं च तुल्यम्' इत्यादावुभयत्रापि  
विश्राम्यन्तीत्यर्थानुसन्धानादेव साम्यं प्रतिपादयन्तीति तात्पर्यादे आर्थी । 20  
एवं 'तेन तुल्यं-' इत्यादिना तुल्यार्थे विहितस्य वतेरुपादाने ।

द्वे तद्धिते समासेऽथ वाक्ये

द्वे श्रीती आर्थी च । उदाहरणम्—

'सौरभसम्भोरुहवनमुखस्य कुम्भाविष्य स्तनौ पीतौ ।

हृदयं मद्घति घटनं तत्र शरदिन्दुर्यथा बाले ॥'

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अत्र क्रमेण त्रिविधा श्रीती ।

'मधुरः सुधावदधरः पल्लवतुल्योऽतिपेलवः पाणिः ।

चकितमृगलोचनान्यां सदृशी चपले च लोचने तस्याः ॥'

१ 'उपमालङ्कार' इति ज्ञ-व. २ 'सादृश्यहेतुगुणक्रिये' इति ख. ३ 'उप-  
मानान्तर' इति नि-व.

अत्र क्रमेण त्रिविधा आर्था ।

पूर्णा पडेव तत् ।

स्पष्टम् ।

लुप्ता सामान्यधर्मादेरेकस्य यदि वा द्वयोः ॥ १७ ॥

त्रयाणां वानुपादाने श्रौत्यार्था सापि पूर्ववत् ।

सा लुप्ता । तन्नेदमाह—

पूर्णावद्धर्मलोपे सा विना श्रौतीं तु तद्धिते ॥ १८ ॥

सा लुप्तोपमा धर्मस्य साधारणगुणक्रियारूपस्य लोपे पूर्णावदिति पूर्वोक्त-  
रीत्या पदप्रकारा, किं त्वत्र तद्धिते श्रौत्या असम्भवात्पञ्चप्रकारा । उदाहरणम्—

10

‘मुखमिन्दुर्वधा, पाणिः पल्लवेन समः प्रिये ।

वाचः सुधा इवौष्ठे विम्बतुल्यो, मनोऽश्मवत् ॥’

आधारकर्मविहिते द्विविधे च क्यचि, क्यङि ।

कर्मकर्त्रोर्णमूलि च, स्यादेवं पञ्चधा पुनः ॥ १९ ॥

‘धर्मलोपे लुप्ता’ इत्यनुपज्यते । क्यच्-क्यङ्-णमुलः कलापमते विज्ञा-

15 विगमैः । क्रमेणोदाहरणम्—

अन्तःपुरीयसि रणेपु, सुतीयसि त्वं पैरं जनं, तव सदा रमणीयते श्रीः ।

दृष्टः प्रियाभिरसृतधुतिदर्शमिन्द्रसञ्चारमत्र भुवि सञ्चरसि श्रितांश ॥’

अत्र ‘अन्तःपुरीयसि’ इत्यत्र सुखविहारारूपदत्वस्य, ‘सुतीयसि’ इत्यत्र  
खेहनिर्भरत्वस्य च साधारणधर्मस्य लोपः । एवमन्यत्र ।

20 इह च यथादितुल्यादिविरहाच्छ्रौत्यादिविशेषचिन्ता नास्ति । इदं च  
केचिदौपम्यप्रतिपादकत्वेनैवादेर्लोपे<sup>१</sup> उदाहरन्ति, तदयुक्तम् । क्यङादेरपि  
तद्वैविहितत्वेनौपम्यप्रतिपादकत्वात् । ननु क्यङादिषु सम्बगौपम्यप्रतीति-  
नास्ति, प्रत्ययेनास्त्वतत्रत्वाद् इवादिप्रयोगाभावाच्च, इति न वाच्यम् ।  
कल्पवादावपि तथा प्रसङ्गात् । न च कल्पवादीनामिवादितुल्यतयौपम्यस्य  
25 वाचकत्वम्, क्यङादीनां तु चोत्कृष्टत्वम् । इवादीनामपि वाचकत्वे निश्चया-  
भावात् । वाचकत्वे वा ‘समुदितं पदं वाचकम्’ ‘प्रकृतिप्रत्ययौ स्वस्वार्थ-  
बोधकौ’ इति च मतद्वयेऽपि वत्यादिक्यङाद्योः साम्यमेवेति । यच्च केचि-  
दाहुः—‘वत्याद्य इवाद्यर्थेऽनुशिष्यन्ते, क्यङाद्यस्त्वाचाराद्यर्थे’ इति,

१ ‘विज्ञागमः’ इति नि, ‘विग्न्यागिगमः’ इति ज-ब; ‘विज्ञाधिगमः’ इति तु  
मुद्रितकातप्रसंगतः पाठः; see Note 2. २ ‘प्रतिपादकस्य वतेः’ इति ज-ब.

३ ‘लोपे’ इति नि.

तदपि न । न खलु वयसादय आचारमात्रायाः, अपि तु सादृश्याचारायां  
इति । तदेवं धर्मलोपे दशप्रकारा लुप्ता ।

### उपमानानुपादाने द्विधा वाक्यसमासयोः ।

उदाहरणम्—

तस्या मुखेन सदृशं रम्यं नास्ते न वा नयनतुल्यम् ।'

६

अत्र मुखनयनप्रतिनिधिवस्त्वन्तरयोगम्यमानत्वादनुपमानलोपः । अत्रैव  
च 'मुखेन सदृशं' इत्यत्र 'मुखं यथेदं', 'नयनतुल्यं' इत्यत्र 'दृगिव' इति  
पाठे श्रौत्यपि सम्भवतीत्यनयोर्भेदयोः प्रत्येकं श्रौत्यार्थत्वमेवेन चतुर्विधत्व-  
सम्भवेऽपि प्राचीनानां रीत्या द्विप्रकारत्वमेवोक्तम् ।

औपम्यवाचिनो लोपे समासे क्विपि च द्विधा ॥ २० ॥ 10

कमेणोदाहरणम्—

'वदनं मृगशावाद्याः सुधाकरमनोहरम् ।'

'गदंमति ध्रुतिपरुषं व्यक्तं निनदम्महात्मनां पुरतः ।'

अत्र 'गदंमति' इत्यत्रौपम्यवाचिनः क्विपो लोपः । न चेहोपमेयस्यापि  
लोपः । 'निनदन्' इत्यनेनैव निर्देशात् ।

15

द्विधा समासे वाक्ये च लोपे धर्मोपमानयोः ।

'तस्या मुखेन' इत्यादौ 'रम्यं' इति स्थाने 'लोके' इति पाठेऽन्योरुदा-  
हरणम् ।

किप्समासगता द्वेधा धर्मैवादिविलोपने ॥ २१ ॥

उदाहरणम्—

'विधवति मुखाब्जमस्याः'

20

अत्र 'विधवति' इति मनोहरत्व-किप्प्रत्यययोर्लोपः । केचित्तत्रापि प्रत्यय-  
लोपमाहुः । 'मुखाब्जं' इति च समासगा ।

उपमेयस्य लोपे तु स्यादेका प्रत्यये क्यचि ।

यथा—

25

'भरातिविक्रमालोकविकस्वरविलोचनः ।

रूपाणोदप्रदोदंष्ट्रः स सहस्रायुधीवति ॥'

अत्र 'सहस्रायुधमिवात्मानमाचरति' इति वाक्ये उपमेयस्यात्मनो लोपः ।  
न चेहौपम्यवाचकलोप उक्तादेव न्यायात् । अत्र केचिदाहुः—'सहस्रायुधेन  
सह वर्तत इति ससहस्रायुधः स इवाचरतीति वाक्यात्सहस्रायुधीवतीति 30



प्रदत्तिर्ह्यौ विदोष्यस्य शब्दानुपात्तत्वाद्विदोषमेवलोपः' इति, तत्र विचार-  
सहम् । कर्तरि स्वचोऽनुशासनविरुद्धत्वात् ।

### धर्मोपमेयलोपेऽन्या

यथा—

५ 'यथासि प्रसरति भवतः क्षीरोदीयन्ति सागराः सर्वे ।'

अत्र क्षीरोदमिवात्मानमाचरन्तीत्युपमेय आत्मा साधारणधर्मः कुक्कुता  
च तुती ।

त्रिलोपे च समासगा ॥ २२ ॥

यथा—

१० 'राजते मृगलोचना ।'

अत्र मृगस्य लोचने इव चञ्चले लोचने यस्या इति समासे उपमाप्रति-  
पादकसाधारणधर्मोपमानानां लोपः ।

तेनोपमाया भेदाः स्युः सप्तविंशतिसंख्यकाः ।

पूर्णा षड्विधा लुप्ता चैकविंशतिविधेति मिलित्वा सप्तविंशतिप्रकारोपमा ।

१५ एषु चोपमाभेदेषु मध्येऽनुसृष्टसाधारणधर्मेषु भेदेषु विशेषः प्रतिपाद्यते—

एकरूपः कचित्कापि भिन्नः साधारणो गुणः ॥ २३ ॥

भिन्ने विम्बानुविम्बत्वं शब्दमात्रेण वा मिदा ।

एकरूपे यथा उदाहृतम्—'मधुरः सुधावदधरः—' इत्यादि ।

विम्बप्रतिविम्बत्वे यथा—

२० 'भङ्गापवर्जितस्तेषां शिरोभिः श्मश्रुलैर्महीम् ।

तस्तार सरघाव्यासैः स क्षौद्रपटलैरिव ॥'

अत्र 'श्मश्रुलैः' इत्यस्य 'सरघाव्यासैः' इति दृष्टान्तव्यतिविम्बनम् ।

शब्दमात्रेण भिन्नत्वे यथा—

'स्योरं विधाय नयनं विकसितमिव नीलमुत्पलं मयि सा ।

२५ कथयामास कृशाङ्गी मनोगतं निजिलमाकृतम् ॥'

अत्रैके एव स्योरत्वविकसितत्वाच्च प्रतिवस्तूपमावच्छब्देन निर्दिष्टे ।

एकदेशविवर्तिन्युपमा वाच्यत्वगम्यते ॥ २४ ॥

मवेतां यत्र साम्यस्य

यथा—

‘नेत्रैरिवोत्पलैः पद्मैर्मुखैरिव सरःश्रिवः ।

पदे पदे विभ्रान्ति स्म चक्रवाकैः सनैरिव ॥’

अत्रोत्पलादीनां नेत्रादीनां सादृश्यं वाच्यं सरःश्रीणां चाङ्गनासाम्भ्यं गम्यम् ।

कथिता रसनोपमा ।

३

यथोर्ध्वमुपमेयस्य यदि स्यादुपमानता ॥ २५ ॥

यथा—

‘चन्द्रायते शुक्ररुचापि हंसो हंसायते चारुगतेन कान्ता ।

कान्तायते स्पर्शमुखेन वारि वारीयते स्वच्छतया विहायः ॥’

मालोपमा यदेकस्योपमानं बहु दृश्यते ।

10

यथा—

‘वारिजेनेव सरसी शशिनेव निशीमिनी ।

यौघनेनेव वनिता नयेन श्रीर्मनोहरा ॥’

कचिदुपमानोपमेययोर्द्वयोरपि प्रकृतत्वं दृश्यते—

‘हंसश्चन्द्र इवाभाति जलं च्योमतलं यथा ।

15

विमलाः कुमुदानीव तारकाः शरदागमे ॥’

‘अस्य राज्ञो गृहे भान्ति भूपानां ता विभूतयः ।

पुरन्दरस्य भवने कल्पवृक्षमवा इव ॥’

अत्रोपमेयभूतविभूतिभिः ‘कल्पवृक्षमवा इव’ इत्युपमानभूता विभूतय आक्षिप्यन्त इत्याक्षेपोपमा । अत्रैव ‘गृहे’ इत्यस्य ‘भवने’ इत्यनेन प्रति-  
निर्देशात्प्रतिनिर्देश्योपमा इत्याद्यश्च न लक्षिताः । एवंविधवैचित्र्यस्य  
सहस्रधा दर्शनात् ।

उपमानोपमेयत्वमेकस्यैव त्वनन्वयः ॥ २६ ॥

अर्थादिकवाक्ये ।

यथा—

25

‘राजीवमिव राजीवं जलं जलमिवाजनि ।

चन्द्रश्चन्द्र इवातन्द्रः शरत्समुद्योगमे ॥’

अत्र राजीवादीनामनन्वयसदृशत्वप्रतिपादनार्थमुपमानोपमेयभावो वैव-  
क्षिकः । ‘राजीवमिव पाथोजम्’ इति चास्य लाटामुप्रासाद्विविको विषयः ।  
किं त्वजोचितत्वादेकशब्दप्रयोग एव श्रेयान् । तदुक्तम्—

30

१. ‘नेत्रादीनां उत्पलादितादृश्यं’ इति च. २. ‘सन्दर्शनात्’ इति ज-व.

‘अमन्त्रये च शब्दैक्यमौचित्यादानुपवृत्तिकम् ।  
अस्मिन्स्तु लाटानुप्रासे साक्षादेव प्रयोजकम् ॥’ इति ।

पर्यायेण द्वयोरेतदुपमेयोपमा मता ।

एतदुपमानोपमेयत्वम् । अर्थाद्वाक्यद्वये ।

5 यथा—

‘कमलेव मतिर्मतिरिव कमला तनुरिव विभा विभेव तनुः ।

धरणीव धृतिर्धृतिरिव धरणी सततं विभाति बत यस्य ॥’

अत्रास्य राज्ञः श्रीबुद्ध्यादिसदृशं नान्यदस्तीत्यभिप्रायः ।

सदृशानुभवाद्वस्तुस्मृतिः स्मरणमुच्यते ॥ २७ ॥

10 यथा—

‘अरविन्दमिदं वीक्ष्य खेलस्वजनमनुलम् ।

स्मरामि वदनं तस्याश्चारु चञ्चललोचनम् ॥’

‘मयि सकपटं—’ इत्यादौ च स्मृतेः सादृशानुभवं विनोत्थापितत्वाज्ञा-  
यमलङ्कारः । राघवानन्दमहापात्रास्तु वैसादृश्यास्मृतिमपि स्मरणालङ्कार-

15 मिच्छन्ति । तत्रोदाहरणं तेषामेव यथा—

‘शिरिषसूत्री गिरिषु प्रपेदे यदा यदा दुःस्वशतानि सीता ।

तदा तदास्याः सद्नेषु सौख्यलज्जाणि दृष्यौ गलदधु रामः ॥’

रूपकं रूपितारोपाद्विषये निरपह्नवे ।

‘रूपित—’ इति परिणामाद् व्यवच्छेदः । एतच्च परिणामप्रस्तावे विवेच-  
20 यिष्यामः । ‘निरपह्नवे’ इत्यपह्नुतिव्यवच्छेदार्थम् ।

तत्परम्परितं साङ्गं निरङ्गमिति च त्रिधा ॥ २८ ॥

तदपकम् ।

तत्र

यत्र कस्यचिदारोपः परारोपणकारणम् ।

25 तत्परम्परितं श्लिष्टाश्लिष्टशब्दनिबन्धनम् ॥ २९ ॥

प्रत्येकं केवलं मालारूपं चेति चतुर्विधम् ।

तत्र श्लिष्टशब्दनिबन्धनं केवलपरम्परितं यथा—

‘आहवे जगदुदपहराजमण्डलराहवे ।

श्रीनृसिंहमहीपालै स्वस्त्यस्तु तव बाहवे ॥

१ ‘इत्यादिसदृशं’ इति ज-ब. २ ‘तत्प्रस्तावे’ इति नि. ३ ‘बाहवेपशुकवेदरेः’  
इति सुभाषितावलिंसंयतः पाठः.



अत्र राजमण्डलं नृपसमूह एव चन्द्रबिम्बमित्यारोपो राजबाहो राहुत्वा-  
रोपे निमित्तम् । मालारूपं यथा—

‘पद्मोदयदिनाधीशः सदागतिसमीरणः ।

मृशुदावलिदम्भोलिरेक एव भवान्भुवि ॥

अत्र पद्माया उदय एव पद्मानामुदयः, सतामागतिरेव सदागमनम्, ५  
मृशुतो राजान एव पर्वता इत्याचारोपो राज्ञः सूर्यत्वाचारोपे निमित्तम् ।

अश्लिष्टशब्दनिबन्धनं केवलं यथा—

‘पान्तु वो जलदृशामाः शार्ङ्गज्याघातकर्कशाः ।

त्रैलोक्यमण्डपस्तम्भाश्चत्वारो हरिचाहवः ॥’

अत्र त्रैलोक्यस्य मण्डपत्वारोपो हरिचाहुनां स्तम्भत्वारोपे निमित्तम् । 10  
मालारूपं यथा—

‘मनोजराजस्य सितातपत्रं श्रीखण्डविभ्रं हरिदङ्गनायाः ।

विराजते व्योमसरःसरोजं कर्पूरपुरमभिमिन्दुबिम्बम् ॥’

अत्र मनोजादे राजैत्वाचारोपश्चन्द्रबिम्बस्य सितातपत्रत्वाचारोपे निमि-  
त्तम् । ‘तैषु च राजभुजादीनां राहुत्वाचारोपो राजमण्डलादीनां चन्द्रमण्ड- 15  
लत्वाचारोपे निमित्तम्’ इति केचित् ।

अङ्गिनो यदि साङ्गस्य रूपणं साङ्गमेव तत् ॥ ३० ॥

समस्तवस्तुविषयमेकदेशविवर्ति च ।

तत्र

आरोप्याणामशेषाणां शब्दत्वे प्रथमं मतम् ॥ ३१ ॥ 20

प्रथमं समस्तवस्तुविषयम् । यथा—

‘रावणावग्रहहृत्कान्तमिति वागमृतेन सः ।

अभिवृण्व मरुत्सस्यं कृष्णमेघलिरोदधे ॥’

अत्र कृष्णस्य मेघत्वारोपे वागादीनाममृतत्वादिकमारोपितम् ।

यत्र कस्यचिदार्यत्वमेकदेशविवर्ति तत् ।

23

कस्यचिदारोप्यमाणस्य । यथा—

‘लावण्यमभुभिः पूर्णमास्यमस्या विकस्वरम् ।

लोकलोचनरोलम्बकदम्बैः कैर्न पीयते’ ॥’

अत्र लावण्यादौ मध्वार्धारोपः शब्दः, मुखे पद्मत्वारोपे आर्धः ।

१ ‘सूर्यत्वारोपे’ इति नि. २ ‘राहुत्वाचारोपः’ इति नि. ३ ‘तपत्र’ इति नि.  
४ ‘मण्डलत्वाचारोपे’ इति नि. ५ ‘कैर्न पीयते’ इति नि. ६ ‘मधुत्वारोपः’ इति  
नि. ७ ‘मुत्सस्य’ इति नि. ८ ‘पद्माचारोपः’ इति नि.

न चेयमेकदेशविवर्तिन्युपमा विकस्वत्वधर्मस्वारोप्यभागे पद्ये मुख्यतया  
वर्तमानान्मुखे चोपचरितत्वात् ।

निरङ्गं केवलस्यैव रूपं तदपि द्विधा ॥ ३२ ॥

मालाकेवलरूपत्वात्

० तत्र मालारूपं निरङ्गं यथा—

‘निर्माणकौशलं धातुअन्द्रिका लोकचक्षुषाम् ।

क्रीडागृहमवज्ञस्य सेयमिन्दीवरेक्षणा ॥’

केवलं यथा—

‘दासे कृतागसि भवेदुचितः प्रभूणां

१० पादप्रहार इति सुन्दरि नात्र द्वये ।

उष्णकठोरपुलकाङ्कुरकण्टकाग्रै-

रैरिच्छते मृदु पदं ननु सा व्यथा मे ॥’

तेनार्थी रूपके मिदाः ।

‘चिरन्तनैरुक्ताः’ इति दोषः । क्वचित्परम्परितमप्येकदेशविवर्ति यथा—

१० ‘खड्गः क्षमासौविदलः समिति विजयते मालबाणैश्चलल ॥’

अत्रार्थः क्षमासां महिषीत्वारोपः खड्गे सौविदलत्वारोपे निमित्तम् । अस्य  
मेदस्य पूर्ववन्मालारोपत्वेऽप्युदाहरणं सूचयम् ।

दृश्यन्ते कचिदारोप्याः श्लिष्टाः साङ्गेऽपि रूपके ॥ ३३ ॥

तत्रैकदेशविवर्ति श्लिष्टं यथा मन—

२० ‘करमुदयमहीधरस्तनाग्रे गलिततमः पटलोद्युके निवेद्य ।

विकसितकुमुदेक्षणं विचुम्बलयममरेणदिशो मुखं मुधांशुः ॥’

समस्तवस्तुविषयं यथा—अत्रैव ‘विचुम्बति—’ इत्यादौ ‘चुचुम्बे, हरिद-

बलामुखमिन्दुनायकेन’ इति पाठे । न चात्र श्लिष्टपरम्परितम् । तत्र हि

‘भृशुदावलिदम्भोलिः—’ इत्यादौ राजादौ पर्वतत्वाद्यारोपं विना वर्णनीयस्य

२५ राजादेर्दम्भोलितादिरूपैणं सर्वथैव सादृश्यासम्भवाद्भवत्तम् । तर्हि कथं

‘पद्मोदयदिनाभीक्षः—’ इत्यादौ परम्परितम्, राजादेः सूर्यादिना सादृश्यस्य

तेजस्वितादिहेतुकस्य सम्भवात्—इति न वाच्यम् । तथा हि—राजादेस्तेज-

स्वितादिहेतुकं मुख्यकं सादृश्यं न तु प्रकृते विवक्षितम् । पद्मोदयादेरेव

द्वयोः साधारणधर्मतया विवक्षितत्वात् । इह तु महीधरादेः स्तनादिना

१ ‘मुखतया वर्णमानान्’ इति नि. २ ‘मानवान्मण्डलस्य’ इति ज-घ; ‘मालव’ इति  
तु अत्रद्वारसर्वस्वसंमतः पाठः. ३ ‘रुषाणां’ इति नि. ४ ‘सादृश्यानांवात्’ इति नि.

सादृश्यं पीनोत्तुङ्गवादिना सुब्यक्तमेव-इति न लिट्परम्परितम् । कचित्स-  
मासाभावेऽपि रूपकं दृश्यते—

‘मुत्तं तत्र कुरङ्गाक्षि सरोजमिति नान्यथा ।’

कचिद्वैयधिकरण्येऽपि यथा—

विदेचे मधुपश्रेणीमिह भ्रूलतया विधिः ।

कचिद्वैयर्थ्येऽपि । यथा—

‘सौजन्याम्बुमरुस्थली सुचरितालेख्यपुमिभिर्गुण-

ज्योत्स्नाकृष्णचतुर्दशी सरलतायोगश्चपुच्छच्छटा ।

यैरेषापि दुराशया कलियुगे राजावली सेविता

तेषां झूलिनि भक्तिमात्रमुलभे सेवा कियत्कौशलम् ॥’ 10

अत्र केषांचिद्रूपकाणां शब्दश्लेषमूलत्वेऽपि रूपकविशेषत्वाद्यर्थालङ्कारमध्ये  
गणनम् । एवं वक्ष्यमाणालङ्कारेषु बोध्यम् ।

अधिकारुढवैशिष्ट्यं रूपकं यत्तदेव तत् ।

तदेवाधिकारुढवैशिष्ट्यसंश्रुपकैम् । यथा मम—

‘इदं वक्त्रं साक्षाद्विरहितफलङ्कः शशधरः

मुखाधाराधारधिरपरिणतं विम्बमधरः ।

इमे नेत्रे रात्रिन्दिमधिकशोभे कुबलये

तनुलावण्यमानां जलधिरवगाहो सुस्तरः ॥’ 15

अत्र कलङ्करादित्यादिनाधिकं वैशिष्ट्यम् ।

विषयात्मतयारोप्ये प्रकृतार्थोपयोगिनि ॥ ३४ ॥

परिणामो भवेत्तुल्यातुल्याधिकरणो द्विधा ।

आरोप्यमाणस्वारोपविषयात्मतया परिणमनात्परिणामः ।

यथा—

‘स्मितेनोपायनं दुरादागतस्य कृतं मम ।

स्तनोपपीडमाश्लेषः कृतो धृते पणस्तया ॥’ 20

अन्यत्रोपायनपणौ वसनाभरणादिभावेनोपयुज्येते । अत्र तु नायकसम्भा-  
वमधृतयोः स्मिताश्लेषरूपतया । प्रथमार्धे वैयधिकरण्येन प्रयोगः, द्वितीये  
सामानाधिकरण्येन । रूपके ‘सुखचन्द्रं पश्यामि’ इत्यादावारोप्यमाणचन्द्रा-

१ ‘विदेचे.....वैयर्थ्येऽपि यथा’ इत्येतत् नि-पुस्तके नास्ति; see notes.

२ ‘अत्र’ इत्यस्मात्प्राक् ‘इदं मम’ इत्यधिकं ज-ब-नि-पुस्तकेषु । तच्च अममूढकमेव ।  
see notes. ३ ‘संश्रुपकम्’ इति नि.



देरपरञ्जकतामात्रम्, न तु प्रकृते दर्शनादावुपयोगः । इह त्वायनादेर्विष-  
येण तादात्म्यं प्रकृते च नायकसम्भावनादावुपयोगः । अत एव रूपके  
आरोप्यस्यावच्छेदकत्वमात्रेणान्वयः । अत्र तु तादात्म्येन । 'दासे कृता-  
गस्ति-' इत्यादी रूपकमेव, न तु परिणामः । आरोप्यमाणकण्टकस्य पादमे-  
८ देनकार्यस्याप्रस्तुतत्वात् । न खलु तत्कस्यचिदपि प्रस्तुतकार्यस्य घटनार्थ-  
मनुसन्धीयते ।

अयमपि रूपकवदधिकारुडवैशिष्ट्यो दृश्यते । यथा—

‘वनेचराणां वलितासक्तानां दूरीगृहोत्सहनिपक्तमासः ।

भवन्ति यत्रौषधयो रजन्वामतैलपूराः सुरतप्रदीपाः ॥’

१० अत्र प्रदीपानामोषध्यात्मतया प्रकृते सुरतोपयोगिन्वन्धकारनाशे उपयो-  
गोऽतैलपूरत्वेनाधिकारुडवैशिष्ट्यम् ।

सन्देहः प्रकृतेऽन्यस्य संशयः प्रतिभोत्थितः ॥ ३५ ॥

शुद्धो निश्चयगर्भोऽसौ निश्चयान्त इति त्रिधा ।

यत्र संशय एव पर्यवसानं स शुद्धः । यथा—

१५ ‘किं तारुण्यतरोरियं रसमरोद्भिन्ना नवा बहुरी  
वेलाप्रोच्छलितस्य किं लहरिका लावण्यवारांनिधेः ।

उद्गाढोत्कलिकावतां स्वसमयोपन्यासविश्रम्भिनः

किं साक्षादुपदेशयद्विरयवा देवस्य शुक्लारिणः ॥’

यत्रादावन्ते च संशय एव मध्ये निश्चयः स निश्चयमध्यः ।

२० यथा—

‘अयं मातङ्गः किं स खलु तुरगैः सस्रभिरितः

कृशानुः किं सर्वाः प्रसरति दिशो नैष नियतम् ।

कृतान्तः किं साक्षान्महिषवहनोऽसाविति पुनः

समालोक्यतौ ।षीं विदधति विकल्पान्प्रतिभटाः ॥’

२५ अत्र मध्ये मातङ्गवाद्यभावनिश्चयो राजनिश्चये द्वितीयसंशयोऽथासा-  
सम्भवात् ।

यत्रादौ संशयोऽन्ते च निश्चयः स निश्चयान्तः । यथा—

‘किं तावत्सरसि सरोजमेतदारादाहोस्विन्मुखमवभासते तरुण्याः ।

संशय्य क्षणमिति निश्चिकाय कश्चिद्विद्योर्कैर्वकसहवासिनां परोक्षैः ॥’

३० अप्रतिभोत्थापिते तु ‘स्वाधुर्वा पुरुषो वा’ इत्यादिसंशये नायमलङ्कारः ।

१ ‘पादमेदेन’ इति च.

‘मध्यं तव सरोजानि पयोधरभरार्दितम् ।

अस्ति नालीति सन्देहः कस्य चित्ते न भासते ॥’

अत्रातिशयोक्तिरेव, उपमेये उपमानसंशयस्यैवैतदलङ्कारविषयत्वात् ।

साम्यादतस्मिस्तदुद्भिर्भ्रान्तिमान्प्रतिभोत्थितः ॥ ३६ ॥

‘सुग्धा दुग्धधिया गवां विदधते कुम्भानधो बल्लवाः

कर्णे कैरवशङ्कुया कुवलयं कुर्वन्ति कान्ता अपि ।

कर्कशफलमुच्चिनोति शायरी मुक्ताफलाकाङ्क्षया

साम्ना चन्द्रमसो न कस्य कुरुते चित्तभ्रमं चन्द्रिका ॥’

अस्वरसोत्थापिता भ्रान्तिर्नायमलङ्कारः । यथा—‘शुक्तिकायां रजतम्’ इति । न चासादृश्यमूला । यथा—

‘सङ्गमविरहविकल्पे वरमिह विरहो न सङ्गमस्तथाः ।

सङ्गे सैव तथैका त्रिभुवनमपि तन्मयं विरहे ॥’

कचिद्वेदाद्गृहीतृणां विषयाणां तथा कचित् ।

एकस्यानेकबोलेखो यः स उल्लेख उच्यते ॥ ३७ ॥

कमेणोदाहरणम्—

‘प्रिय इति गोपवधूमिः शिशुरिति बृद्धैरशीश इति देवैः ।

नारायण इति भक्तैर्ब्रह्मेत्यग्राहि योनिभिर्देवः ॥’

अत्रैकस्यापि भगवत्तत्तद्गुणयोगादनेकबोलेखे गोपवधूप्रभृतीनां रुच्यादयो यथायोगं प्रयोजकाः । यदाहुः—

‘यथारुचि यथाधिर्त्वं यथाच्युत्पत्ति भिद्यते ।

आभासोऽप्यर्थे एकस्मिन्ननुसन्धानसाधितः ॥’

अत्र भगवतः प्रियत्वादीनां वाल्मिकावाद् गृहीतृभेदाच्च न सालारूपकम्, न च भ्रान्तिमान्, न चापसभेदे भेद इत्येवंरूपातिशयोक्तिः । तथै हि—‘अन्यदेवाङ्गलावप्यम्—’ इत्यादौ लावण्यादेर्विषयस्य पृथक्त्वेनाध्यवसानम् । न चेह भगवति गोपवधूप्रभृतिभिः प्रियत्वाद्यध्यवसीयते । प्रियत्वादेर्भगवति तत्काले तात्त्विकत्वात् । केचिदाहुः—‘अयमलङ्कारो निवैभेनालङ्कारान्तरविच्छिन्नमूलः । उक्तोदाहरणे च शिशुत्वादीनां नियमाभिप्रायात्प्रियत्वादेर्भिन्नत्वाध्यवसाय इत्यतिशयोक्तिरस्ति । तत्सङ्गावेऽपि

१ ‘इत्येते’ इति ज-ब. २ ‘तत्र हि’ इति ज-ब. ३ ‘अवश्यभावेन’ इत्येतदधिकं ‘नियमेन’ इत्यलङ्कारं ज-ब-पुस्तकयोः. ४ ‘प्रियत्वादीनां’ इति नि.

प्रत्येत्भेदेन नानात्वप्रतीतिरूपो विच्छित्तिविशेष उल्लेख्यभिन्नालङ्कार-  
प्रयोजकः । श्रीकण्ठजनपदवर्णने—'वज्रपञ्जरमिति शरणागतेः, असुरवि-  
रमिति वातिकैः' इत्यादिश्चातिशयोक्तेर्विविक्तो विषयः । इह च रूपकालङ्का-  
रयोगः । वस्तुतस्तु—'असुरविवरं—'इत्यादौ आन्तिर्मन्तमेवेच्छन्ति न  
५ रूपकम्, भेदप्रतीतिपुरःसरस्वैवारोपस्य गौणीमूलरूपकादिप्रयोजकत्वात् ।  
नदाहुः शारीरकमीमांसाभाष्यञ्चाख्येने श्रीवाचस्पतिमिश्राः—'अपि च  
परशब्दः परत्र लक्ष्यमाणगुणयोगेन वर्तते इति यत्र प्रयोक्तृप्रतिपन्नोः संप्रति-  
पत्तिः स गौणः, स च भेदप्रत्ययपुरःसरः' इति । इह तु वातिकानां श्रीकण्ठ-  
जनपदवर्णने आन्तिकृत एवासुरविवराद्यारोप इति । अत्रैव च 'तपोवनमिति  
१० मुनिभिः, कामायतनमिति वेद्याभिः' इत्यादौ परिणामालङ्कारयोगः ।

'गाम्भीर्येण समुद्रोऽसि गौरवेणासि पर्वतः ।'

इत्यादौ चानेकधोल्लेखे गाम्भीर्यादिविषयभेदः प्रयोजकः । अत्र च रूप-  
कयोगः । 'गुरुर्वचसि, पृथुरसि, अर्जुनो यशसि—' इत्यादिषु चास्य रूपका-  
द्विविक्तो विषय इति । अत्र हि श्लेषमूलातिशयोक्तियोगः ।

१५ प्रकृतं प्रतिपिधान्यस्थापनं स्यादपह्नुतिः ।

इयं द्विधा । कचिदपह्नुवपूर्वक आरोपः, कचिदारोपपूर्वकोऽपह्नुव इति ।  
कमेणोवाहरणम्—

'नेदं नमोमण्डलमस्थुराशिर्नैताश्च तारा नवकेनभङ्गाः ।

नायं शशी कुण्डलितः फणीन्द्रो नासौ कलङ्कः शयितो मुरारिः ॥'

२० 'एतद्विभाति चरमाचलचूडनुमिब हिण्डीरपिण्डरुचिशीतमरीचिविषयम् ।

उज्ज्वालितस्य रजनीं मद्नानलस्य धूमं दधत्यकटलान्छनकैतवेन ॥'

इदं मम ।

एवम् 'विराजति ज्योत्स्नपुःप्रयोषितारामपास्तत्र च केनभङ्गाः' इत्या-  
कारेण च प्रकृतमिवेधो बोध्यः ।

२५ गोपनीयं कमप्यर्थं द्योतयित्वा कथंचन ॥ ३८ ॥

यदि श्लेषेणान्यथा वान्यथयेत्साप्यपह्नुतिः ।

श्लेषेण यथा—

'काले वारिधराणामपतितया नैव शक्यते स्थातुम् ।

उत्कण्ठितासि तरले नहि नहि सखि पिच्छिलः पन्थाः ॥'

३० अत्र 'अपतितया' इत्यत्र पतिं विनेत्युक्त्वा पश्चात्पतनाभावेनान्यथा  
कृतम् । अश्लेषेण यथा—

१ 'उल्लेख्यभिन्नालङ्कार' इति मि. २ 'आन्तिर्मन्तमेवेच्छन्ति' इति मि. ३ 'पथाद्'  
इत्येतज्जास्ति ज-ब-पुस्तकयोः.



‘इह पुरोऽनिलकम्पितविग्रहा मिलति का न धनस्पतिना लता ।

सरसि किं सन्नि कान्तरतोत्सवं नहि घनागमरीतिरुदाहृता ॥’

बधोक्तौ परोक्तेरन्वयाकारः, इह तु स्वोक्तेरेवेति भेदः । गोपनकृता गोपनीयस्यापि प्रथममभिहितत्वाच्च व्याजोक्तेः ।

अन्यत्रिपिध्य प्रकृतस्थापनं निश्चयः पुनः ॥ ३९ ॥

निश्चयाख्योऽयमलङ्कारः । अन्यदित्यारोप्यमाणम् ।

यथा नम—

‘घटनमिदं न सरोजं नयने नेन्दीवरे पते ।

इह सविधे सुग्धदशो भ्रमर मुधा किं परिभ्रमसि ॥’

यथा वा—

‘इदि विसलताहारो नार्धं भुजङ्गमनायकः

कुचलयदलश्रेणी कण्ठे न सा गरलधुतिः ।

मलयजरजो नेदं भस्म प्रियारहिते मयि

प्रहर न हरन्मान्त्यानङ्ग कुधा किमु धावसि ॥’

न ह्यर्थं निश्चयान्तः सन्देहः, तत्र संशयनिश्चययोरेकाग्रयत्वेसावस्थानात् । 15  
अत्र तु भ्रमरादेः संशयो नायकादेर्निश्चयः । किं च न भ्रमरादेरपि संशयः  
एककोट्यनधिके ज्ञाने तथा समीपगमनासम्भवान् । तर्हि भ्रान्तिमानस्तु ।  
अस्तु नाम भ्रमरादेर्भ्रान्तिः । न चेह तस्याभमत्कारविधायित्वम् । अपि तु  
तथाविधनायकाधुक्तेरेवेति सहृदयसंवेद्यम् । किंचाविवक्षितेऽपि भ्रमरादेः  
पतनादौ भ्रान्तौ वा नायिकायाद्वारिरूपेणैव सम्भवति तथाविधोक्तिः । न च 20  
रूपकध्वनिरयम्, मुखस्य कमलत्वेनानिर्धारणात् । न चापह्नुतिः, प्रस्तुतस्या-  
निषेधात् । इति पृथगेवायमलङ्कारध्विरन्तनोक्तालङ्कारेभ्यः । शुक्तिकायां  
रजतविधा पतति पुरुषे शुक्तिकेवं न रजतमिति कस्यचिदुक्तिर्नायमलङ्कारो  
वैचित्र्याभावात् ।

भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना ।

25

वाच्या प्रतीयमाना सा प्रथमं द्विविधा मता ॥ ४० ॥

वाच्येवादिप्रयोगे स्वादप्रयोगे परा पुनः ।

जातिर्गुणः क्रिया द्रव्यं यदुत्प्रेक्ष्यं द्वयोरपि ॥ ४१ ॥

तदष्टधापि प्रत्येकं भावाभावाभिमानतः ।

१ ‘मधुकर न मुधा परिभ्राम्य’ इति ज-ब. २ ‘भ्रमरासंशयो’ इति लि.  
३ ‘समीपगमनासम्भवात्’ इति ज-ब. ४ ‘यत्’ इत्यधिकं ‘सम्भवति’ इत्यस्मात्परं  
ज-ब-पुस्तकयोः.

गुणक्रियास्वरूपत्वान्निमित्तस्य पुनश्च ताः ॥ ४२ ॥

द्वात्रिंशद्विधतां यान्ति

तत्र वाच्योत्प्रेक्षायामुदाहरणं दिक्षात्रं यथा—

‘ऊरुः कुरङ्गकटशब्दश्रवणचेलाञ्जलो भाति ।

5 सपताकः कनकमयो विजयस्तम्भः स्मरस्वेव ॥’

अत्र विजयस्तम्भस्य बहुवाचकत्वाज्जात्युत्प्रेक्षा ।

‘ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघाविपर्ययः ।

गुणा गुणानुबन्धिष्वान्तस्य सप्रसवा इव ॥’

अत्र सप्रसवत्वं गुणः ।

10 ‘गङ्गाभसि सुरव्राण तव निःशाननिस्वनः ।

स्नातीवारिवधूवर्गगर्भपातनपातकी ॥’

अत्र स्नातीति क्रिया ।

‘सुखमेणीदृशो भाति पूर्णचन्द्र इवापरः ।’

अत्र चन्द्र इत्येकव्यक्तिवाचकत्वाद्ब्रह्मशब्दः । पृते भावाभिमाने ।

15 अभावाभिमाने यथा—

‘कपोलफलकावस्ताः कष्टं भूत्वा तधाविधौ ।

अपश्यन्ताविवान्योन्यमीदृक्षां क्षामतां गता ॥’

अत्रापश्यन्ताविति क्रियाया अभावः । एवमन्यत् । निमित्तस्य गुण-  
क्रियारूपत्वे यथा—‘गङ्गाभसि—’ इत्यादौ स्नातीत्युत्प्रेक्षानिमित्तं पातकित्वं

20 गुणः । ‘अपश्यन्तो—’ इत्यादौ क्षामतागमनरूपं निमित्तं क्रिया । एवमन्यत् ।

प्रतीयमानोत्प्रेक्षा यथा—

‘तन्वद्भवाः स्तनयुग्मेन सुखं न प्रकटीकृतम् ।

हाराय गुणिने स्थानं न दत्तमिति लज्जया ॥’

अत्र लज्जयेवेतीवाचमावाप्रतीयमानोत्प्रेक्षा । एवमन्यत् । ननु ध्वनि-

25 निरूपणप्रस्तावेऽलङ्काराणां सर्वेषामपि व्यङ्ग्यत्वं भवतीत्युक्तम् । संप्रति

पुनर्विशिष्य कश्चमुत्प्रेक्षायाः प्रतीयमानत्वम् । उच्यते—व्यङ्ग्योत्प्रेक्षायां

‘महिलासदृश—’ इत्यादावुत्प्रेक्षणं विनापि वाक्यविभ्रान्तिः । इह तु स्तन-

योरलङ्कारा अस्मभवाल्लज्जयेवेत्युत्प्रेक्षयैवेति व्यङ्ग्यप्रतीयमानोत्प्रेक्षयोर्भेदः ।

अत्र वाच्योत्प्रेक्षायाः षोडशसु भेदेषु मध्ये विशेषमाह—

30 तत्र वाच्याभिदाः पुनः ।

विना द्रव्यं त्रिधा सर्वाः स्वरूपफलहेतुनाः ॥ ४३ ॥

तत्रोक्तेषु वाच्यप्रतीयमानोत्प्रेक्षयोर्भेदेषु मध्ये ये वाच्योत्प्रेक्षायाः षोडश  
भेदास्तेषु च ज्ञात्यादीनां त्रयाणां ये द्वादश भेदास्तेषां प्रत्येकं स्वरूपफल-

हेतुगत्वेनैवाद्वादशभेदतया षट्त्रिंशद्भेदाः । द्रव्यस्य स्वरूपोपेक्षणमेव सम्भवतीति चत्वार इति मिलित्वा चत्वारिंशद्भेदाः । अत्र स्वरूपोपेक्षा यथा पूर्वोदाहरणेषु 'स्वरस्य विजयलभ—' इति । 'सप्रसवा इव—' इत्यादयो जातिगुणरूपाः । फलोपेक्षा यथा—

'रावणत्वापि रामास्तो मिरत्वा हृदयमाश्रुयः ।

विवेश भुवमारुपातुमुत्तमोभ्य इव प्रियम् ॥'

अत्राख्यातुमिति भूप्रवेशस्य फलं क्रियारूपमुपेक्षितम् । हेतुपेक्षा यथा—

'सैषा खली यत्र विचिन्वता त्वां अष्टं मया नूपुरमेकमुत्थाम् ।

अदृश्यत त्वचरणारविन्दविशेषदुःखादिव बद्धमौनम् ॥'

अत्र दुःखरूपो गुणो हेतुत्वेनोपेक्षितः । प्रथममन्वत् ।

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**उक्त्यनुक्तयोर्निमित्तस्य द्विधा तत्र स्वरूपगाः ।**

तेषु चत्वारिंशत्संख्याकेषु भेदेषु मध्ये ये स्वरूपगायाः षोडश भेदास्ते उपेक्षानिमित्तस्योपादानानुपादानाभ्यां द्वात्रिंशद्भेदा इति मिलित्वा षट्पञ्चाशद्भेदा वाच्योपेक्षायाः । तत्र निमित्तस्योपादानं यथा पूर्वोदाहृते 'आतीव—' इत्युपेक्षायां निमित्तं पातकिबभ्रुपातम् । अनुपादाने यथा—'चन्द्र इवा- 15 परः' इत्यत्र तथाविधस्त्रीन्द्रवांचतिज्ञयो नोपातः । हेतुकलघोस्तु नियमेन निमित्तस्योपादानमेव । तथाहि—'विशेषदुःखादिव' इत्यत्र यन्निमित्तं बद्धमौनत्वम् 'आख्यातुमिव' इत्यत्र च भूप्रवेशस्तयोरनुपादानेऽस्तद्वत्तमेव वाक्यं स्यात् । प्रतीयमानायाः षोडशसु भेदेषु विशेषमाह—

**प्रतीयमानाभेदाश्च प्रत्येकं फलहेतुगाः ॥ ४४ ॥**

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यथोदाहृते 'तन्वद्गयाः सप्तयुग्मेन—' इत्यत्र लज्जयेवेति हेतुमुपेक्षितः । अस्यामपि निमित्तस्थानुपादानं न सम्भवति । इवाद्यनुपादाने निमित्तस्य चाकीर्तने<sup>१</sup> उपेक्षणस्य प्रमातुर्निश्चेतुमशक्यत्वात् । स्वरूपोपेक्षायप्यत्र न भवति । धर्म्यन्तरतादात्म्यनिबन्धनायामस्याभिवाद्यप्रयोगे विशेषणयोगे सत्यतिशयोक्तेरभ्युपगमात् । यथा—'अयं राजापरः पाकशासनः' इति । 25 तदेवं द्वात्रिंशत्प्रकारा प्रतीयमानोपेक्षा ।

**उक्त्यनुक्तयोः प्रस्तुतस्य प्रत्येकं ता अपि द्विधा ।**

ता उपेक्षाः । उक्ती यथा—'अरुः कुरङ्गकदशः—' इति । अनुक्ती यथा मम प्रमादत्वम्—'प्रयुक्तः—'इह हि संप्रति दिगेन्तरमाच्छादयता तिमिरपटलेन

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१ 'हेतुगन्तात्वेन' इति नि. २ 'गुणस्वरूपगाः' इति नि. ३ 'वाकीर्तने' इति नि. ४ 'धर्म्यन्तर' इति नि. ५ 'प्रतिदिगन्तं' इति ज-ब.



घटितमिवाञ्जनपुत्रैः पूरितमिव सुगमदक्षोदैः ।

ततमिव तमालतरुमिवुतमिव नीलांशुकैर्भुवनम् ॥'

अत्राञ्जनेन त्रुटितत्वादेरुत्प्रेक्षणीयस्य विषयव्याप्तत्वं नोपात्तम् ।

यथा वा—

5 'लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।'

अत्र तमसो लेपनस्य व्यापनरूपो विषयो नोपात्तः । अञ्जनवर्षणस्य तमःसम्पातः । अनयोरुत्प्रेक्षानिमित्तं च तमसोऽतिबहुलत्वं धारारूपेणाधः-संयोगश्च यथासंख्यम् । केचित्तु—'अलेपनकर्तृभूतमपि तमो लेपनकर्तृत्वेनोत्प्रेक्षितं व्यापनं च निमित्तम्, एवं तमोऽपि वर्षणक्रियाकर्तृत्वेन' इत्याहुः ।

10 अलङ्कारान्तरोत्था सा वैचित्र्यमधिकं भजेत् ॥ ४५ ॥

तत्र सापह्नवोत्प्रेक्षा यथा मम—

'अशुच्छलेन सुदृशो हुतपावकधूमकलुषाद्याः ।

अप्राप्य मानमङ्गे विगलति लावण्यवारिपूर इव ॥'

श्लेषहेतुगा यथा—

15 मुक्तोत्करः सङ्कटशुक्तिमध्यादिनिर्गतः सारसलोचनायाः ।

जानीमहेऽस्याः कमनीयकम्बुग्रीवाधिवासाद्गुणवत्त्वमाप ॥'

अत्र गुणवत्त्वे श्लेषः । कम्बुग्रीवाधिवासादिवेति हेतुत्प्रेक्षाया हेतुः । अत्र 'जानीमहे' इत्युत्प्रेक्षावाचकम् । एवम्—

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादयः ।

20 कचिदुपमोपक्रमोत्प्रेक्षा यथा—

'पारेजलं नीरनिधेरपश्यन्मुरारिरानीलपलाशराशीः ।

वनावलीरुक्कलिकासहस्रप्रतिक्षणोत्कृष्टितशैवलाभाः ॥'

इत्यत्राभासद्वयोपमावाचकत्वादुपक्रमे उपमा । पर्यवसाने तु जलधित्तिरे-  
शैवालस्थितेः सम्भावनानुपपत्तेः सम्भावनोत्थानमित्युत्प्रेक्षा । एवं विरह-  
20 वर्णने—'केयूरायितमङ्गदैः—' इत्यत्र 'विकासिनीलोत्पलति स्म कर्णे मृगाय-  
तादयाः कुटिलः कटाक्षः' इत्यादौ च श्लेषम् । आन्तिमदलङ्कारे 'मुग्धा  
दुग्धधिया—' इत्यादौ आन्तानां बहुवर्दीनां विषयस्य चन्द्रिकादेशानमेव  
मान्ति । तदुपनिबन्धनस्य कविनैव कृतत्वात् । इह तु सम्भावनाकर्तृवि-  
षयस्यापि ज्ञानमिति द्वयोर्भेदः । सन्देहे तु समकक्षतया कोटिद्वयस्य प्रतीतिः ।  
30 इह तु कटा सम्भाव्यभूतैका कोटिः । अतिशयोक्तौ विषयिणः प्रतीतस्य पर्य-  
वसानेऽसत्यता प्रतीचते । इह तु प्रतीतिकाल एवेति भेदः ।

‘रञ्जिता नु विविधास्वरूपैका नामितं नु गगनं स्वगतं नु ।

परिता नु विषमेषु धरित्री संहता नु ककुभसिमिरेण ॥’

इत्यत्र यत्तर्वादी तिमिराकान्तता रञ्जनादिरूपेण सन्दिह्यत इति सन्देहा-  
लङ्कार इति केचिदाहुः, तत्र । एकविषये समानबलतयानेककोटिस्फुरणस्यैव  
सन्देहत्वात् । इह तु तर्वादिभ्यासेः प्रतिसम्बन्धिभेदो व्यापनादेर्निगरणेन ।  
रञ्जनादेः स्फुरणं च । अन्ये तु—‘अनेकैस्त्वनिर्धारणरूपविच्छिन्नाश्रयत्वेन-  
ककोट्यधिकेऽपि’ भिन्नोऽयं सन्देहप्रकारः’ इति वदन्ति स्म, तदप्युक्तम् ।  
निर्गीर्णस्वरूपस्याप्यतादात्म्यप्रतीतिर्हि सम्भावना । तस्याश्चात्र स्फुटतया  
सञ्ज्ञावास्तव्यत्वेन चेशब्दवत्तस्या चोतनादुत्प्रेक्षेवेयं भवितुं युक्ता । अलम-  
इष्टसन्देहप्रकारकल्पनया ।

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‘यदेतच्चान्तर्जलदलवलीकां वितनुते

तदाचष्टे लोकः शशक इति नो मां प्रति तथा ।

अहं त्विन्दुं मन्ये त्वदरिविरहाकान्ततृणी-

कटाक्षोक्तापातव्रणकिणकलङ्काहिततनुम् ॥’

इत्यत्र मन्येशब्दप्रयोगेऽप्युक्तरूपायाः सम्भावनाया अप्रतीतेर्विचर्कमात्रं 15  
नासावपह्वोऽप्रेक्षा ।

**सिद्धत्वेऽध्यवसायस्यातिशयोक्तिर्निगद्यते ॥ ४६ ॥**

विषयनिगरणेनाभेदप्रतिपत्तिर्विषयिणोऽध्यवसायः । अस्य चोत्प्रेक्षायां  
विषयिणोऽनिश्चितत्वेन निर्देशात्साध्यत्वम् । इह तु निश्चितत्वेनैव प्रतीतिरिति  
सिद्धत्वम् । विषयनिगरणं चोत्प्रेक्षायां विषयस्याधःकरणमात्रेण । इहापि 20  
मुखं द्वितीयश्चन्द्र इत्यादौ । यदाहुः—

‘विषयस्यानुपादानेऽप्युपादानेऽपि सूरयः ।

अधःकरणमात्रेण निर्गीर्णत्वं प्रचक्षते ॥’ इति ।

**भेदेऽप्यभेदः सम्बन्धेऽसम्बन्धस्तद्विपर्ययौ ।**

**पौर्वापर्यात्ययः कार्यहेत्वोः सा पञ्चधा ततः ॥ ४७ ॥** 25

तद्विपर्ययौ अभेदे भेदः, असम्बन्धे सम्बन्धः । सातिशयोक्तिः । अत्र  
भेदेऽभेदो यथा मम—

‘कथमुपरि कलापिनः कलापो विलसति तस्य तलेऽष्टमीन्दुलपटम् ।

कुवलययुगलं ततो हिलोलं तिलकुसुमं तदधः प्रपालमस्मात् ॥’

अत्र कान्ताकेशपाशादेर्मयूरकलापादिभिरभेदेनाध्यवसायः । यथा वा— 30  
‘विक्षेपदुःखादिव बद्धमौनम्’ । अत्र चेतनगतमौलित्वमन्यद्चेतनगतं  
चान्यदिति द्वयोर्भेदेऽप्यभेदः । एवम्—

१ ‘अनिर्धारणरूपः’ इति ज-व. २ ‘कोट्यधिकोऽपि’ ज-व.

‘सहाधरदलेनास्या यौवने रागाभाक् प्रियः ।’

अत्राधरस्य रागो लौहित्यम्, मिथस्य रागः प्रेम, द्वयोरभेदः ।

अभेदे भेदो यथा—

‘अम्यदेवाङ्गलावण्यमन्याः सौरभसम्पदः ।

तस्याः पद्मपलाशादयाः सरसावमलौकिकम् ॥’

सम्बन्धेऽसम्बन्धो यथा—

‘अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः

शृङ्गारकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।

वेदान्यासजडः कथं नु विषयव्यावृत्तकौतुहलो

निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥’

अत्र पुराणप्रजापतिनिर्माणसम्बन्धेऽप्यसम्बन्धः ।

असम्बन्धे सम्बन्धो यथा—

‘यदि स्वान्मण्डले सक्तमिन्दोरिन्दीवरद्वयम् ।

तदोपमीयते तस्या वदनं चाखलोचनम् ॥’

अत्र यद्यन्येवलादाहतेन सम्बन्धेन सम्भावयता सम्बन्धः । कार्यकारणयोः  
पूर्वापर्यविषयेश्च द्विधा भवति । कारणात्प्रथमं कार्यस्य भावे, द्वयोः  
समकालत्वेन च । क्रमेण यथा—

‘प्रागेव हरिणाक्षीणां चित्तमुत्कलिकाकुलम् ।

पश्चादुद्भिन्नवकुलरसालमुकुलत्रयः ॥’

‘सममेव समाक्रान्तं द्वयं द्विरदगामिना ।

तेन सिंहासनं पिभ्यं मण्डलं च महीक्षिताम् ॥’

इह केचिदाहुः—“केशपाशादिगतो लौकिकोऽतिशयोऽलौकिकत्वेनाध्य-  
वसीयते । केशपाशादीनां कलापादिभिरध्यवसीये ‘अम्यदेवाङ्गलावण्यम्’  
इत्यादिप्रकारेष्वप्यासिलक्षणस्य” इति, तत्र । तत्रापि ज्ञानम्यदेवाङ्गलावण्य-  
मन्यत्वेनाध्यवसीयते । तथाहि ‘अम्यदेव’ इति स्यात् ‘अन्यदेव’ इति  
पाठेऽध्यवसायस्य साध्यत्वमेवेत्युत्प्रेक्षाङ्गीकियते । ‘प्रागेव हरिणाक्षीणां’  
इत्यत्र वकुलादिश्रीणां प्रथमभावितापि पश्चाद्भावित्वेनाध्यवसिता । अतः  
एवात्रापीवशब्दप्रयोगे उत्प्रेक्षा । एवमन्वयः ।

पदार्थानां प्रस्तुतानामन्येषां वा यदा भवेत् ।

एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥ ४८ ॥

१ ‘सम्बन्धेन’ इति नास्ति ज-च-पुस्तकयोः, २ ‘अन्या’ इत्यपि ‘अन्यवसाये’  
इत्यन्तापरं ज-च-पुस्तकयोः, ३ “‘अम्यदेवाङ्गलावण्य’ इत्यादि..... एतेत्यु-  
त्प्रेक्षा” इत्येतज्जास्ति ज-च-पुस्तकयोः । प्रमरादासकृतोक्तभाषानुवादे स्वस्वमेवेतत्.



अन्येषामप्रस्तुतानां धर्मो गुणक्रियारूपः । उदाहरणम्—

‘अनुलेपनानि कुसुमान्वयलाः कृतमन्यवः पतिषु दीपदशाः ।

समयेन तेन सुचिरं शमितप्रतिबोधितस्वरमबोधित ॥’

अत्र सन्ध्यावर्णनस्य प्रस्तुतत्वात्प्रस्तुतानामनुलेपनादीनामेकबोधनक्रिया-  
भिसम्बन्धः । 5

‘त्वेदङ्गमादवं द्रष्टुः कस्य चित्ते न भासते ।

मालनीशसन्तुल्लाकदलीनां कटोरता ॥’

इत्यत्र मालत्यादीनामप्रस्तुतानां कटोरतारूपैकगुणसम्बन्धः ।

एवम्—

‘दानं विज्ञादतं वाचः क्रीर्तिधर्मो तथायुषः ।

परोपकरणं काषादसारात्सारमाहरेत् ॥’

अत्र दानादीनां कर्मभूतानां सारत्वारूपैकगुणसम्बन्ध एकाहरणक्रिया-  
सम्बन्धः । 10

अप्रस्तुतप्रस्तुतयोर्दीपकं तु निगद्यते ।

अथ कारकमेकं स्यादनेकासु क्रियासु चेत् ॥ ४९ ॥ 15

कमेणोदाहरणम्—

‘बलाबलेपादधुनापि पूर्ववत्प्रचाप्यते तेन जगज्जिगोषुणा ।

सैनी च योषिष्यकृतिश्च निश्चला पुमांसमन्वेति भवान्तरेष्वपि ॥’

अत्र प्रस्तुताया निश्चलायाः प्रकृतेरप्रस्तुतायाश्च सत्या योषित एका-  
गमनक्रियासम्बन्धः । 20

‘दूरं समागतवति चरति जीवनाथे’

मिश्रा मनोमचशरेण तपस्विनी सा ।

उत्तिष्ठति स्वपिति वासगृहं त्वदीय-

मावाति दाति हसति अस्ति क्षणेन ॥’

इदं मम । अत्रैकस्या नायिकाया उद्यानाद्यनेकक्रियासम्बन्धः । 25

अत्र च गुणक्रिययोरादिमध्यावसानसद्भावेन त्रैविध्यं न लक्षितम् ।

तत्राविधवेचिन्यस्य सर्वत्रापि सहस्रधा सम्भवात् ।

प्रतिवस्तूपमा सा स्याद्वाक्ययोर्गम्यसाम्ययोः ।

एकोऽपि धर्मः सामान्यो यत्र निर्दिश्यते पृथक् ॥ ५० ॥

१ ‘तमोवर्गेनस’ इति ब. २ ‘तदङ्ग’ इति नि. ३ ‘सतीव’ इति नि. ४ ‘प्रकृतत्वे  
जगज्जिगोषुणा’ इति नि. ५ ‘जीवनाथ’ इति ब.

यथा—

‘धन्यासि वैदर्भि गुणैरुदारैर्वया समाकृत्यत नैषधोऽपि ।

इतः स्तुतिः का खलु चन्द्रिकाया यद्विधमनुत्तरलीकरोति ॥’

अत्र समाकर्षणमुत्तरलीकरणं च क्रियैकैव पौनरुत्पन्निरासाय भिन्नवाच-  
कतया निर्दिष्टा । इयं मालयापि दृश्यते । यथा—

‘विमल एव रविर्विशदः शशी प्रकृतिशोभन एव हि दर्पणः ।

शिवगिरिः शिवदाससहोदरः सहजमुन्दर एव हि सज्जनः ॥’

अत्र विमलविशदादिरर्थेन एक एव । वैधर्म्येण यथा—

‘चकोर्य एव चतुराश्चन्द्रिकापौनकर्मणि ।

विनावन्तीनं निपुणाः सुदृशो रत्नमणि ॥’

दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिविम्बनम् ।

सधर्मस्येति प्रतिवस्तूपमाव्यवच्छेदः । अयमपि सामर्थ्यवैधर्म्योभ्यां  
द्विधा । क्रमेणोदाहरणम्—

‘अविदितगुणाणि साकविभणितिः कर्णेषु वसति मधुधाराम् ।

अनधिगतपरिमलापि हि हरति दृशं मालतीमाला ॥’

‘त्वयि दृष्टे कुरहाक्ष्याः संसते मदनव्यथा ।

दृष्टानुदयभाजीन्दौ ग्लानिः कुमुदसंहतेः ॥’

‘वसन्तलेखैकनिबद्धभावं परासु कान्तासु मनः कुतो नः ।

प्रफुल्लमल्लीमधुलम्पटः किं मधुव्रतः काङ्क्षति बह्निमन्याम् ॥’

इदं पद्यं मम । अत्र ‘मनः कुतो नः’ इत्यस्य ‘काङ्क्षति बह्निमन्याम्’  
इत्यस्य चैकरूपतयैव पर्यवसानात्प्रतिवस्तूपमैव । इह तु कर्णे मधुधाराव-  
मनस्य नेत्रहरणस्य च साम्यमेव, न त्वैकरूप्यम् । अत्र समर्थसमर्थक-  
वाक्ययोः सामान्यविशेषभावोऽन्तरन्यासः । प्रतिवस्तूपमादृष्टान्तयोस्तु न  
तथेति भेदः ।

सम्भवन्वस्तुसम्बन्धोऽसम्भवन्वापि कुत्रचित् ॥ ५१ ॥

यत्र विम्वानुविम्बत्वं बोधयेत्सा निदर्शना ।

तत्र सम्भवद्वस्तुसम्बन्धनिदर्शना यथा—

‘कोऽत्र भूमिबलवे जनान्मुखा तापयन्सुचिरमेति सम्पदम् ।

वेद्यजित्ति दिनेन भानुनानाससाद् चरमाचलं ततः ॥’

१ ‘विशदादेः’ इति नि. २ ‘चन्द्रिकायाम्’ इति नि. ३ ‘अध’ इति ज-च.  
४ ‘विशेषभावो’ इति ज-नि.

अत्र स्वैरीदृशार्थवेदनक्रियायां कर्तृत्वेनान्वयः सम्भवत्येव । ईदृशार्थज्ञाप-  
नसमर्थचरमाचलप्राप्तिरूपधर्मवैत्तनात् । स च रवेरसाचलगमनस्य परितापिनां  
विपत्प्राप्तेष्व विम्बप्रतिबिम्बभावं बोधयति । असम्भवद्वस्तुसम्बन्धनिदर्शना  
त्वेकवाक्यानेकवाक्यगतत्वेन द्विविधा । तत्रैकवाक्यगा यथा—

‘कलयति कुवलयमालाललितं कुटिलः कटाक्षविशेषः ।

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अधरः किसलयलीलामाननमस्याः कलानिधिविलोसम् ॥’

अग्रान्वयस्य धर्मं कथमन्यो बहन्विति कटाक्षविशेषादीनां कुवलयमालादि-  
गतललितादीनां कलनमसम्भवत्तललितादिसदृशं ललितादिकमवगमयत्कटा-  
क्षविशेषादेः कुवलयमालादेश्च विम्बप्रतिबिम्बभावं बोधयति । यथा वा—

‘प्रपाणे तव राजेन्द्र मुक्ता वैरिसृगीदृशाम् ।

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राजहंसगतिः पद्मवामाननेन शशिद्युतिः ॥’

अत्र पादान्यामसम्बद्धराजहंसगतेस्स्यागोऽनुपपन्न इति तथोक्तसम्बन्धः  
कल्प्यते, स चासम्भवन्राजहंसगतिमिव गतिं बोधयति । अनेकवाक्यगा  
यथा—

‘इदं किलाज्याजमनोहरं वपुस्तपःक्षमं’ साधयितुं य इच्छति ।

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ध्रुवं स नीलोत्पलपत्रधारया समिहृतां छेत्तुमृषिर्भवेत्यति ॥’

अत्र यत्तच्छब्दनिर्दिष्टवाक्यार्थयोरभेदेनान्वयोऽनुपपद्यमानस्यादृशवपुस्त-  
पःक्षमत्वसाधनेच्छा नीलोत्पलपत्रधारया समिहृताच्छेदनेच्छेवेति विम्बप्रति-  
बिम्बभावे पर्यवस्यति ।

यथा वा—

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‘जन्मेदं वन्ध्यतां नीतं भवभोगोपलिप्तया ।

काचमूल्येन विक्रीतो हन्त चिन्तामणिर्मया ॥’

अत्र भवभोगलोभेन जन्मनो व्यर्थतानयनं काचमूल्येन चिन्तामणि-  
विक्रय इवेति पर्यवसानम् । एवम्—

‘क सूर्यप्रभवो वंशः क चाल्यविषया मतिः ।

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तितीर्षुर्दुस्तरं मोहादुद्धुपेनास्मि सागरम् ॥’

अत्र मन्मत्या सूर्यवंशवर्णनमुद्धुपेन सागतरणमिवेति पर्यवसानम् ।

इयं च क्वचिदुपमेयवृत्तस्योपमानेऽसम्भवेऽपि भवति । यथा—

‘थोऽनुभूतः कुरङ्गाक्ष्यान्तस्या मधुरिमाधरे ।

समास्त्रादि स मृद्धीकारसे रसत्रिशारदैः ॥’

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१ ‘वृत्तत्वेन’ इति नि. २ ‘कनैवच्चात्’ इति नि. ३ ‘असम्भवद्वस्तुनिदर्शना’  
इति नि. ४ ‘निषेविलासम्’ इति ज-ब (against the metre).  
५ ‘तपःक्षमं’ इति नि. ६ ‘तपःक्षमत्व’ इति नि.



अथ प्रकृतसाधरस्य मधुरिमधर्मस्य द्वाक्षारसेऽसम्भवात्पूर्वसाध्याये पर्यव-  
सानम् । मालारूपापि । यथा मन—

‘क्षिपसि क्षुक्ं वृषदंशकवदने मृगमपर्यसि मृगादनरदने ।

वितरसि तुरगं महिषलिषाणे निदचचेतो भोगविताने ॥’

- ७ इह विम्बप्रतिविम्बतालेपं विना वाक्यार्थापर्यवसानम् । दृष्टान्ते तु  
पर्यवसितेन वाक्यार्थेन सामर्थ्याद्विम्बप्रतिविम्बताप्रत्यापनम् । नापीयमार्था-  
पत्तिः । तत्र ‘हारोऽयं हरिणाक्षीणां—’ इत्यादौ सादृश्यपर्यवसानाभावात् ।

आधिक्यमुपमेयस्योपमानाभ्युनताथवा ॥ ५२ ॥

व्यतिरेकः

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एक उक्तेऽनुक्ते हेतौ पुनस्त्रिधा ।

चतुर्विधोऽपि साम्यस्य बोधनाच्छब्दतोऽर्थतः ॥ ५३ ॥

आश्लेषाच्च द्वादशधा श्लेषेऽपीति त्रिरष्टधा ।

- 15 प्रत्येकं सान्मिलित्वाष्टचत्वारिंशद्विधः पुनः ॥ ५४ ॥

उपमेयस्योपमानादाधिक्ये हेतुरुपमेयगतमुत्कर्षकारणमुपमानगतं निकर्ष-  
कारणं च । तयोर्द्वयोरप्युक्तावेकः प्रत्येकं समुदायेन चानुक्तौ त्रिविध इति  
चतुर्विधेऽप्यस्मिन्नुपमानोपमेयस्य निवेदनं शब्देनार्थेनाश्लेषेण चेति द्वादश-  
प्रकारोऽपि श्लेषेऽपि शब्दादश्लेषेऽपि चतुर्विंशतिप्रकारः । उपमानाभ्युनता-  
20 यामप्यनर्थेन भङ्ग्या चतुर्विंशतिप्रकारतेति मिलित्वाष्टचत्वारिंशत्प्रकारो  
व्यतिरेकः ।

उदाहरणम्—

‘अकलङ्कं मुखं तस्या न कलङ्गी विधुर्यथा ।’

- अत्रोपमेयगतमकलङ्कत्वमुपमानगतं च कलङ्गित्वं हेतुद्वयमप्युक्तम् । यथा-  
25 शब्दप्रतिपादनाच्च शब्दमीपम्यम् । अत्रैव ‘न कलङ्गि विधुर्यमम्’ इति  
पाठ आर्थम् । ‘अर्थात्तुं कलङ्गिनम्’ इति पाठे त्विवधेस्तुत्यादिपदविरहा-  
दाक्षिसम् । अत्रैवाकलङ्कपदव्याने उपमेयगतोत्कर्षकारणानुक्तिः । कलङ्गि-  
पदव्याने चोपमानगतनिकर्षकारणानुक्तिः । द्वयोरनुक्तौ द्वयोरनुक्तिः ।  
श्लेषे यथा—

- 30 ‘अतिगाढगुणायाञ्च नाञ्जवज्रहुरा गुणाः ॥’

१. ‘स च’ इति नास्ति ज-ब-पुस्तकयोः. २. ‘अर्थेन’ इति नास्ति नि-पुस्तके.  
३. ‘श्वादितुल्यादिपद’ इति ज-ब.

अत्रेवार्थे वतिरिति शाब्दभौपम्यम् । उत्कर्षमिकर्षकारणयोर्द्वयोरप्युक्तिः ।  
गुणशब्दः श्लिष्टः । अन्ये भेदाः पूर्ववद्ब्रह्माः । एतानि चोपमेयस्योपमाना-  
दाधिव्यय उदाहरणानि । न्यूनत्वे दिव्यान्त्रं यथा—

‘क्षीणः क्षीणोऽपि शशी भूयो भूयोऽभिवर्धते नित्यम् ।

विरम प्रसीद सुन्दरि यौवनमभिवर्ति यातं तु ॥’

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अत्रोपमेयभूतयौवनात्पर्यवसायव्ययम् । तेनात्र ‘उपमानादुपमेयस्याधिव्यये  
विपर्यये वा व्यतिरेकः’ इति केषांचिल्लक्षणे ‘विपर्यये वेतिपदमनर्पकम्’  
इति परकेचिदाहुः, तत्र विचारसहम् । तथाहि—अत्राधिकन्यूनत्वे सत्त्वा-  
सत्त्वे एव विवक्षिते । अत्र च चन्द्रापेक्षया यौवनस्यासत्त्वं स्फुटमेव । अस्तु  
वात्रोदाहरणे यथाकथंचिद्वृत्तिः ।

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‘हन्मदाचैर्यशसा मया पुनर्दिपां हसैर्दूतपथः सितीकृतः ॥’

इत्यादिषु का गतिरिति सुदृक् ‘न्यूनतायथा’ इति ।

सहार्थस्य बलादेकं यत्र स्याद्वाचकं द्वयोः ।

सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत् ॥ ५५ ॥

अतिशयोक्तिरप्यत्राभेदाध्यवसायमूला कार्यकारणयोर्वापर्वविपर्ययरूपा 15  
च । अभेदाध्यवसायमूलापि श्लेषमित्तिकान्यथा च । क्रमेणोदाहरणम्—

‘सहाधरदलेतास्या यौवने रागभास्त्रियः ।’

अत्र रागपदे श्लेषः ।

‘सह कुमुदकदम्बैः काममुल्लासयन्तः सह धनविमिरैर्धैर्यैर्मुसारायन्तः ।

सह सरसिजपण्डैः स्वान्तमाभीलयन्तः प्रतिदिशममृतांशोरंशवः सञ्चरन्ति ॥’ 20

इदं मम । अत्रोल्लासादीनां सम्बन्धिभेदादेव भेदः, न तु श्लिष्टतया ।

‘सममेव नराधिपेन सा गुरुसंमोहविलुप्तचेतना ।

अगमात्सह तैलधिन्दुना नेनु दीपार्चिरिव क्षितेस्तलम् ॥’

इयं च मालयापि सम्भवति । यत्रोदाहृते ‘सह कुमुदकदम्बैः—’ इत्यादौ ।

‘लक्ष्मणेन समं रामः कानने गहनं ययौ ।’

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इत्यादौ चातिशयोक्तिमूलाभावाच्चायमलङ्कारः ।

विनोक्तिर्यद्विनान्येन नासाध्वन्यदसाधु वा ।

नासाधु अशोभनं न भवति । एवं च यद्यपि शोभनत्वं एव पर्यवसानं  
तथाप्यशोभनत्वाभावाच्चोक्तं शोभनवचनस्यायमतिशयो यत्कस्यचिद्वर्णनी-  
यस्याशोभनत्वं तत्परसंनिधेरेव दोषः । तस्य पुनः स्वभावतः शोभनत्व- 30  
मेवेति ।

यथा—

‘विना जलदकालेन चन्द्रो निसन्दर्शितो गतः ।

विना ग्रीष्मोष्मणा मञ्जुर्वनराजिरजायत ॥

असाध्यशोभनं यथा—

५ ‘अनुयान्त्या जनातीतं कान्तं साधु त्वया कृतम् ।

का दिनश्रीर्विनाकेण का निशा शशिना विना ॥’

‘निरर्थकं जन्म गतं नलिन्या यथा न दष्टं तुहिनांशुभिम्बम् ।

उत्पत्तिरिन्दोरपि निष्फलैव दष्टा विनिद्रा नलिनी न येन ॥’

अत्र परस्परविनोक्तिभङ्गा चमत्कारातिशयः । विनाशब्दप्रयोगाभावेऽपि  
10 विनाश्विवक्षायां विनोक्तिरेवेष्टम् । एवं सहोक्तिरपि सहशब्दप्रयोगाभावेऽपि  
सहाश्विवक्षया भवतीति बोध्यम् ।

समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः ॥ ५६ ॥

व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः ।

अत्र समेन कार्येण प्रस्तुतेऽप्रस्तुतव्यवहारसमारोपः । यथा—

15 ‘ध्यापूय यदसनमम्बुजलोचनाया वक्षोजयोः कनककुम्भविलासभाजोः ।

आलिङ्गति प्रसन्नमङ्गमशेषमस्या धन्यस्त्वमेव मलयोच्चलगन्धवाह ॥’

अत्र गन्धवाहे हठकामुकव्यवहारसमारोपः ।

लिङ्गसाम्येन यथा—

‘असमासजिगीषस्य श्रीचिन्ता का मनस्विनः ।

20 अनाक्रम्य जगत्कुलं नो संध्यां भजते रविः ॥’

अत्र पुंस्त्रीलिङ्गमात्रेण रविसंध्यायोर्नायकनायिकाव्यवहारः । विशेषणसाम्यं  
तु छिद्यतया, साधारण्येन, औपम्यगर्भत्वेन च त्रिधा । तत्र छिद्यतया  
यथा मम—

‘विकसितमुखीं रागासङ्गाद्वलतिमिरावृतिं

25 दिनकरकरस्पृष्टामैन्द्रीं निरीक्ष्य दिशं पुरः ।

जरठलवलीपाण्डुच्छाबो भृशं कलुषान्तरः

अयति हरितं हन्त प्राचेतसीं तुहिनश्रुतिः ॥’

अत्र मुखरागादिशब्दानां छिद्यता । अथैव हि ‘तिमिरावृतिम्’ इत्यत्र  
‘तिमिरांशुकम्’ इति पाठे एकदेशस्य रूपेणऽपि समासोक्तिरेव । नत्वेक-  
30 देशविवर्ति रूपकम् । तत्र हि तिमिरांशुकवो रूप्यरूपकभावो द्वयोरावर-  
कत्वेन स्फुटसादृश्यतया परसाधिव्यमनपेक्ष्यापि स्वमात्रविधान्त इति न



समासोक्तिबुद्धिं व्याहन्तुमीशः । यत्र तु रूपरूपकयोः सादृश्यमस्फुटं तत्रैकदेशान्तररूपं विना तदसङ्गतं सादृश्यसादृश्यैकदेशान्तररूप-  
मार्थमपेक्षत एवेति तत्रैकदेशविवर्तिरूपकमेव । यथा—

‘अस्स रणन्तेउरए करे कुणन्तस्स मण्डलमाज्जम् ।

रससंमुदी वि सहसा परमुदी होइ रिउसेणा ॥’

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अत्र रणान्तःपुरयोः सादृश्यमस्फुटमेव । क्वचिच्च यत्र स्फुटसादृश्यमपि  
बहुनां रूपं सादृश्यैकदेशस्य चाप्ये तत्रैकदेशविवर्ति रूपकमेव । रूपक-  
प्रतीतेर्यापितया समासोक्तिप्रतीतिविरोधायकत्वात् । नन्वेति रणान्तःपुर-  
योरपि सुखसञ्चारतया स्फुटं सादृश्यमिति चेत्, सत्यमुक्तम् । अस्त्येव ।  
किंतु वाक्यार्थपर्यालोचनसापेक्षम्, न खलु निरपेक्षम् । सुखचन्द्रादेर्मनो- 10  
हरणादिवद्वर्णान्तःपुरयोः स्वतः सुखसञ्चारत्वाभावात् । साधारण्येन यथा—

‘निसर्गसौरभोद्भान्तभुङ्गसङ्गीतशालिनी ।

उदिते वासराधीशे सोराजनि सरोजिनी ॥’

अत्र निसर्गत्यादिविशेषणसाम्यात्सरोजिन्या नायिकाव्यवहारप्रतीतौ स्त्रीमा-  
त्रगामितः स्मेरत्वधर्मस्य समारोपः कारणम् । तेन विना विशेषणसाम्यमात्रेण 15  
नायिकाव्यवहारप्रतीतेरसम्भवात् । आपम्यगर्भत्वं पुनस्त्रिधा सम्भवति, उप-  
मारूपकसङ्करगर्भत्वात् । तत्रोपमागर्भत्वे यथा—

‘दन्तप्रभापुष्पचिता पाणिपल्लवशोभिनी ।

केशपाशालिङ्गनेन सुवेषा हरिणेश्रणा ॥’

अत्र सुवेषत्ववशात्प्रथमं दन्तप्रभाः पुष्पाणोर्वेत्युपमागर्भत्वेन समासः । 20  
अनन्तरं च दन्तप्रभासदृशैः पुष्पैश्चितेत्यादिसमासान्तराश्रयेण समान-  
विशेषणमाहात्म्याद्वरिणेश्रणायां लताव्यवहारप्रतीतिः । रूपकगर्भत्वे यथा—  
‘लावण्यमधुभिः पूर्णम्—’ इत्यादि । सङ्करगर्भत्वे यथा—‘दन्तप्रभापुष्प-’  
इत्यादि । ‘सुवेषा’ इत्यत्र ‘परीता’ इति पाठे उपमारूपकसाधकाभावात्स-  
ङ्करसमाश्रयणम् । समासान्तरं पूर्ववत् । समासान्तरमहिम्ना लताप्रतीतिः । 25  
पुष्प च येषां मते उपमासङ्करयोरेकदेशविवर्तिता नास्ति तन्मते आद्यवृत्ति-  
वयोः समासोक्तिः । द्वितीयस्तु प्रकार एकदेशविवर्तिरूपकविषय एव ।  
पर्यालोचने त्वाद्ये प्रकारे एकदेशविवर्तिन्युपमैवाङ्गीकर्तुमुचिता । अन्यथा—

‘ऐन्द्रं चतुः पाण्डुपयोधरेण शरदधानाद्रैनक्षताभम् ।

प्रमोदयन्ती सकलङ्गमिन्दुं तौपं रवेरन्यधिकं चकार ॥’

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इत्यत्र कथं शरदि नायिकाव्यवहारप्रतीतिः । नायिकापयोधरेणाद्रैनक्ष-  
ताभक्षकचापधारणासम्भवात् । ननु ‘आद्रैनक्षताभम्’ इत्यत्र स्थितम-

प्युपमानत्वं वस्तुपूर्वालोचनया ऐन्द्रे घनुषि सञ्चारणीयम् । यथा—‘वज्रा  
 लुहोति’ इत्यादौ हवनस्थान्ययासिद्धेर्द्वि सञ्चार्यते विधिः । एवं चेन्द्रचा-  
 पाभमाद्रनखक्षतं दधानेति प्रतीतिर्भविष्यतीति चेत्, न । एवंविधानिर्वाहे  
 कष्टगृष्टिकल्पनादेकदेशविस्तृप्तमाङ्गीकारस्यैव उपायस्त्वात् । अस्तु वाच  
 ८ यथाकथंचित्समासोक्तिः । ‘नेत्रैरिवोत्पलैः पद्मैः—’ इत्यादौ चान्यगत्यसम्भ-  
 वात् । किं चोपमायां व्यवहारप्रतीतेरभावात्कथं तदुपजीविकायाः  
 समासोक्तेः प्रवेशः । यदाहुः—

‘व्यवहारोऽथवा तत्त्वं नौपम्ये यत्प्रतीयते ।

सत्तौपम्यं समासोक्तिरेकदेशोपमा स्फुटा ॥’

- 10 एवं चोपमारूपकयोरेकदेशविवातताङ्गीकारे तन्मूलसङ्करेऽपि समासोक्ते-  
 रप्रवेशो न्यायसिद्ध एव, तेनौपम्यगर्भविशेषणोत्थापितत्वं नास्या विषय  
 इति विशेषणसाम्ये श्लिष्टविशेषणोत्थापिता साधारणविशेषणोत्थापिता चेति  
 द्विधा । कार्यलिङ्गयोस्तुल्यत्वे च द्विविधेति चतुःप्रकारा समासोक्तिः ।  
 सर्वत्रैवात्र व्यवहारसमारोपः कारणम् । स च कचिर्लौकिके वस्तुनि लौकिक-  
 15 वस्तुव्यवहारसमारोपः । शास्त्रीये वस्तुनि शास्त्रीयवस्तुव्यवहारसमारोपः ।  
 लौकिके वा शास्त्रीयवस्तुव्यवहारसमारोपः । शास्त्रीये वा लौकिकवस्तु-  
 व्यवहारसमारोप इति चतुर्धा । तत्र लौकिकवस्त्वपि रसादिभेदादनेकविधम् ।  
 शास्त्रीयमपि तर्कायुर्बेदज्योतिःशास्त्रप्रसिद्धतयेति बहुप्रकारा समासोक्तिः ।  
 विद्यात्रं यथा—‘व्याधूप यद्वसनं—’ इत्यादौ लौकिके वस्तुनि लौकिकस्य  
 20 इटकामुकव्यवहारादेः समारोपः ।

‘वैरेकरूपमखिलास्त्रपि वृत्तिषु स्वां पश्यद्विरज्ययमसंलयतया प्रवृत्तम् ।

लोपः कृतः किल परस्वतुषो विभक्तैर्लक्षणं तव कृतं ध्रुवमेव मम्ये ॥’

अत्रागमशास्त्रप्रसिद्धे वस्तुनि व्याकरणप्रसिद्धवस्तुव्यवहारसमारोपः ।  
 एवमन्यत्र । रूपकेऽग्रहृतमात्मस्वरूपसंनिवेशेन प्रकृतस्य रूपमवच्छादयति ।

- 35 इह तु स्वावस्थासमारोपेणानवच्छादितस्वरूपमेव तं पूर्वावस्थातो विशेष-  
 यति । अत एवात्र व्यवहारसमारोपो न तु स्वरूपसमारोप इत्याहुः । उप-  
 माध्वनौ श्लेषे च विशेषणस्यापि साम्यम्, इह तु विशेषणमात्रम् । अप्रस्तु-  
 तप्रसांसार्यां प्रस्तुतस्य साम्यत्वम्, इह त्वप्रस्तुतस्येति भेदः ।

उक्तिर्विशेषणैः सामिप्रायैः परिकरो मतः ॥ ५७ ॥

यथा—

- 30 ‘अङ्गराज सेनापते द्रोणोपहासिन् कणे, रक्षेनं भीमाहुःशासनम् ।’

१ ‘एवंविधनिर्वाहे’ इति ज-अ. २ ‘तत्त्वनौपम्ये’ इति नि. ३ ‘अवच्छादि-  
 तस्वरूपेण’ इति नि. ४ ‘वैकैः’ इति नि.

शब्दैः स्वभावादेकार्थैः श्लेषोऽनेकार्थवाचनम् ।

‘स्वभावादेकार्थैः’ इति शब्दश्लेषाद् व्यवच्छेदः । ‘वाचनं’ इति च ध्वनेः ।

उदाहरणम्—

‘प्रवर्तयन्क्रियाः साध्वीमालिन्यं हरितां हरन् ।

महसा भूपसा दीप्तो विराजति विभाकरः ॥’

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अत्र प्रकरणादिनियमाभावाद् द्वावपि राजसुखौ वाच्यौ ।

कचिद्विशेषः सामान्यात्सामान्यं वा विशेषतः ॥ ५८ ॥

कार्याभिहितं कार्यं च हेतोरथ समात्समम् ।

अप्रस्तुतात्प्रस्तुतं चेद्गम्यते पञ्चधा ततः ॥ ५९ ॥

अप्रस्तुतप्रशंसा स्याद्

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क्रमेणोदाहरणम्—

‘पादाहतं वयुत्वाय मृधानमभिरोहति ।

स्वस्यादेवापमानेऽपि देहिनस्तद्वरं रजः ॥’

अथास्तदपेक्षया रजोऽपि वरमिति विशेषे प्रस्तुते सामान्यमभिहितम् ।

‘स्वमिव यदि जीवितापहा हृदये किं निहिता न हन्ति माम् ।

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विषमप्यसृतं कचिद्वेदसृतं वा विषमीकरेच्छया ॥’

अत्रेधरेच्छया कचिदहितकारिणोऽपि हितकारित्वं हितकारिणोऽप्यहित-

कारित्वमिति सामान्ये प्रस्तुते विशेषोऽभिहितः । पूर्वं चान्नाप्रस्तुतप्रशंसा-

मूलोऽर्थान्तरन्यासः । दृष्टान्ते प्रकृषातमेव वस्तु प्रतिविम्बत्वेनोपादीयते ।

इह तु विषामृतपोरमृतविषीभावस्याप्रसिद्धेन तस्य सद्भावः ।

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‘इन्दुर्लिप्त इवाञ्जनेन जडिता दृष्टिर्मुंगीणामिव

प्रम्लानारुणिमेव विद्रुमदलं श्यामेव हेमप्रभा ।

काकंश्यं कलया च कोकिलवधूकण्ठेतिव च प्रस्तुतं

सीतायाः पुरतश्च हन्त क्षिप्रिमां बहोः सगर्हो इव ॥’

अत्र सम्भाव्यमानेभ्य इन्द्रादिगताञ्जनलितत्वादिभ्यः कार्यभ्यो वचनादि-

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गतसौन्दर्यविशेषरूपं प्रस्तुतं कारणं प्रतीयते ।

‘शच्छामीति मयोक्तया मृगदृशा निवासमुद्रेकिं

सक्तत्वा तिर्यग्गवेक्ष्य बाण्यकलुषेनैकेन मां चक्षुषा ।

अद्य प्रेम मदर्पितं प्रियसखीवृन्दे त्वया बध्मता-

मिथं स्नेहविवर्धितो मृगक्षिप्रः सोऽप्यसमाभाषितः ॥’

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अत्र कस्यचिद्वृत्तमनरूपे कार्ये कारणमभिहितम् । तुल्ये प्रस्तुते तुल्या-

निधाने च द्विधा श्लेषमूला सादृश्यमात्रमूला च । श्लेषमूलापि समासोक्ति-



वद्विशेषणमात्रश्लेषे श्लेषवद्विशेष्यस्यापि श्लेषे भवतीति द्विधा । क्रमेण यथा—  
 'सहकारः सदा मोदो वसन्तश्रीसमन्वितः ।

समुज्ज्वलरुचिः श्रीमान्प्रभृतोऽकलिकाकुलः ॥'

अत्र विशेषणमात्रश्लेषवशाद्प्रस्तुतात्सहकारत्वरूपविशेषस्तुतस्य नायकस्य  
 १ प्रतीतिः ।

'पुंस्त्वादपि प्रविचलेद्यदि यद्यधोऽपि यायाद्यदि प्रणयने न महानपि स्यात् ।  
 अभ्युदरेत्तदपि विधमितीदृशीयं केनापि दिक्प्रकटिता पुरुषोत्तमेन ॥'

अत्र पुरुषोत्तमपदेन विशेष्येणापि श्लिष्टेन प्रचुरप्रसिद्धा प्रधानं विष्णुरेव  
 बोध्यते । तेन वर्णनीयः कश्चित्पुरुषः प्रतीयते ।

10 सादृश्यमात्रमूला यथा—

'एकः कपोतपोतः शतशः श्येनाः क्षुधाभिधावन्ति ।

अम्बरमावृतिशून्यं हर हर शरणं विधेः करुणा ॥'

अत्र कपोताद्प्रस्तुतात्कश्चिद्प्रस्तुतः प्रतीयते । इयं च कविद्वैधर्म्येणापि  
 भवति ।

15 'धन्याः खलु यने वाताः कङ्गारस्पर्शाशीतलाः ।

राममिन्द्रावरश्चामं ये स्पृशन्त्यनिवारिताः ॥'

अत्र वाता धन्या अहमधन्य इति वैधर्म्येण प्रस्तुतः प्रतीयते । वाच्यस्य  
 सम्भवासम्भवोभयरूपतया त्रिप्रकारेणम् । तत्र सम्भवे उक्तोदाहरणान्येव ।  
 असम्भवे यथा—

20 'कोकिलोऽहं भवान्काकः समानः कालिमावयोः ।

अन्तरं कथयिष्यन्ति काकलीकोविदाः पुनः ॥'

अत्र काककोकिलयोर्वाकोवाक्यं प्रस्तुताध्वारोपणं विनासम्भवि ।

उभयरूपत्वे यथा—

'अन्तश्छिद्राणि भूयांसि कण्टका बहवो बहिः ।

25 कथं कमलनालस्य मा भूक्मभङ्गुरा गुणाः ॥

अत्र प्रस्तुतस्य कस्यचिदध्वारोपणं विना कमलनालान्तश्छिद्राणां गुण-  
 भङ्गुरीकरणे हेतुत्वमसम्भवि । अन्येषां तु सम्भवीत्युभयरूपत्वम् । अस्याश्च  
 समासोक्तिवद् व्यवहारसमारोपप्राणत्वाच्छब्दशक्तिमूलाद्वास्तुध्वनेर्भेदः । उप-  
 माध्वनावप्रस्तुतस्य व्यंग्यत्वम् । एवं समासोक्ती । श्लेषेऽपि द्वयोरपि

30 वाच्यत्वम् ।

उक्ता व्याजस्तुतिः पुनः ।

निन्दास्तुतिभ्यां वाच्याभ्यां गम्यत्वे स्तुतिनिन्दयोः ॥ ६० ॥

१ 'हरिहरि' इति ज-व.

निन्दया स्तुतेरगम्यत्वे व्याजेन स्तुतिरिति श्रुत्यस्या व्याजस्तुतिः स्तुत्या  
निन्दाया गम्यत्वे व्याजरूपा स्तुतिः । क्रमेण यथा—

‘स्तनयुगमुक्ताभरणाः कण्टककलिताङ्गयष्टयो देव ।

त्वयि कुपितेऽपि प्रागिव विश्वस्ता रिपुस्त्रियो जाताः ॥’

इदं मम ।

‘व्याजस्तुतिस्तव पयोद मयोदितेयं यज्जीवनीय जगतस्तव जीवनानि ।

सोत्रं तु ते महदिदं धन धर्मेराजसाहाय्यमर्जयसि यत्पथिकाग्निहृत् ॥’

पर्यायोक्तं यदा भज्ज्वा गम्यमेवाभिधीयते ।

उदाहरणम्—

स्पृष्टास्ता नन्दने शय्याः केशसम्भोगलालिताः ।

सावर्जं पारिजातस्य मञ्जर्यो यस्य सैनिकैः ॥’

अत्र हयग्रीवेण स्वर्गो विजित इति प्रस्तुतमेव गम्यं कारणं वैचित्र्य-  
विशेषप्रतिपत्तये सैन्यस्य पारिजातमञ्जरीसावर्जस्पर्शनरूपकार्यद्वारेणाभि-  
हितम् । न चेदं कार्यात्कारणप्रतीतिरूपाप्रस्तुतप्रशंसा । तत्र कार्यस्याप्रस्तु-  
तत्वात् । इह तु वर्णनीयस्य प्रभावातिशयबोधकत्वेन कार्यमपि कारणवत्प्र-  
स्तुतम् । एवं च—

‘अनेन पर्यासयताधुविन्दून्मुक्ताफलस्थूलतमान्तनेषु ।

प्रत्यर्पिताः शत्रुबिलासिनीनामाक्षेपसूत्रेण विनैव द्वाराः ॥’

अत्र वर्णनीयस्य राज्ञो गम्यभूतशत्रुमारणरूपकारणवत्कार्यभूतं तथाविध-  
शत्रुस्त्रीकन्दनजलमपि प्रभावातिशयबोधकत्वेन वर्णनाहंमिति पर्यायोक्तमेव । 10

राजन्राजमुक्ता न पाठयति मां देव्योऽपि तूर्णीं स्थिताः

कुम्भे भोजय मां कुमारसन्धिवैनांद्यापि किं भुज्यते ।

इत्थं राजशुकस्तवारिभवने मुक्तोऽध्वगैः पञ्जरा-

चित्रस्थानवलोक्य शून्यबलभावेकैकमाभायते ॥’

अत्र प्रस्थानोद्यतं भवन्तं श्रुत्वा सहसैवारयः पलायिता इति कारणं 25  
प्रस्तुतम् । ‘कार्यमपि वर्णनाहंत्वेन प्रस्तुतम्’ इति केचित् ।

अन्ये तु—‘राजशुकवृत्तान्तेन कोऽपि प्रस्तुतप्रभावो बोध्यत इत्यप्रस्तुत-  
प्रशंसैव’ इत्याहुः ।

सामान्यं वा विशेषेण विशेषस्तेन वा यदि ॥ ६१ ॥

कार्यं च कारणेनेदं कार्येण च समर्थ्यते ।

साधर्म्येणैतरेणार्थान्तरन्यासोऽष्टधा ततः ॥ ६२ ॥

क्रमेणोदाहरणम्—

‘बृहत्सङ्गायः कार्यान्तं क्षोदीयानपि गच्छति ।

सम्भूयाम्भोषिमन्येति महानया नगापमा ॥’

५ अत्र द्वितीयार्धगतेन विशेषरूपेणार्थेन प्रथमार्धगतः सामान्योऽर्थः  
सोपपत्तिकः क्रियते ।

‘यावदर्थेपदां वाचमेवमादाव माधवः ।

विरराम महोपांसः प्रकृत्या मितभाषिणः ॥’

‘पृथ्वि स्थिरा भव भुजङ्गम धारयन्तां

१० त्वं कूर्मराज तदिदं हितचं दर्शयाः ।

दिक्कुञ्जराः कुरुत तन्नितये दिवीर्षां

देवः करोति हरकामुंकमाततज्यम् ॥’

अत्र कारणभूतं हरकामुंकाततज्यीकरणं पृथिवीस्थैर्षादेः कार्यस्य समर्थकम् ।

‘सहसा विदधीत न क्रियाम्—’ इत्यादी सम्पत्करणं कार्यं सहसाविधाना-

१५ भावस्य विमृश्यकारित्वरूपस्य कारणस्य समर्थकम् । एतानि साधर्म्यं  
उदाहरणानि । वैधर्म्यं यथा—

‘इत्थमाराध्यमानोऽपि ह्निष्णाति भुवनत्रयम् ।

शाम्येत्प्रत्यपकारेण नोपकारेण दुर्जनः ॥’

अत्र सामान्यं विशेषस्य समर्थकम् । ‘सहसा विदधीत—’ इत्यत्र सहसा-

२० विधानाभावस्यापत्तयैदत्तं विरुद्धं कार्यं समर्थकम् । एवमन्यत् ।

हेतोर्वाक्यपदार्थान्वे काव्यलिङ्गं निगद्यते ।

तत्र वाक्यार्थता यथा—

‘यत्त्वच्छेत्तसमानकान्ति सलिले मग्नं तदिन्दीवरं

मेघैरन्तरितः प्रिये तव मुखच्छायाणुकारी प्रसी ।

२५ येऽपि त्वद्रमनानुसारिगतयन्ते राजहंसा गता-

स्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥’

अत्र चतुर्थपादे पादत्रयवाक्यानि हेतवः । पदार्थता यथा मम—

‘त्वद्वाजिराजिनिधूतचूलीपटलपङ्क्तिनाम् ।

न धत्ते शिरसा गङ्गां भूरिभारभिया हरः ॥’

३० अत्र द्वितीयार्धे प्रथमार्धमेकपदं हेतुः । अनेकपदं यथा मम—

१ ‘अर्थपदां’ इति नि. २ ‘सम्पत्करण’ इति नि. ३ ‘आपत्प्रत्यय’ ज-नि.

४ ‘दैवेन’ इति नि.



‘पश्यन्त्यसंख्यप्रथमां त्वद्दानजलवाहिनीम् ।

देव त्रिपथगात्मानं गोपयत्युग्रसूचेति ॥’

इह केचिद् वाक्यार्थगत्येन काव्यलिङ्गेनैव गतायेतया कार्यकारणभावेऽर्था-  
न्तरन्यासं नादियन्ते, तदयुक्तम् । तथाग्रत्र हेतुस्त्रिधा भवति—ज्ञापको  
निष्पादकः समर्थकश्चेति । तत्र ज्ञापकोऽनुमानस्य विषयः, निष्पादकः  
काव्यलिङ्गस्य, समर्थकोऽर्थान्तरन्यासस्य, इति पृथगेव कार्यकारणभावेऽर्था-  
न्तरन्यासः काव्यलिङ्गात् । तथाहि—‘यस्वजेन—’ इत्यादौ चतुर्थपादवाक्य-  
मन्यथा साकाङ्क्षतया समञ्जसमेव स्यात् इति पादत्रयगतवाक्यं निष्पाद-  
कत्वेनापेक्षते । ‘सहसा विदधीत—’ इत्यादौ तु

‘परापकारनिरतैर्दुर्जनैः सह सङ्गतिः ।

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वदामि भवतस्तत्त्वं न विधेया कदाचन ॥’

इत्यादिवदुपदेशमात्रेणापि निराकाङ्क्षतया स्वतोऽपि गताये सहसाविधा-  
नाभावं सम्पहरणं सोपपत्तिकमेव करोतीति पृथगेव कार्यकारणभावेऽर्थान्तर-  
न्यासः काव्यलिङ्गात् ।

‘न च्चे शिरसा गङ्गां भूरिभारमिया हरः ।

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त्वद्वाजिराजिनिर्धूतपूलिभिः पङ्क्तिः हि सा ॥’

इत्यत्र हिमवद्वोपादानेन पङ्क्तिरवादितिवहेतुत्वस्य स्फुटतया नायमल-  
ङ्कारः । वैविध्यस्यैवालङ्कारत्वात् ।

**अनुमानं तु विच्छिन्त्या ज्ञानं साध्यस्य साधनात् ॥ ६३ ॥**

यथा—

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‘जानीमहेऽस्या हृदि सारसाक्ष्या विराजतेऽन्तः प्रियवक्त्रचन्द्रः ।

उत्कान्तिजालैः प्रसूतैस्तद्भेष्यापाण्डुवा कुञ्जलताक्षिपत्रे ॥’

अत्र रूपकवशाद्विच्छिन्तिः ।

यथा वा—

‘यत्र पतत्पबलानां दृष्टिर्निश्चिताः पतन्ति तत्र शराः ।

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तथापरोपितशरो धावन्त्यासां पुरः आरो मन्ये ॥’

अत्र कविप्रौढोक्तिवशाद्विच्छिन्तिः । उपप्रेक्षायामनिश्चिततया प्रतीतिः, इह  
तु निश्चिततयेषु भयोर्भेदः ।

**अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह ।**

यथा मम—‘तारुण्यस्य विलक्षणः—’ इत्यत्र वशीकरणहेतुर्नायिका वशी- 30  
करणत्वेनोक्ता । विलासहासयोस्त्वप्यवसायमूलोऽयमलङ्कारः ।

अनुकूलं प्रातिकूल्यमनुकूलानुबन्धि चेत् ॥ ६४ ॥

यथा—

‘कुपितासि यदा तन्वि निधाय करजक्षतम् ।

बंधान् भुजपाशाभ्यां कण्ठमस्य दृढं तदा ॥’

अस्य च बिच्छित्तिविशेषस्य सर्वालङ्कारविलक्षणत्वेन स्फुरणात्पृथगलङ्कार-  
त्वमेव न्यायम् ।

वस्तुनो वक्तुमिष्टस्य विशेषप्रतिपत्तये ।

निषेधाभास आक्षेपो वक्ष्यमाणोक्तगो द्विधा ॥ ६५ ॥

तत्र वक्ष्यमाणविषये कचित्सर्वस्यापि सामान्यतः सूचितस्य निषेधः,  
कचिदंशोक्तावशान्तरे निषेध इति द्वौ भेदौ । उक्तविषये च कचिद्वस्तु-  
स्वरूपस्य निषेधः, कचिद्वस्तुकथनस्येति द्वौ । इत्याक्षेपस्य चावारो भेदः ।

क्रमेण यथा—

‘स्मरशरशतविजुराया भणामि सख्याः कृते किमपि ।

क्षणमिह विश्राम्य सखे निर्दयहृदयस्य किं वदाम्ययथा ॥’

अत्र सख्या विरहस्य सामान्यतः सूचितस्य वक्ष्यमाणविशेषे निषेधः ।

‘तव विरहे हरिणाक्षी निरीक्ष्य नवमालिकां दलिताम् ।

हन्त नितान्तमिदानीमाः किं हतजल्पितैरथवा ॥’

अत्र मरिच्यनीत्यंशो नोक्तः ।

‘बालभ्रूणाहं दृष्ट्वा तीक्ष्णं पिबोसि त्विह मह चावारो ।

सा मरद्गुच्छा अभसो पुञ्जं धम्मवत्त्वरं भणिमो ॥’

अत्र दृष्टीत्वस्य वस्तुनो निषेधः ।

‘विरहे तव तन्वङ्गी कथं क्षपयतु क्षपाम् ।

दारुणव्यावसायस्य पुरस्ते भणितेन किम् ॥’

अत्र कथनस्योक्तस्यैव निषेधः । प्रथमोदाहरणे सख्या अवश्यंभावि

मरणमिति विशेषः प्रतीयते । द्वितीयेऽक्षयवक्तव्यत्वादि । तृतीये दृष्टीत्वे  
यथार्थत्वादित्वम् । चतुर्थे दुःखस्वातिशयः । न चायं विहितनिषेधः । अत्र  
निषेधस्याभासत्वात् ।

अनिष्टस्य तथार्थस्य विध्याभासः परो मतः ।

तथेति पूर्ववद्विशेषप्रतिपत्तये । यथा—

१. ‘विश्राम्य’ इति ति. २. ‘दृष्ट्वा’ इति ज-व-नि; ‘दृष्ट्वा’ इति अलङ्कारसर्वस्व-  
मतः पाठः. ३. ‘पुञ्जं’ इति ज-व-नि; ‘तीक्ष्णं’ इत्यलङ्कारसर्वस्व-रामचरन-संमतः  
पाठः. ४. ‘क्षपयतु’ इति ज-व.

‘गच्छ गच्छसि चेत् कान्त पन्थानः सन्तु ते शिवाः ।

ममापि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥’

अत्रानिष्टत्वाद्वसनस्य विधिः प्रस्खलद्रूपो निषेधे पर्यवस्यति । विशेषश्च  
गमनस्यात्यन्तपरिहार्यत्वरूपः प्रतीयते ।

विभावना विना हेतुं कार्योत्पत्तिर्यदुच्यते ॥ ६६ ॥ ८

उक्तानुक्तनिमित्तत्वाद्विधा सा परिकीर्तिता ॥

विना कारणमुपनिबध्यमानोऽपि कार्योदयः किञ्चिदन्वत्कारणमपेक्ष्यैव  
भवितुं युक्तः । तच्च कारणान्तरं क्वचिदुक्तं क्वचिदनुक्तमिति द्विधा । यथा—

‘अनायासकृशं मध्यमशक्तरले दशौ ।

अभूषणमनोहारि वपुर्वयसि सुध्रुवाः ॥’

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अत्र वयोरूपनिमित्तमुक्तम् । अत्रैव ‘वपुर्भाति सृणीदशः’ इति  
पाठेऽनुक्तम् ।

सति हेतौ फलाभावो विशेषोक्तिस्तथा द्विधा ॥ ६७ ॥

तथेत्युक्तानुक्तनिमित्तत्वात् । तत्रोक्तनिमित्ता यथा—

‘धनिनोऽपि निरुन्मादा युवानोऽपि न चञ्चलाः ।

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प्रभवोऽप्यप्रमत्तास्ते महामहिमशालिनः ॥’

अत्र महामहिमशालित्वं निमित्तमुक्तम् । अत्रैव ‘वतुर्धपादे ‘कियन्तः  
सन्ति भूतले’ इति पाठे ‘वनुक्तम् । अचिन्त्यनिमित्तत्वं चानुक्तनिमित्तत्वं  
मेव इति पृथङ् नोक्तम् । यथा—

‘स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।

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हरतापि तनुं यस्य शम्भुना न हृतं बलम् ॥’

अत्र तनूहरणेनापि बलाहरणे निमित्तमचिन्त्यम् । इह च कार्याभावः  
कार्यविरुद्धसद्भावमुखेनापि निबध्यते । विभावनायामपि कारणाभावः  
कारणविरुद्धसद्भावमुखेन । एवं च ‘यः कौमारहरः—’ इत्यादेरुत्कण्ठा-  
कारणविरुद्धस्य निबन्धनाद्विभावना । ‘यः कौमार—’ इत्यादेः कारणस्य च 25  
कार्यविरुद्धाया उत्कण्ठाया निबन्धनाद्विशेषोक्तिः । एवं चात्र विभावना-  
विशेषोक्तयोः सङ्करः । शुद्धोदाहरणं तु सभ्यम् ।

जातिवतुर्भिर्जात्याद्यैर्गुणो गुणादिभिस्त्रिभिः ।

क्रिया क्रियाद्रव्याभ्यां यद्रव्यं द्रव्येण वा मिथः ॥ ६८ ॥

विरुद्धमिव भासेत विरोधोऽसौ दशाकृतिः ।

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क्रमेण यथा—

- ‘तव विरहे मलयमरुद्धानलः शशिरवोऽपि सोष्माणः ।  
 हृदयमलिरुतमपि भिन्त्ये नलिनीदलमपि निदाघरविरसाः ॥  
 ‘सन्ततमुसलासङ्गाद्दुतरगृहकर्मघटनया नृपते ।  
 5 द्विजपत्नीनां कठिनाः सति भवति कराः सरोजमुकुमाराः ॥’  
 ‘अजस्य गृह्णतो जन्म निरीहस्य हृतद्विषः ।  
 स्वपतो जागरुकस्य वाचास्पृ वेद कस्तव ॥’  
 ‘बल्लभोत्सङ्गसङ्गेन विना हरिणचक्षुषः ।  
 राकाविभावरीजानिर्विषज्वालाकुलोऽभवत् ॥’  
 10 ‘नयनयुगासेचनकं मानसवृत्त्यापि दुष्प्रापम् ।  
 रूपमिदं मदिरादया मदयति हृदयं दुनोति च मे ॥’

- ‘त्वद्वाजि-’ इत्यादि । ‘बल्लभोत्सङ्ग-’ इत्यादिश्लोके चतुर्थपादे ‘अध्य-  
 न्दिनदिनाधिपः’ इति पाठे द्रव्ययोर्विरोधः । अत्र ‘तव विरह-’ इत्यादौ  
 पथनादीनां बहुव्यक्तिवाचकत्वाज्जातिशब्दानां दवानलोष्महृदयभेदनसूर्य-  
 10 जातिगुणकियाद्रव्यरूपैरन्योन्यं विरोधो सुखत आभासते । विरहहेतुकत्वा-  
 त्समाधानम् । अत्र ‘अजस्य-’ इत्यादावज्ज्वादिगुणस्य जन्मग्रहणादिक्रियया  
 विरोधः । भगवतः प्रभावस्यातिशयित्वात्तु समाधानम् । ‘त्वद्वाजि-’ इत्यादौ  
 ‘हरोऽपि किरसा गङ्गां न धत्ते’ इति विरोधः । ‘त्वद्वाजि-’ इत्यादिकवि-  
 प्रौढोक्त्या तु समाधानम् । स्पष्टमन्यत् । विभावनायां कारणाभावेनोपनि-  
 20 बध्यमानत्वात्कार्यमेव बाध्यत्वेन प्रतीयते । विशेषोक्तौ च कार्याभावेनैव  
 कारणमेव । इह त्वन्योन्यं द्वयोरपि बाध्यत्वमिति भेदः ।

कार्यकारणयोर्मिच्छदेशतायामसङ्गतिः ॥ ६९ ॥

यथा—

- ‘सा बाला वयमप्रगल्भमनसः सा स्त्री वयं कातराः  
 15 सा पीनोन्नतिमत्पयोधरयुगं धत्ते सत्तेदा वयम् ।  
 साक्रान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयं  
 दोषैरन्यजनाश्रयैरपटवो जाताः स्म इत्यद्भुतम् ॥’  
 अस्याभ्रापवादकत्वादेकदेशस्थयोर्विरोधे विरोधालङ्कारः ।

गुणौ क्रिये वा यैस्सातां विरुद्धे हेतुकार्ययोः ।

- १ ‘इति’ इत्येवञ्चास्ति नि-पुस्तके. २ ‘जन्म’ इति नास्ति च-पुस्तके; ‘गुणस्य  
 अग्रजातिक्रियया’ इति ज. ३ ‘कार्यभावेन’ इति नि. ४ ‘जनाभितैः’ इति ज-च.  
 ५ ‘चेत्’ इति नि.

यद्वारब्धस्य वैकल्यमनर्थस्य च सम्भवः ॥ ७० ॥

विरूपयोः सङ्घटना या च तद्विषमं मतम् ।

क्रमेण यथा—

‘सद्यः करस्पर्शमवाप्य चित्तं रणे रणे यस्य कृपाणलेखा ।

तमालनीला शरदिन्दुपाण्डु यशस्विलोकाभरणं प्रसूते ॥’

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अत्र कारणरूपासिलतायाः ‘कारणगुणा हि कार्यगुणमारभन्ते’ इति स्थितेर्विरुद्धा कुल्यशस उत्पत्तिः ।

‘आनन्दममन्दमिमं कुवलयदललोचने ददाति त्वम् ।

विरहस्त्वयैव जनितस्तापपतितरां शरीरं मे ॥’

अत्रानन्दजनकरीरूपकारणात्तापजनकविरहोत्पत्तिः ।

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‘अयं रत्नाकरोऽम्भोधिरित्यसेवि धनाशया ।

धने दूरेऽस्तु वदनमपूरि क्षारवारिभिः ॥’

अत्र केवलं काङ्क्षितधनलानो नाभूत्, प्रत्युत क्षारवारिभिर्वदनपूरणम् ।

‘क वनं तस्वल्कनूपणं नृपलक्ष्मीः क महेन्द्रचन्दिता ।

नियतं प्रतिकुलवर्तिनो वत धातुश्चरितं सुदुःसहम् ॥’

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अत्र वनराजश्रियोर्विरूपयोः सङ्घटना । इदं मम ।

यथा वा—

‘विपुलेन सागरशायस्य कुक्षिणा मुचनानि यस्य पपिरे युगक्षये ।

मद्विभ्रमासकलया पपे पुनः स पुरस्त्रियैकतमयैकया दशा ॥’

समं स्यादानुरूप्येण श्लाघा योग्यस्य वस्तुनः ॥ ७१ ॥

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यथा—

‘शशिनमुपगतेषं कौमुदी मेघमुक्तं जलनिधिमनुरूपं जङ्गकन्यावतीर्णा ।

इति समगुणयोगप्रीतयस्तत्र पौराः श्रवणकट्ट नृपाणामेकवाक्यं विवदुः ॥’

विचित्रं तद्विरुद्धस्य कृतिरिष्टफलाय चेत् ।

25

यथा—

‘प्रणमत्युज्जतिहेतोर्जीवितहेतोर्विमुञ्जति प्राणान् ।

दुःखीयति सुखहेतोः को मूढः सेवकादन्यः ॥’

आश्रयाश्रयिणोरेकस्याधिक्येऽधिकमुच्यते ॥ ७२ ॥

आश्रयाधिक्ये यथा—

‘किमधिकमस्य ममो महिमानं बारिधेर्हरियंत्र ।

अज्ञात एव शेते कुक्षौ निक्षिप्य भुवनानि ॥’

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आभितामिक्ये यथा—

‘युगान्तकालप्रतिसंहतामनो जगन्ति यस्यां सविकासमासत ।  
तनौ ममुस्तत्र न कैटभद्विपत्तपोधनाभ्यागमसम्भवा मुदः ॥’

अन्योन्यमुभयोरेकक्रियायाः करणं मिथः ।

५ ‘त्वया सा शोभते तन्यौ तथा त्वमपि शोभसे ।

रजन्वा शोभते चन्द्रावन्द्रेणापि निशीथिनी ॥’

यदाधेयमनाधारमेकं चानेकगोचरम् ॥ ७३ ॥

किञ्चित्प्रकुर्वतः कार्यमशक्यस्तेतरस्य वा ।

कार्यस्य करणं दैवाद्विशेषस्त्रिविधस्ततः ॥ ७४ ॥

१० क्रमेण यथा—

‘दिवमप्युपयातानामाकल्पमनल्पगुणैर्गणा येषाम् ।

रमयन्ति जगन्ति गिरः कथमिवै कचयो न ते वन्याः ॥’

‘कावने सरिदुद्देशे गिरीणामपि कन्दरे ।

पश्यन्त्यन्तकसङ्काशं त्वामेकं रिपवः पुरा ॥’

१५ ‘गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ ।

करणाविमुखेन सृष्ट्युना हरता त्वां वद किं न मे हतम् ॥’

व्याघातः स तु केनापि वस्तु येन यथा कृतम् ।

तेनैव चेदुपायेन कुरुतेऽन्यस्तदन्यथा ॥ ७५ ॥

यथा—‘दशा दग्धं मनसिजम्—’ इत्यादि ।

२० सौकर्येण च कार्यस्य विरुद्धं क्रियते यदि ।

व्याघात इत्येव ।

‘इहैव त्वं तिष्ठ द्रुतमहमहोभिः कतिपर्यः

समागन्ता कान्ते मृदुरसि न चायाससहना ।

मृदुत्वं मे हेतुः सुभग भवता गन्तुमधिकं

२५ न मृद्वी सोडा यद्विरहकृतमायासमसमम् ॥’

अत्र नायकेन नायिकाया मृदुत्वं सहगमनाभावहेतुत्वेनोक्तम् । नायि-  
क्या च प्रयुक्त सहगमने ततोऽपि सौकर्येण हेतुतयोपन्यसम् ।

परं परं प्रति यदा पूर्वपूर्वस्य हेतुता ॥ ७६ ॥

१ ‘सविकास’ इति नि. २ ‘सम्भूता’ इति ज-व. ३ ‘कारणे’ इति नि.

४ ‘युगा येषाम्’ इति नि. ५ ‘कथमपि’ इति ज-व.; ‘कथमिह’ इति रुद्रकृत-  
काव्याकङ्कार-संमतः पाठः. ६ ‘इति रघौ’ इत्यधिकं ज-व-पुस्तकयोः.



तदा कारणमाला स्यात्

यथा—

‘श्रुतं कृतधियां सङ्गाज्ञायते विनयः श्रुतात् ।  
लोकानुरागो विनयाच्च किं लोकानुरागतः ॥’

तन्मालादीपकं पुनः ।

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धर्मिणामेकधर्मेण सम्बन्धो यद्यथोत्तरम् ॥ ७७ ॥

यथा—

‘त्वयि सङ्गरसंप्राप्ते धनुषासादिताः सराः ।  
अरैररिदिशस्तेन भून्तया त्वं त्वया यशः ॥’

अत्रासादनक्रिया धर्मेः ।

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पूर्वं पूर्वं प्रति विशेषणत्वेन परं परम् ।

स्थाप्यतेऽपोह्यते वा चेत्स्यात्तदैकावली द्विधा ॥ ७८ ॥

क्रमेणोदाहरणम्—

‘सरो विकसिताम्भोजमम्भोजं भृङ्गसङ्गतम् ।  
भृङ्गा यत्र समङ्गीता सङ्गीतं सम्भरोदयम् ॥’

15

‘न तज्जलं यत्र सुचारुपङ्कजं न पङ्कजं तद्यदलीनपदपदम् ।

न पदपदोऽसौ न गुगुञ्ज यः कलं न गुञ्जितं तच्च जहार यन्मनः ॥’

कचिद्विशेष्यमपि यथोत्तरं विशेषणतया स्थापितमपोहितं च दृश्यते ।

यथा—

‘वाप्यो भवन्ति विमलाः स्फुटन्ति कमलानि वापीषु ।  
कमलेषु पतन्त्यलवः करोति सङ्गीतमलिषु पदम् ॥’

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पुष्पमपोहनेऽपि ।

उत्तरोत्तरमुत्कर्षो वस्तुनः सार उच्यते ।

यथा—

‘राज्ये सारं वसुधा वसुधार्यमपि पुरं पुरे सौधम् ।  
सौधे तल्पं तल्पे वराङ्गनानङ्गसर्वस्वम् ॥’

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यथासंख्यमनूदेश उद्दिष्टानां क्रमेण यत् ॥ ७९ ॥

यथा—

‘उन्मीलन्ति नखैर्लुनीहि बहति क्षौमाञ्जलेनावृणु  
क्षीडाकाननमाविशन्ति कलयकाणीः समुद्रासय ।

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इत्थं च जलदक्षिणानिलकुहकण्ठेषु साङ्केतिक-

व्याहाराः सुभग त्वदीयविरहे तस्याः सखीनां मिथः ॥'

कचिदेकमनेकस्मिन्ननेकं चैकगं क्रमात् ।

भवति क्रियते वा चेत्तदा पर्याय इष्यते ॥ ८० ॥

८ कमेण यथा—

'स्थिताः क्षणं पद्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।

वलीषु तस्याः स्खलिताः प्रपेदिरे कमेण नाभिं प्रथमोद्विन्दवः ॥'

'विचरन्ति विलासिन्यो यत्र शोणिभरालसाः ।

वृक्काकशिबान्त्र धावन्यरिपुरे तव ॥'

१० 'विमृष्टरागादधराजिवर्तितः सनाह्वरागादरुणाच्च कन्दुकान् ।

कुशाङ्कुरादानपरिक्षताङ्गुलिः कृतोऽक्षसूत्रमणयी तथा करः ॥'

'ययोरारोपितस्तारो हारस्तेऽरिवभूजनैः ।

निर्धीबन्ते तयोः स्थूलाः स्तनयोरश्रुविन्दवः ॥'

एषु च कचिदाधारः संहतरूपोऽसंहतरूपश्च । कचिदाधेयमपि । यथा—

१० 'स्थिताः क्षणम्—' इत्यत्रोद्विन्दवः पद्मादावसंहतरूप आधारे कमेणा-

भवन् । 'विचरन्ति—' इत्यत्राधेयभूता वृक्कादयः संहतरूपारिपुरे कमेणा-

भवन् । एवमन्यत् । अत्र चैकस्यानेकत्र कमेणैव वृत्तेर्विशेषालङ्काराद् भेदः ।

विनिमयाभावात्परिवृत्तेः ।

परिवृत्तिर्विनिमयः समन्यूनाधिकैर्भवेत् ।

२० कमेणोदाहरणम्—

'दत्त्वा कटाक्षमेणाक्षी जग्राह हृदयं मम ।

मया तु हृदयं दत्त्वा गृहीतो मदनज्वरः ॥'

अत्र प्रथमेऽर्थे समेन, द्वितीयेऽर्थे न्यूनेन ।

'तस्य च प्रथमसो जटायुषः स्वर्गिणः किमिव शोच्यतेऽधुना ।

२५ येन जर्जरकलेवरव्ययाक्रीतमिन्दुकिरणोज्ज्वलं यशः ॥'

अत्राधिक्येन ।

प्रश्नादप्रश्नतो वापि कथिताद्वस्तुनो भवेत् ॥ ८१ ॥

तादृगन्यव्यपोहश्चेच्छाब्द आर्थोऽथवा तदा ।

परिसंख्या

३० कमेणोदाहरणम्—

'किं भूषणं सुरदमत्र यमो न रत्नं किं कार्यमार्यचरितं सुकृतं न दोषः ।

किं चक्षुरप्रतिहतं धिषणा न नेत्रं जानाति कस्त्वदपरः सदसद्विवेकम् ॥'

अत्र व्यवच्छेदं रक्षादि शाब्दम् ।

‘किमाराध्यं सदा पुण्यं कञ्च सेव्यः सदागमः ।

को ध्येयो भगवान्विष्णुः किं काम्यं परमं पदम् ॥’

अत्र व्यवच्छेदं पापाद्यायम् । अनयोः प्रभपूर्वकत्वम् ।

अप्रभपूर्वकत्वे यथा—

‘भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामासौ ।

चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥’

‘बलमातेभ्योपशान्तये विदुषां संमतये बहु धृतम् ।

वसु तस्य न केवलं विभोगुणवत्तापि परप्रयोजनम् ॥’

श्लेषमूलत्वे चास्य वैचित्र्यविशेषो यथा—

‘यस्मिन् राजनि जितजगति पालयति महीं चित्रकर्मसु वर्णसङ्गराधापेव  
गुणच्छेदाः—’ इत्यादि ।

उत्तरं प्रश्नस्योत्तरादुन्नयो यदि ॥ ८२ ॥

यच्चासकृदसम्भाव्यं सत्यपि प्रश्न उत्तरम् ।

यथा मम—

‘वीक्षितुं न क्षमा शब्दः स्वामी दूरतरं गतः ।

अहमेकाकिनी बाला तवेह वसतिः कुतः ॥’

अनेन पक्षिकस्य वसतिपात्रं प्रतीयते ।

‘का विसमा देवगङ्गा, किं लङ्घ्यं जपो गुणगङ्गा ।

किं सोमं सुकलत्तं, किं दुरगेज्जं खलो लोभो ॥’

अत्रान्यव्यपेक्षे तात्पर्याभावात्परिसंख्यातो भेदः । न चेदमनुमानम् ।  
साध्यसाधनयोर्द्वयोर्निर्देश एव तस्याङ्गीकारात् । न च काव्यलिङ्गम् ।  
उत्तरस्य प्रश्नं प्रत्यजनकत्वात् ।

दण्डापूपिकयान्यार्थागमोऽर्थापत्तिरिष्यते ॥ ८३ ॥

मूपिकेण दण्डो भक्षित इत्यनेन तत्सद्वचनमाह्वयमक्षेपमर्थादायातं ३५  
भवतीति नियतसमानन्यायाद्यार्थान्तरमापत्तौ लोप्य भ्यामो दण्डापूपिका । अत्र  
च क्वचिद्प्राकरणिकादुर्थादप्राकरणिकस्यायंस्वापत्तं क्वचिद्प्राकरणिकार्थाप्रा-  
करणिकार्थस्येति द्वौ भेदौ । क्रमेणोदाहरणम्—

‘हारोऽयं हरिणाक्षीणां लुठति स्तनमण्डले ।

सुक्तानामप्यवस्थेयं के वयं स्मरकिङ्कराः ॥’

‘विललाप स बाष्पगद्गदं सहजामप्यपहाय धीरताम् ।

अतितप्तमयोऽपि मार्दवं भजते कैव कथा शरीरिणाम् ॥’

अत्र च समानन्यायस्य श्लेषमूलत्वे वैचित्र्यविशेषो यथोदाहृते ‘हारोऽ-



यम्—'इत्यादौ । न चेदमनुमानम् । समानन्यायस्य सम्बन्धरूपत्वाभावात् ।

**विकल्पस्तुल्यबलयोर्विरोधश्चातुरीयुतः ।**

यथा—'नैमयन्तु शिरांसि धनुमि वा कर्णपूरीक्रियन्तामाज्ञा मौर्वी वा ।'  
अत्र शिरसां धनुषां च नमनयोः सन्धिविग्रहोपलक्षणत्वात्, सन्धिविग्रह-  
योश्चैकदा कर्तुमशक्यत्वाद्विरोधः । स चैकपक्षाश्रयणपर्यवसानः । तुल्य-  
बलत्वं चात्र धनुःशिरोनमनयोर्द्वयोरपि स्पर्धया सम्भाव्यमानत्वात् । चातुर्यं  
चात्रौपम्यगर्भत्वेन । एवं 'कर्णपूरीक्रियन्ताम्' इत्यत्रापि । एवं 'युष्माकं  
कुरुतां भवार्तिशमनं नेत्रे तनुर्वा हरेः' । अत्र शेषावष्टम्भेन चारुत्वम् ।

'दीपतामर्जितं वित्तं देवाय ब्राह्मणाय वा ।'

10 इत्यत्र चातुर्याभावाच्चायमलङ्कारः ।

**समुच्चयोऽयमेकस्मिन्सति कार्यस्य साधके ॥ ८४ ॥**

**खलेकपोतिकान्यायात्तत्करः स्यात्परोऽपि चेत् ।**

**गुणौ क्रिये वा युगपत्स्यातां यद्वा गुणक्रिये ॥ ८५ ॥**

यथा सम—

15 'इहो भीरसगीर हस्त जननं ते चन्दनदमानृतो  
दाक्षिण्यं जगदुत्तरं परिचयो गोदावरीवारिभिः ।

प्रत्यङ्गं दृष्ट्वाहं मे त्वमपि चेदुदामदाक्षिव-

न्मत्तोऽयं मलितात्मको वनचरः किं वक्ष्यते कोकिलः ॥'

अत्र दाहे एकस्मिन्चन्दनदमानृतजन्यरूपे कारणे सत्यपि दाक्षिण्यादीनां  
20 हेत्वन्तराणानुपादानम् । अत्र सर्वेषामपि हेतूनां शोभनत्वात्सद्योगः ।  
अत्रैव चतुर्थपादे मत्तादीनामशोभनानां शोभादसद्योगः ।

सदसद्योगो यथा—

'शशी दिवसधूसरो मलितयौवना कामिनी

सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः ।

25 प्रभुर्धनपरायणः सततदुर्गतः सज्जनो

मृषाह्वनगतः खलो मनसि सप्त शल्यानि मे ॥'

इह केचिदाहुः—'शशिप्रभृतीनां शोभनत्वं खलस्याशोभनत्वमपि सद-  
सद्योगः' इति । अन्ये तु 'शशिप्रभृतीनां स्वतःशोभनत्वं धूसरत्वादीनां  
त्वशोभनत्वमिति सदसद्योगः ।' अत्र हि शशिप्रभृतिषु धूसरादेरत्यन्तमनु-

१ 'नम्यन्तान्' इति ज-य; 'नमन्तु' इति अलङ्कारसर्वस्वसंमतः पाठः. २ 'दह-  
मौलि' इति नि.

चित्तत्वमिति विच्छित्तविशेषस्यैव चमत्कारविधायित्वं, 'मनसि सप्त  
शल्यानि' इति सप्तानामपि शल्यत्वेनोपसंहारश्च, 'नृपाङ्गनगतः खलः' इति  
प्रत्युत कमभेदादुल्लङ्घ्यमावहति, सर्वत्र विशेष्यस्यैव शोभनत्वेन प्रक्रमादिति ।  
इह च खले कपोतवत्सर्वेषां कारणानां साहित्येनावतारः । समाध्यलङ्कारे  
त्वेककार्यं प्रति साधके समग्रेऽप्यन्यस्य काकतालीयन्यायेनापत्तनमिति भेदः । ८

'अरुणे च तरुणि नयने तव मलिनं च प्रियस्य मुखम् ।

मुखमानतं च सखि ते ज्वलितश्चास्मान्तरे स्मरज्वलनः ॥'

अत्राद्येऽर्थे गुणयोर्यौगपद्यम्, द्वितीये क्रिययोः । उभयोर्यौगपद्ये यथा—

'कलुषं च तवाहितेष्वकस्मात्सितपङ्केरुहस्रोदरश्चि चक्षुः ।

पतितं च महीपतीन्द्र तेषां वपुषि प्रस्फुटमापदां कटाक्षैः ॥'

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'धुनोति चासि तनुते च कीर्तिम् ।'

इत्यादावेकाधिकरणेऽप्येव दृश्यते । न चात्र दीपकम् । एते हि गुण-  
क्रियायौगपद्ये समुच्चयप्रकारा नियमेन कार्यकारणकालनियमविपर्ययरूपाति-  
शयोक्तिमूलाः । दीपकस्य चातिशयोक्तिमूलत्वाभावः ।

समाधिः मुकरे कार्ये दैवाद्वस्त्वन्तरागमात् ।

15

यथा—

'मानमस्या निराकर्तुं पादयोर्मै पतिष्यतः ।

उपकाराय दिष्टयेदमुदीर्णं जनगञ्जितम् ॥'

प्रत्यनीकमशक्तेन प्रतीकारे रिपोर्यदि ॥ ८६ ॥

तदीयस्य तिरस्कारस्तस्यैवोत्कर्षसाधकः ।

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तस्यैवेति रिपोरेव । यथा मम—

'मध्येन तनुमध्या मे मध्यं जितवतीत्ययम् ।

इभकुम्भी भिनरयस्याः कुचकुम्भनिभौ हरिः ॥'

प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ॥ ८७ ॥

निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते ।

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कमेण यथा—

'यत्पक्षेप्रसमानकान्ति सलिले मग्नं तदिन्दीवरम्—' इत्यादि ।

'तद्भक्तं यदि मुद्रिता शलिकया हा हेम सा चेद्गुति-

सम्बधुयदि हारितं कुबलयैस्तच्छेत्सितं का मुधा ।

१ 'चमत्कारविधायित्वं.....विशेष्यस्यैव' इति पतञ्जलि नि-नुसर्ते तच्च  
प्रामादिकमिव प्रतिभाति । टीकायां व्याख्यातत्वात् ।

विष्णुर्द्वयं धनुर्धरौ यदि च ते किं वा बहु मूमहे

यासत्यं पुनरुक्तवस्तुविमुक्तः सर्गक्रमो वेधसः ॥'

अत्र वक्त्रादिभिरेव चन्द्रादीनां शोभातिवहनात्तेषां निष्कल्यम् ।

उक्त्वा चात्यन्तमुत्कर्षमत्युत्कृष्टस्य वस्तुनः ॥ ८८ ॥

कल्पितेऽप्युपमानत्वे प्रतीपं केचिदुचिरे ।

सुख—

<sup>१</sup>अहमेव गुरुः सुदारणानामिति हाहाहल तात मा सा इत्यः ।

ननु सन्ति भवाद्देशानि भूयो भुवनेऽस्मिन्वचनानि दुर्जनानाम् ॥'

अत्र प्रथमपादेनोत्कर्षातिशय उक्तः । तदनुक्तौ तु नाथमलङ्कारः । यथा-

10 'अहोव आहणो वदति' इत्यादि ।

मीलितं वस्तुनो गुप्तिः केनचित्तुल्यलक्ष्मणौ ॥ ८९ ॥

अत्र समानलक्षणं वस्तु कचित्सहजं कचिदागन्तुकम् । क्रमेण यथा—

‘लक्ष्मीवल्लोकास्तूरिलक्ष्म वक्षःस्थले हरेः ।

अस्मिन् नालकि भारत्या भासा नीलोत्पलाभवा ॥

अत्र भगवतः इयामा कान्तिः सहजा ।

‘सदैव शोणोपलकुण्डलस्य यस्यां मयूखैररणीकृतानि ।

कोपोपरक्तान्यपि कामिनीनां मुखानि शङ्का विदधुर्न वृणाम् ॥

अत्र माणिक्यकुण्डलस्वारूपिमा मुखे आगन्तुकः ।

सामान्यं प्रकृतस्यान्यतादात्म्यं सदृशैर्गुणैः ।

20 यथा—

‘मल्लिकाचितधम्मिस्सुखारुचन्दुनचर्चिताः ।

अविभाव्याः सुखं वान्ति चन्द्रिकास्वभिसारिकाः ॥'

मीलिते उत्कृष्टगुणेन निकृष्टगुणस्य तिरोधानम् । इह तूभयोस्तुल्यगुण-  
तया भेदाग्रहः ।

२५ तद्गुणः स्वगुणत्यागादत्युत्कृष्टगुणग्रहः ॥ ९० ॥

यथा—

‘जगाद बदलच्छुद्धापद्मपर्यन्तपातिर्नः ।

नयन्मधुलिङ्गः शैत्यमुदग्रदशनांशुभिः ॥'

मीलिते प्रकृतस्य वस्तुनो वस्त्वन्तरेणाच्छादनम् । इह तु वस्त्वन्तर-  
30 गुणेनाक्रान्तता प्रतीयत इति भेदः ।

२ 'लक्षणा' इति च. ३ 'पर्वस्तपादिनः' इति च-च. ४ 'भेदः' इत्येतज्ज्ञास्ति च-च-पुस्तकयोः.



तद्रूपाननुहारस्तु हेतौ सत्यप्यतद्गुणः ।

यथा—

‘हन्त सान्द्रेण रागेण भृतेऽपि हृदये मम ।  
गुणगौर निषण्णोऽपि कथं नाम न रज्यसि ॥’

यथा वा—

5

‘गाङ्गमम्बु सितमम्बु वामुनं कञ्जलानमुनयत्र मज्जतः ।

राजहंस तत्र सैष शुभ्रता चीयते न च न चापचीयते ॥’

पूर्वत्रातिरक्तहृदयसम्पर्कात्प्राप्तवदपि गुणगौरशब्दवाच्यस्य नायकस्य रक्तत्वं न निष्यजम् । उत्तरत्रापस्तुतमशंसायां विद्यमानायामपि गङ्गायमुनापेक्षया प्रकृतस्य हंसस्य गङ्गायमुनयोः सम्पर्केऽपि न तद्रूपता । अत्र च गुणाग्रहण- 10  
रूपविच्छित्तिविशेषाश्चातिशयोक्तेर्भेदः । वर्णान्तरोत्पत्त्यभावाच्च विषमात् ।

संलक्षितस्तु सूक्ष्मोऽर्थ आकारेणोद्भितेन वा ॥ ९१ ॥

कयापि सूच्यते भज्जा यत्र सूक्ष्मं तदुच्यते ।

सूक्ष्मः स्थूलमतिभिरसंलक्ष्यः । अत्राकारेण यथा—

‘वक्त्रमन्दित्रेद्विन्दुप्रबन्धैर्दृष्टा भिन्नं कुङ्कुमं कापि कण्ठे ।

15

पुंस्त्वं तन्व्या व्यञ्जयन्ती वयस्या मित्वा पाणौ सङ्कलेष्वां लिलेत् ॥’

अत्र कयाचित्कुङ्कुमभेदेन संलक्षितं कस्याश्चिदुपस्थापितं पाणौ पुरुष-  
चिह्नल्ललेखालिखनेन सूचितम् । इक्षितेन यथा—

‘सङ्केतकालमनसं विटं ज्ञात्वा विदग्धया ।

हसन्नेत्रार्पिताकृतं लीलापद्मं निर्मीलितम् ॥’

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अत्र विटस्य भ्रूविशेषादिना लक्षितः सङ्केतकालाभिप्रायो रजनीकाल-  
भाविना पद्मनिमीलनेन प्रकाशितः ।

व्याजोक्तिर्गोपनं व्याजादुद्भिन्नस्यापि वस्तुनः ॥ ९२ ॥

यथा—

‘शैलेन्द्रप्रतिपाद्यमानगिरिजाहस्तोपगूढोलस-

25

द्रोमाञ्जोदिविसंस्थुलानिलविधिव्यासङ्गमङ्गाकुलः ।

आः शैलं तुहिनाचलस्य करयोरित्यूचिबान्सस्मितं

शैलान्तःपुरमातृमण्डलगणैर्दृष्टोऽन्ताहः शिवः ॥’

नेयं प्रथमापहृतिः । अपहृत्वकारिणो विषयस्यानभिधानात् । द्वितीया-  
पहृतेर्भेदश्च तत्प्रस्तावे दर्शितः ।

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### स्वभावोक्तिर्दुरुहार्थस्वक्रियारूपवर्णनम् ।

दुरुहयोः कविमात्रवेद्यबोरयेत्य डिम्भादेः स्वयोरुदेकाश्रयबोद्धेष्टा-  
स्वरूपयोः । यथा मम—

‘लाङ्गुलेनाभिहृत्य क्षितितलमसङ्कटारयन्नप्रपद्मया—

माममन्येवायलीय द्रुतमथ गगनं प्रोत्पतन्विक्रमेण ।

स्फूर्जेद्वृक्षारवोपः प्रतिदिशमखिलान्द्राव्यवन्नेषं जन्तु-  
न्कोपाविष्टः प्रविष्टः प्रतिवनमरणोच्छ्वनचक्षुस्तरङ्गः ॥’

अद्भुतस्य पदार्थस्य भूतस्याथ भविष्यतः ॥ ९३ ॥

यत्प्रत्यक्षायमाणत्वं तद्भाविकमुदाहृतम् ।

10 यथा—

‘मुनिर्जयति योगीन्द्रो महात्मा कुम्भसम्भवः ।

येनैकचुलुके दृष्टौ दिव्यां तौ मत्स्यकच्छपौ ॥’

यथा वा—

‘भासीदङ्गनमत्रेति पश्यामि तव लोचने ।

15 भाविभूषणसम्भारां साक्षात्कुर्वे तवाकृतिम् ॥’

न चायं प्रसादाकृतो गुणः । भूतभाविनोः प्रत्यक्षायमाणत्वे तस्याहेतु-  
त्वात् । न चाद्भुतो रसः । विस्मयं प्रत्यस्य हेतुत्वात् । न चातिशयोक्तिर-  
लङ्कारः । अध्यवसायाभावात् । न च अज्ञानिमान् । भूतभाविनोर्भूतभावि-  
तयैव प्रकाशनात् । न च स्वभावोक्तिः । तस्य लौकिकवस्तुगतसूक्ष्मधर्म-

20 स्वभावस्यैव यथावद्वर्णनं स्वरूपम् । अस्तु तु वस्तुनः प्रत्यक्षायमाणत्वरूपो  
विच्छित्तिविशेषोऽस्तीति । यदि पुनर्वस्तुनः कचित्स्वभावोक्तावप्यस्या  
विच्छित्तेः सम्भवस्तद्बोध्योः सङ्करः ।

‘अनातपत्रोऽप्येवमत्र लक्ष्यते सितातपत्रैरिव सर्वतो वृतः ।

अन्तामरोऽप्येव सदैव बीज्यते विलासपालव्यजनेन कोऽप्ययम् ॥’

25 अत्र प्रत्यक्षायमाणस्यैव वर्णनाच्चायमलङ्कारः । वर्णनाद्यशेन प्रत्यक्षाय-  
माणत्वस्यास्य स्वरूपत्वात् । वस्तुनरप्रत्यक्षायमाणस्यापि वर्णने प्रत्यक्षाय-  
माणत्वं तज्जायमलङ्कारो भवितुं युक्तः । यद्योदाहृते ‘भासीदङ्गनम्—’ इत्यादौ ।

लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ॥ ९४ ॥

यद्यापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् ।

30 क्रमेणोदाहरणम्—

‘अथःकृताम्नोधरमण्डलानां वत्सरां शयाङ्गोपलकुट्टिमानाम् ।  
 ज्योत्स्नानिपातात्परतां पयोभिः केलीवनं वृद्धिसुरीकरोति ॥’  
 ‘नाभिप्रमिश्राम्बुरुहासनेन संस्तूयमानः प्रथमेन धात्रा ।  
 अमुं युगान्तोषितयोगनिद्रः संहृत्य लोकान्पुरुषोऽधिरोते ॥’

रसभावी तदाभासौ भावस्य प्रथमस्तथा ॥ ९५ ॥

गुणीभूतत्वमावान्ति यदालङ्कृतयस्तदा ।

रसवत्प्रेय ऊर्जस्वि समाहितमिति क्रमात् ॥ ९६ ॥

तदाभासौ रसाभासो भावाभासश्च । तत्र रसयोगाद्रसवदलङ्कारो  
 यथा—‘अयं स रसनोत्कर्षी—’ इत्यादि । अत्र शृङ्गारः कस्यस्याङ्गम् ।  
 मृगमन्यत्रापि । प्रकृष्टप्रियत्वात्प्रेयः । यथा मत—

‘आमीलितालम्बविचर्तिततारकाक्षीं मत्कण्ठबन्धनदरलुचबाहुवल्लीम् ।  
 प्रस्वेद्वारिकणिकाचितगण्डविम्बां संस्मृत्य तामनिशमेति न शान्तिमन्तः ॥’

अत्र सम्भोगशृङ्गारः स्मरणारब्धभावस्याङ्गम् । स च विप्रलम्भस्य । ऊर्जो  
 बलम्, अनीचित्यप्रवृत्तौ तदत्रास्तीत्यूर्जस्वि । यथा—

‘घनेऽलिलकलासक्ताः परिहृत्य निजस्त्रियः ।

त्वद्गैरिवनितावन्दे पुलिन्दाः कुर्वन्ते रतिम् ॥’

अत्र शृङ्गाराभासो राजविषयरतिभावस्याङ्गम् । पूर्वं भावाभासोऽपि ।  
 समाहितं परिहारः । यथा—

‘अविरलकरवालकम्पनैर्भुङ्कुटीतजंगमगर्जनैर्मुहुः ।

दृष्टो तत्र वैरिणां मदः स गतः कापि तवेक्षणे क्षणात् ॥’

अत्र मद्राख्यभावस्य प्रथमो राजविषयरतिभावस्याङ्गम् ।

भावस्य चोदये सन्धौ मिश्रत्वे च तदारूपकाः ।

तदारूपका भावोदय-भावसन्धि-भावशबलनामानोऽलङ्काराः । क्रमेणो-  
 दाहरणम्—

‘मधुपानप्रवृत्तान्ते सुहृद्भिः सह वैरिणः ।

श्रुत्वा कुतोऽपि स्वप्नाम लेभिरे विषमां दशाम् ॥’

अत्र प्राप्तादयो राजविषयरतिभावस्याङ्गम् ।

‘जन्मान्तरीणरमणस्याङ्गसङ्गसमुत्सुका ।

सलज्जा चान्तिके सख्याः पातु नः पार्वती सदा ॥’

जत्रासुक्कलजयोश्च सन्धिर्देवताविषयरतिभावस्याङ्गम् ।

‘पश्येरकश्चिच्छल चपल रे का खराइं कुमारी

हस्तालम्बं वितर हृदहा व्युत्क्रमः कासि वासि ।

६ सा०



इत्थं पृथ्वीपरिवृद्ध भवद्विद्विषोऽरण्यवृत्तेः

कन्या कञ्चिःफलकिसलयान्वादानाभिषक्ते ॥'

अत्र वाङ्मासुयाद्यतिस्मृतिभ्रमदैव्यविचोर्घातमुक्त्यानां शब्दलता राजविषय-  
रतिभावस्याङ्गम् । इह केचिदाहुः—'वाच्यवाचकरूपालङ्कारणमुखेन रसाद्यु-  
६ पकारका एवालङ्काराः । रसाद्यस्तु वाच्यवाचकाभ्यामुपकार्या एवेति न  
तेषामलङ्कारता भवितुं युक्ता' इति । अन्ये तु—'रसाद्युपकारमात्रेणैवालङ्क-  
रित्व्यपदेशो भावक्षिरन्तनप्रसिद्धाङ्गीकार्य एव' इति । अपरे च—'रसाद्यु-  
पकारमात्रेणालङ्कारत्वं मुख्यतः, रूपकादौ तु वाच्यद्युपधानमजागलन्तन-  
न्यायेन' इति । अभियुक्तास्तु—'स्वव्यञ्जकवाच्यवाचकालुपकृतेरङ्गभूतै  
१० रसादिभिरङ्गिनो' रसादेर्वाच्यवाचकोपस्कारद्वारेणोपकुर्वन्निरलङ्कृत्यपदेशो  
लभ्यते । समासोक्तौ तु भाषिकादिव्यवहारमात्रस्वैवालङ्कृतिता, न त्वान्वादेश,  
तस्योक्तरीतिविरहाद्' इति मन्यन्ते । अत एव ध्वनिकारेणोक्तम्—

'प्रधानेऽन्वय वाक्यार्थे यत्राङ्गं तु रसादयः ।

काव्ये तस्मिन्लङ्कारो रसादिरिति मे मतिः ॥'

१५ यदि च रसाद्युपकारमात्रेणालङ्कृतित्वं तदा वाचकादिष्वपि तथा प्रसज्येत ।  
एवं च यच्च कैश्चिदुक्तम्—'रसादीनामङ्गित्वे रसवदालङ्कारः । अङ्गत्वे तु  
द्वितीयोदात्तालङ्कारः', तदपि परास्तम् ।

यद्येत एवालङ्काराः परस्परविमिश्रिताः ॥ ९७ ॥

तदा पृथगलङ्कारौ संसृष्टिः सङ्करस्तथा ।

२० यथा लौकिकालङ्काराणामपि परस्परमिश्रणे पृथक्चारुत्वेन पृथगलङ्कारत्वं  
तथोक्तरूपाणां काव्यालङ्काराणामपि परस्परमिश्रत्वे संसृष्टिसङ्काराण्यौ पृथ-  
गलङ्कारौ । तत्र

मिथोजनपेक्षयैतेषां स्थितिः संसृष्टिरुच्यते ॥ ९८ ॥

एतेषां शब्दार्थालङ्काराणाम् । यथा—

२५ 'देवः पाषादपाषाजः स्मेरेन्दीवरलोचनः ।

संसारध्वान्तविध्वंसहंसः कंसतिपूदनः ॥'

अत्र पाषादपाषादिति यमकम् । संसारेत्यादौ चानुप्रास इति शब्दा-  
लङ्कारयोः संसृष्टिः । द्वितीये पादे उपमा, द्वितीयार्धे च रूपकमित्यर्थालङ्का-  
रयोः संसृष्टिः । पूर्वमुभयोः स्थितत्वाच्छब्दार्थालङ्कारसंसृष्टिः ।

अङ्गाङ्गित्वेऽलङ्कृतीनां तद्वदेकाश्रयस्थितौ ।

सन्दिग्धत्वे च भवति सङ्करस्त्रिविधः पुनः ॥ ९९ ॥

अङ्गाङ्गिभावो यथा—

‘आकुष्टिवेगविगलद्भुजगेन्द्रभोगनिर्मोकपट्टपरिवेष्टनयाम्बुराशेः ।

मन्यव्यधाय्युपशमार्थमिवाशु यस्य मन्दाकिनी चिरमवेष्टत पादमूले ॥’<sup>१</sup>

अत्र निर्मोकपट्टापह्वेन मन्दाकिन्या आरोप इत्यपह्नुतिः । सा च मन्दा-  
किन्या वस्तुवृत्तेन यत्पादमूलवेष्टनं तच्छरणमूलवेष्टनमिति श्लेषमुत्थापयतीति  
तत्त्वाङ्गम् । श्लेषश्च पादमूलवेष्टनमेव चरणमूलवेष्टनमित्यतिशयोक्तेरङ्गम् ।  
अतिशयोक्तिश्च मन्यव्यधाय्युपशमार्थमिवेत्युपप्रेक्षाया अङ्गम् । उपप्रेक्षा चाम्बु-  
राशिमन्दाकिन्योर्नायकनानिकाव्यवहारं गमयतीति समासोक्तेरङ्गम् । 10

यथा वा—

‘अनुरागवती संध्या दिवसस्तपुरासरः ।

अहो दैवगतिश्चित्रा तथापि न समागमः ॥’

अत्र समासोक्तिर्विशेषोक्तेरङ्गम् । सन्देहसङ्करो यथा—

‘इदमाभाति गगने भिन्दानं सन्ततं तमः ।

अमन्दनयनानन्दकरं मण्डलमैन्दवम् ॥’

15

अत्र किं मुखस्य चन्द्रतयाप्यवसानादतिशयोक्तिः, उत इदमिति<sup>२</sup> मुखं  
निर्दिश्य चन्द्रत्वारोपादौपकम्, अथवा इदमिति मुखस्य चन्द्रमण्डलस्य च  
द्वयोरपि प्रकृतयोरेकधर्मोभिसम्बन्धानुत्पद्योमिता, आहोस्त्रिचन्द्रस्याप्रकृत-  
त्वादीपकम्, किं वा विशेषणसाम्यादप्रस्तुतस्य मुखस्य गन्धत्वात्समासोक्तिः,<sup>३</sup>  
यद्वाऽप्रस्तुतचन्द्रवर्णनया प्रस्तुतस्य मुखस्यावगतिरित्यप्रस्तुतप्रसंसा, यद्वा  
मन्मथोद्दीपनः कालः स्वकार्यभूतचन्द्रवर्णनानुसरेण वर्णित इति पर्यायो-  
क्तिरिति बहुनामलङ्काराणां सन्देहात् सन्देहसङ्करः । 20

यथा वा ‘मुखचन्द्रं पश्यामि’ इत्यत्र किं मुखं चन्द्र इवेत्युपमा, उत  
चन्द्र एवेति रूपकमिति सन्देहः । साधकबाधकयोर्द्वयोरेकस्य सद्भावे न पुनः<sup>४</sup>  
सन्देहः । यथा—‘मुखचन्द्रं चुम्बति’ इत्यत्र चुम्बनं मुखस्यानुकूलमित्युप-  
मायाः साधकम् । चन्द्रस्य तु प्रतिकूलमिति रूपकस्य बाधकम् । ‘मुख-  
चन्द्रः प्रकाशते’ इत्यत्र प्रकाशाक्यो धर्मो रूपकस्य साधको मुखे उपचरित-  
त्वेन सम्भवतीति नोपमाबाधकः ।

‘राजनारायणं लक्ष्मीस्त्वामालिङ्गति निर्भरम् ।’

30

अत्र योषित आलिङ्गनं नायकस्य सद्यो नोचितमिति लक्ष्म्यालिङ्गनस्य

१ ‘स्थिता’ इति ज-व. २ ‘आकुष्ट’ इति ज-व. ३ ‘इदमिदमिति’ इति नि.

४ ‘चन्द्रत्वारोपानुसृतम्’ इति नि.

राजन्यसम्भवादुपमायाधकम्, नारायणे सम्भवादुपकम् । एवं—

‘वदनाम्बुजमेणाद्या भाति चञ्चललोचनम् ।’

अत्र वदने लोचनस्य सम्भवादुपमायाः साधकता, अम्बुजे चासम्भवादुपकस्य बाधकता । एवं ‘सुन्दरं वदनाम्बुजम्’ इत्यादौ साधारणधर्मप्रयोगे  
६ ‘उपमितं व्याघ्रादिभिः सामान्याप्रयोगे’ इति वचनादुपमासमासो न सम्भवतीत्युपमाया बाधकः । एवं चात्र मयूररूपसंकादित्वादुपकसमास एव । एकाश्रयानुप्रवेशो यथा मम—

‘कटाक्षेणापीपक्ष्णमपि निरीक्षेत यदि सा

तदानन्दः सान्द्रः स्फुरति पिहिताशेषविषयः ।

10 सरोमाञ्जोदञ्चकुचकलशनिर्भिन्नवसनः

परीरम्भारम्भः क इव भविताम्भोरुहदशः ॥’

अत्र कटाक्षेणापीपक्ष्णमपीत्यत्र च्छेकानुप्रासस्य निरीक्षेतेत्यत्र क्षकार-  
मादाय वृत्त्यनुप्रासस्य चैकाश्रयेऽनुप्रवेशः । एवं चात्रैवानुप्रासार्थापर्यल-  
ङ्कारयोः । यथा वा—‘संसारध्वान्तजिह्वंस-’ इत्यत्र रूपकानुप्रासयोः ।

15 यथा वा—‘कुरवका रवकारणतां ययुः’ इत्यत्र रवका रवका इत्येकं वकार-  
वकार-इत्येकमिति यनकयोः ।

यथा वा—

‘अहिजअपओवरसिएसु पहिअसामाइएसु दिअइसु ।

सोहइ पसारिअगीआणं णच्चिअं मोरविन्दाणम् ॥’

20 अत्र ‘पहिअसामाइएसु’ इत्येकाश्रये पथिकइयामायितेत्युपमा, पथिक-  
सामाजिकेतिवति रूपकं प्रविष्टमिति ।

श्रीचन्द्रशेखरमहाकविचन्द्रसु-

श्रीविश्वनाथकविराजकृतं प्रबन्धम् ।

साहित्यदर्पणममुं सुधियो विलोक्य

25 साहित्यतत्त्वमखिलं सुखमेव वित्त ॥ १०० ॥

यावत्प्रसन्नेन्दुनिभानना श्रीनारायणस्याङ्गमलङ्करोति ।

तावन्मनः संमदयन्कवीनामेव प्रबन्धः प्रथितोऽस्तु लोके ॥ १०१ ॥

इत्यालङ्कारिकचक्रवर्तिशान्निधिविग्रहिकमहापात्रश्रीविश्वनाथकविराजकृते

साहित्यदर्पणे दशमः परिच्छेदः ।

समाप्तञ्चायं प्रबन्धः ।



## PARICHCHHEDA I.

ग्रन्थारम्भे &c. (p. 1, l. 5). All Sanskrit writers generally introduce their works with a salutation or benediction. This (Maṅgala as it is called) is necessary for the removal of obstacles and for the safe completion of the work undertaken. The efficacy of Maṅgala is emphasized by so early a writer as Patañjali, who says "माङ्गलिकं आचार्यो महतः शास्त्रोपस्य मङ्गलार्थं सिद्ध-शब्दमादितः प्रवृत्ते मङ्गलादीनि हि शास्त्राणि प्रवन्ते वीरपुरुषकाणि च भवन्त्यायुष्म-पुरुषकाणि चाध्येतारश्च सिद्धार्थो यथा स्युमिति ।" (p. 7, vol. I of the *Mahābhāṣya* ed. by Kielhorn). Compare also the interesting discussion about the necessity and efficacy of Maṅgala in the *Siddhānta-Muktāvalī* and the *Tarkadīpikā* of Annam-bhaṭṭa.

It would have been better if the author had said प्रारम्भित-निर्विघ्नपरिसमाप्तिकामः instead of निर्विघ्नं प्रारम्भितपरिसमाप्तिः. But he is in good company; e. g. Abhinavagupta says in his *चन्द्रा-लोकलोचन* "स्वास्त्वानुभोत्तामविघ्नेनासीदस्वास्त्वाभक्षणलक्षणफलसम्पत्तये &c." (p. 1); and नमिसाधु in his comment upon Rudrata's *Kāvya-lankāra* says "अविघ्नेन शास्त्रसमाप्त्यर्थं" (p. 1). निर्विघ्नं प्रारम्भित-परिसमाप्तिकामः desiring the unobstructed completion of what he wishes to begin. वाङ्मयाधिकृततया (p. 1, l. 5) वाङ्मये अधिकृततया. वाङ्मय\* means "Literature"; compare लिपेर्व्यावृद्धिणेन वाङ्मये नदी-मुखेनेव समुद्रमाविशद् ॥ रघु. III. 28. वाङ्मयादिः means 'Because, she (Goddess of speech) is the constituted authority in or has sway over the province of Literature.' वाग्देवतायाः सामुख्यमावसे—supply ग्रन्थकृत्. 'He (the author) makes the goddess of speech favourable (to his object)'. त्रिविधमाय wrote the *Kārikā* as well as the *Vṛtti*. But he speaks of himself in the third person (आवसे) following the practice of such writers as Mammata, who says about himself "ग्रन्थारम्भे विप्रविधातान्...ग्रन्थकृत् परामृशति." Compare the words of मेघातिथि 'प्रायेण ग्रन्थकाराः स्वमतं परापदेशेन भ्रूयते' or of कुहूक (on मनु I. 4) 'प्रायेणाचार्याणामिव वैसी वत्स्वामिप्रायमपि परो-पदेशमिव वर्णयन्ति.'

शरदिन्दुः (p. 1, ll. 7-8). Construe सा शरदिन्दुसुन्दररविः निरा देवी तमः अपहृत्य मे चेतसि अखिलान् अर्थान् सन्ततं प्रकाशयतु. सा means 'wall-

\* For the derivation of वाङ्मय see सिद्धान्तकौमुदी on the वार्तिक 'एकाचो मिलम्' on 'मिलं वृद्धशरादिभ्यः' IV. 3. 144.

known.' शरदिन्दुः—Dissolve शरदिन्दोरिव सुन्दरी बन्दिदेव्याः. Many writers on Rhetoric appropriately praise the goddess of speech at the beginning of their works; vide the काव्यप्रकाश, the हाव्यादर्श, अलङ्कारसर्वस्व &c.

अस्य मन्त्रस्त...फलवत्त्वम् (p. 1, l. 9). 'As this work is ancillary to poetry it can be fruitful by the fruits of Poetry only.' No one, not even a fool, does anything without having some purpose in view. Unless the author tells us what is to be gained by a study of his work, nobody will care to learn it.\* Therefore the फल of the study of this work must be mentioned. This work is auxiliary to Poetry inasmuch as it helps us to understand thoroughly the elements of Poetry, and consequently helps the reader by giving him a capacity to appreciate and to compose the best Poetry. So the final aim of it being proper appreciation and creation of Poetry, the aim and purpose of Poetry must be the end and aim of this book also.†

चतुर्वर्गे—(p. 1, l. 10). Construe वतः अस्वविद्यामणि चतुर्वर्गेफल-प्राप्तिः काव्यादेव सुखात् (भवति) तेन (तस्मात्) तत्फलरूपं (काव्यस्वरूपं) निरूप्यते. चतुर्वर्गे means 'the class of four' i. e. the four पुरुषार्थे भवे, अर्थ, काम and मोक्ष. (p. 1, l. 12) काव्यतः चतुर्वर्गेफलप्राप्तिः सुप्रदीतेव—It is well-known that the four (mentioned above) are the fruits of Poetry. रामादिष्वत्.....उपदेशद्वारेण. प्रवृत्ति and निवृत्ति are to be construed respectively with कृत्य and अकृत्य, i. e. कृत्ये प्रवृत्तिः अकृत्या निवृत्तिः; compare the words of Mammata रामादिष्वद्वैतित्वं न रावणादिष्विष्युपदेशं च उपायोऽन्यः.....करोतीति (K. P. 1 ul.). The fruits of Poetry are differently given by different writers:—e. g. सूत्र in his Kāvya-lāṅkāra (I. 4-13) practically says the same thing as our author. Vāmana, on the other hand, says that the fruits of Kāvya are प्रीति (Pleasure) and कीर्ति (I. 1. 5). Compare the words of Mammata 'काव्यं यश्चसेऽनैकते व्यवहारविदे शिवे-तरक्षतये । सचः परनिवृत्तये कान्तासंमिततयोपदेशयुजे ॥' (K. P. उद्भास I.)

धर्मोपेक्षाम् (p. 1, ll. 15-16). This verse is taken from the ancient Rhetorician Bhāmaha (I. 2). A Transcript in our possession reads 'प्रीति करोति कीर्ति च साधुकाव्यनिबन्धनम्'. But the

\* सर्वस्वैव हि शास्त्रस्य कर्मणो वापि कस्यचित् ।

वाचाप्रयोजनं नोक्तं तावत् तत्कर्म गृह्यते ॥ श्लोका. 1. 12.

† यथा दर्शपौर्णमासाज्ञानां प्रयागादीनां दर्शपौर्णमासफलैर्नैव फलवत्त्वं तथा काव्याद्व्यासस्य मन्त्रस्य काव्यफलैरेव फलवत्त्वमिति भावः ।

verse is everywhere quoted as it is in the text. साधुकाव्यनिवेक्षणम् constant application to, or study of, good Poetry (whether by way of composing it or reading it). प्रीति करोति causes delight (to the author as well as to the reader). वैचक्षण्य means 'thorough mastery, proficiency.'

किं च.....स्तुतस्वापायकत्वाच्च (p. 1, ll. 17-21). The author shows how Poetry severally leads to the attainment of each of the four goals of man. The word काव्यात् is to be connected with each of the four words वर्णप्राप्तिः, अर्थप्राप्तिः etc. एकः शब्दः सम्बन्धात् &c. This passage is often quoted as a Vedic one. The readings, however, are different in each case. J and B read स्वर्गे लोके च (in heaven as well as in this world) for स्वर्गे लोके. Our reading is supported by the तत्त्ववार्तिक (p. 228), by कैवट (p. 10) and by the सर्वदर्शनसंग्रह (p. 139 B. I. edition). The तत्त्ववार्तिक adds शास्त्रान्वितः. Compare for the idea the verse गौरीः कामदुषा सम्बन्धदुःका सर्वदे बुधैः। दुष्प्रयुक्ता पुनर्गोत्रं प्रयोक्तुः सैव शंसति ॥ काव्यादर्श I. 6. अर्थप्राप्तिश्च प्रत्यक्षसिद्धा—As to the attainment of wealth (by means of Poetry), we see it with our own senses i. e. we see men making money by writing poems. कामप्राप्तिश्चापि शरीरं—Poetry does not directly lead to the attainment of physical comfort, but only indirectly i. e. it makes the poet rich and then he can enjoy life. Compare कामन्दक I. 49. 'धर्मोदर्थोऽर्थतः कामः कामास्तुल्यफलोदयः। मोक्षप्राप्तिश्चैत.....सम्मानात्. यत्तज्जन्वं (काव्यजन्वं) यदर्थफलं तस्य जन्ममुन्वानात् by not regarding (as the goal) or not hankering after the fruits of merit produced by it (by writing poems). The idea may be explained as follows:—The composition of poems leads, as said above, to the attainment of religious merit and the pleasures of heaven as a consequence of it. These, although in themselves good enough, are not the highest goal to be aimed at. They are transitory after all. One should not rest content with them, because when one's merit is exhausted, one will have again to suffer a fall from heaven. He should therefore aim at Final Beatitude (मोक्ष). This he can do only if he performs his individual duties without hankering after their proffered reward and thus strives to attain to correct knowledge, knowledge contained in the Upanishads &c. Compare तत्त्ववेदं धर्मचितो लोकः शीघ्रमेव स्वर्गमाप्नुय पुण्यचितो लोकः शीघ्रमेव। छा० उप० VIII. 1. 6; इवा शीघ्रे ब्रह्मा बभूवुः ब्रह्मादलोकमवर्त्त वेपु कर्त०। मृतस्त्वेषो वेदमिमन्दन्ति मृदा जरामृत्तुं ते पुनरेवापिबन्ति ॥ मुण्डकोपनि० I. 2. 7. मोक्षोपयोगिवाक्ये स्तुतस्वापायकत्वाच्च—The passages which are useful for attaining Moksha are those contained in the Upanishads,



the Bhagvatgītā, महाभारत, the भागवतपुराण and others. श्रुत्यसि\* means 'thorough understanding or comprehension'. श्रुत्यस्वाभाव-  
कत्वात्—Because it produces a thorough comprehension of.

चतुर्वर्गमाप्तिर्हि...काव्यादेव (p. 1, ll. 21-23). In these lines the author points out the superiority of Poetry over the Vedas &c. as regards the attainment of the four पुरुषार्थः. The Vedas and Śāstras are equally capable of leading to धर्म &c.; but Poetry is superior to them in three points:—I. Vedas &c. are dry and insipid; while Poetry causes the highest pleasure;

II. The Vedas can be learnt with great difficulty; while Poetry is comparatively very easy;

III. It is those of mature intellect only who can study the Vedas, while poetry can be learnt even by those whose intellect is tender (not developed). Compare प्रतापकरीव (p. 5) 'यथा वेदशास्त्रपुराणादेर्हितमाप्तिरहितविशुद्धिश्च तथा सदाशवात्काव्यादपि । इवान् विशेषः । काव्यात्कलैव्यतापीः सरसा कन्वेव मे तथा ॥'. परमानन्दसन्देश—परमेश्वरसौ आनन्दः तस्य सन्देशः (परन्वरा). For सुकुमारमतीनां &c. compare the words of प्रदीप (p. 7. Chandorkar) 'ये सुकुमारमतयोऽतिमृत्स्वभावा राजकुमारादयो नीरसे नीतिशाले प्रवर्तयितुमशक्वास्तान्काव्यं कान्तेव सरसतापादनेनाभिमुखीकृतोपदेशं ग्राहयति । गुडत्रिङ्गिकायां शिञ्जिवीर्यम् ॥'. Compare also "ननु कान्तेन क्रियते सरसानामवगमश्चतुर्वर्गं । क्वृत्तुं न नीरसेऽन्वस्ते हि वसन्ति शालेऽन्वः ॥" हृदयकाव्याः X. II. 1; *vide* वक्रोक्तिविवृत (I. 4.) 'धर्मोदिसापनोपायः सुकुमार-  
कमोदितः । काव्यबन्धोभिवातानां हृदयाङ्गारकारकः ॥'

ननु तर्हि परिणतबुद्धिभिः.....न स्वाद (p. 1, l. 24-p. 2, l. 2). If an objector were to say 'Let Poetry be useful to those whose minds are not mature, but why is Poetry necessary for those whose intellects are mature, as they can very well grasp the meaning of the Vedas?' We reply:—it is quite true that they can understand the Vedas and would attain to धर्म &c., but even to them the study of the Vedas would be dry and difficult, while Poetry will be pleasing and easy, and yet will bring about the same result. Who would then not prefer the more pleasing to the one which is dry and troublesome? कटुकौषधेन उपशमनीयः to be cured by bitter drugs. शिखरं sugar-candy. Compare for the idea कटुकौषधच्छास्त्रमविकाश्याभिनाशनम् । आश्वासय-  
त्कान्तेनविनेकगदापहम् ॥ काव्याङ्गारकामपेनु (p. 6. Benares edition). The last verse is taken from the वक्रोक्तिविवृत (I. 7).

\*See हृदय's definition 'छन्दोव्याकरणकलाभोक्त्यतिशयपरमविशानात् । दुस्मानुक्तविवेको श्रुत्यचिरिधेयं समासेन ॥' I. 18.

किं च काव्यस्योपादेयत्वम्—&c. (p. 2, l. 3 ff.). In the foregoing passage the author has established by reasoning the excellence of poetry; now he quotes ancient authority in support of his views. अग्निपुराण—This Purāṇa is a peculiar one. It is a sort of an Encyclopædia of Sanskrit literature. It has chapters on साहित्य, छन्दःशास्त्र, पाठकाव्य, शालिहोत्र, &c. It gives a brief summary of the भगवद्गीता in the very words of the latter. Many of its verses are the same as in Amara's lexicon. It is something like "Enquire within for everything." नरत्वं दुर्लभं occurs in अग्नि० 327. 3 and 4 (Ānandās'rama). For सुदुर्लभा, the Purāṇa has च दुर्लभा. कवित्वं दुर्लभं तत्र शक्तित्वञ्च सुदुर्लभा—to attain to the position of a poet is very rare there (i. e. even among those who are learned) and (real) poetic inspiration is rarer still among them (the so-called poets). The Agnipurāṇa makes a distinction between कवित्व and शक्ति. शक्ति is the same as प्रतिभा as said by रुद्रट 'प्रतिभैलपरैरुदिता' l. 16. शक्ति or प्रतिभा is defined by मुम्मट as कवित्वबीजरूपः संस्कारविशेषः; by रुद्रट as 'मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयम् । अङ्किष्टानि पदानि च विभान्ति यस्यामसौ शक्तिः' ॥ l. 15 and by Jagannātha 'काव्यपटनानुकूलशब्दार्थोपस्थितिः' (p. 8 of R. G.); 'प्रज्ञा नवनवोन्मेवशालिनी प्रतिभा मता' । मद्रवीत. त्रिवर्गसाधने नाट्यम्—These words occur in the Agnipurāṇa Adhyāya 338, 7 (Ānandās'rama) 'विश्वेषोऽत्रसरे वाच्यः सामान्यं पूर्वमुच्यते । त्रिवर्गसाधने नाट्यमित्याहुः करणं च यत् ॥'. तैत्तिरिकं मूलगीतवाच्ये नाट्यमिदं त्रयम् । अमर० l. 7. 10. त्रिवर्ग means the three viz., धर्म, अर्थ, and काम. नाट्य (the science of dramaturgy or dramatic representation) is a means of accomplishing the three. काव्याकाशपात्र &c. This occurs in the विष्णुपुराण l. 22. 84. (ed. by Mr. Bhagvat). There we read पञ्चदशविष्णोर्महात्मनः for एते विष्णोरेषा महात्मनः of the text.

तेन हेतुना &c. (p. 2, l. 9)—the word तेन here is the one occurring in the कारिका 'अनुवर्गफलप्राप्तिः' &c. above. तेन हेतुना for that reason. एतेनाभिधेयं च प्रदर्शितम्—By the words (तत्त्वरूपे निरूप्यते) the subject of this treatise has been indicated. After pointing out the reward of reading this book (i. e. the प्रयोजन or फल) the author points out the subject (अभिधेय i. e. विषय) of the work. According to ancient Sanskrit writers, every book has four requisites or अनुबन्ध as they are called, viz. अधिकारिन्, विषय, सम्बन्ध and प्रयोजन. Compare वेदान्तसार p. 3. 'तत्रानुबन्धो नामाधिकारिविषयसम्बन्धप्रयोजनानि'. Here the author spoke of प्रयोजन and now speaks of the विषय. The सम्बन्ध is that of कार्यकारणभाव between the प्रयोजन and विषय. The अधिकारी is one that wants to learn the essentials of Poetry.

कविदाह-तदोषौ &c. (p. 2, l. 10 ff.). The author alluded to is Mammata, who defines Kāvya as quoted by S. D. here. Construe अदोषौ सगुणौ पुनः कापि असंशुद्धौ शब्दार्थौ तत् (i. e.) काव्यम्—Poetry is constituted by word and sense which are faultless and possessed of qualities and which are further rarely without figures of speech. एतच्चिन्त्यम् Lit. 'This should be considered' i. e. this is doubtful, improper.

Our author first selects for criticism the word अदोषौ in Mammata's definition of poetry. यदि दोषरहितस्यैव काव्यत्वाद्वाक्यकारः &c. (p. 2, l. 12) If you accept as poetry that alone which is free from fault, then the verse न्यकारो &c. would not be a poem, as it has the fault विवेकाविमर्श.

न्यकारो ह्यवमेव &c. (p. 2, ll. 14-18). रामेण राक्षसक्षये क्रियमाणे क्षुब्धान्तःकरणस्य रावणस्य स्वाभिक्षेपोक्तिरिवम् । उ. च. That there are enemies (to me) is itself a humiliation, to add to it, he is an anchorite and as such kills a number of Rākshasas just here (under my nose). Oh wonder, then, that Rāvaṇa lives yet! सोऽप्यत्रैव निवसन्ति राक्षसकुलम्—तापसोऽपि मत्समीपे एव (लङ्कायामेव न तु दूरे) राक्षसकुलं इतीति न्यकारादिशब्दः. जीवत्यहो रावणः—Ha! does Rāvaṇa live! (as all this happens, Rāvaṇa must not be living, some one would say; but alas, he is alive). विह्विह्व &c—Fie upon (my mighty son) the conqueror of Indra; what is the use of Kumbhakarma being awakened (mighty brother and ally though he be). स्वर्गप्राम....कुत्रैः. The plural is used because Rāvaṇa had twenty arms (as contrasted with the two of the ascetic Rāma). स्वर्गं पुन प्रामदिका (क्षुद्रप्रामः) तद्विह्वलनेन श्वोच्छूर्नैर्वैष्णवैः what is the use of these arms that are fattened or puffed up in vain with the spoils of the puny hamlet of heaven! What is called विवेकाविमर्श here is the same as the more general name, अविमृष्टविवेकांश i. e. 'अविमृष्टः (प्राधान्येनानिर्दिष्टः) विवेकांशः चत' प्रदीप p. 214. Every sentence is made up of two parts, the subject (अनुवाच) and the predicate (विवेक). It is a general rule that the subject is placed first and the predicate last. In ordinary life, we refer to the subject first and then predicate something about it. If we change this order, then there may be confusion in understanding the exact meaning of the speaker. What comes at the beginning of a sentence would be called the subject and it might really have been meant as the predicate. Let us take an example. In the verse the word 'अवन्' refers to the existence of enemies and it is the intention



of the speaker to convey, what is not known from any other source, that the existence of enemies is a great humiliation; therefore the word *न्यकार* is the predicate. The natural order, then, of the words ought to be *अयमेव न्यकारः* and not *न्यकारोऽयमेव*, in accordance with the old maxim 'one should not utter the predicate before the subject is expressed' 'अनुवाचमनुक्तैव न विषयमुदीरयेत् । न ह्यलङ्कारस्य किञ्चित्कुत्रचित्प्रतीतिरिति ॥'\*. The order being inverted, we understand the meaning intended after an effort. As, instead of saying *अयमेव न्यकारः*, the speaker says '*न्यकारः अयमेव*' (all distinct words), the fault is said to be *वाक्यगतः*, *वाक्यगतः अविमृष्टविषेयांशः* is defined in the *Ekāvalī* as *अनुवाचविषेयांशावुक्तौ स्वातां विषयेणेव यदा । अविमृष्टविषेयांशो भवति तदानीं तु वाक्यगतः ॥* p. 159; see also the *साहित्यदर्पण* (p. 371 Nir.). "न्यकारो ह्ययमेव मे यत्" इत्यत्र चायमेव न्यकार इति न्यकारस्य विषेयत्वं विवक्षितम् । तस्य ह्यध्वरचनातेपरीत्येन गुणीभूतम् । रचना च पदद्वयस्य विषयीतेति वाक्यदोषः ।\* अनुवाच and विषेय are defined as follows:—*वाक्यध्वरोः प्राधान्यं सिद्धत्वं चाप्यनुसृता । तच्छब्दयोगोत्तमं साध्वत्वं च विषेयता ॥* The subject is that which is connected with the relative pronoun (*यत्*), which comes first in the sentence and which is accomplished (or well known); while the predicate is connected with the pronoun 'that' (*तत्*), it is subsequent (to the *अनुवाच*) and it is something to be accomplished (or not known). Moreover in the words *द्वोच्छ्विनः किमेभिर्बुधैः* there is *अविमृष्टविषेयांशः* (पदगत) दोष. Here the subject is the fact of being puffed up (i.e. *उच्छ्विनत्व* is the *अनुवाच*) and what is predicated is the uselessness of this pride (i.e. *बुधत्व* is the *विषेय*). But this *विषेय*, as it forms part of the compound *द्वोच्छ्विनः*, becomes subordinate. It is the subject that is subordinate in a sentence† and hence *बुधः*, the real *विषेय*, presents the appearance of being the subject, which is subordinate and thus there is *अविमृष्टविषेयांशदोषः*. See *साहित्यदर्पण* (p. 356) '*अथ बुधात्वं विषेयम्, तच्च समाप्ते गुणीभावादननुवाचत्वप्रतीतिरुक्तम्*'.

*अस्तुत भवित्वेन* etc. (p. 2, l. 17). Although the verse '*न्यकारो ह्ययमेव*' is thus tainted with the fault of *अविमृष्टविषेयांशः*, still it

\* This is often quoted as from Kumārila, but we do not find it in the index to the *Śloka-vārtikā*. It is, however, an old *न्याय*, as it is quoted even by Hemachandra (p. 173 of *kāśyānuśāsana Nir. Ed.*)

† See *प्रदीप* (p. 214) '*प्राधान्यं च विधिप्रतीतिसिद्ध्यर्थम् । सा चानुपसर्गनीभूतावे सत्युद्देश्यमानवर्तव्यम्*' ; also *तरु* p. 152 '*रह विषेयस्य प्राधान्यं नाम तात्पर्यविषयत्वमावन्, अप्राधान्यं चानुवाचस्यातद्विषयत्वमात्रम्*'.

has been admitted to be a specimen of the highest type of Poetry as it contains suggestion. It is Ānandavardhana, the author of the *ध्वन्यालोक*, who looks upon this verse as a specimen of the highest type of Poetry (see pp. 153-154 of the *ध्वन्यालोक*). Poetry is divided by Ānandavardhana and others like Mammata into three varieties, उत्तम, मध्यम, and अधम. That is उत्तम काव्य where the व्यङ्ग्य (suggested) sense far excels the expressed sense.\* It is also called *ज्वनि*. In the verse under discussion, मे वदस्वः, तवापसो तापसः, ज्वैव, रात्राः, तिरुषिक्, मुनेः etc. suggest meanings that are far more charming than the plain expressed sense;† i. e. by the word मुनेः (in the plural), it is suggested that they are a mere burden; by the word तापस is suggested the idea that he must be destitute of prowess. As Mammata is a great admirer of आनन्दवर्धन and as he defines उत्तम or ज्वनिकाव्य in the same way as आनन्दवर्धन does, he (Mammata) also must be looked upon as regarding the verse 'न्यकारो ह्यमेव' etc. as an example of उत्तम काव्य.

Kavya is defined above as अदोषी etc.; this verse (न्यकारो etc.) is shown to be faulty; therefore it cannot be an example of Poetry; but it has been implicitly admitted to be the highest type of Poetry by Mammata. So his definition is too narrow, as it would exclude the verse in question from the province of Poetry. तस्मादव्याप्तिर्लक्ष्यदोषः (p. 2, l. 19). Every definition must be free from three faults, viz. अव्याप्ति, अतिव्याप्ति and असम्बन्ध. It must neither be too narrow, nor too wide, nor quite impossible. Here Mammata's definition of काव्य is open

\* इदमुत्तममतिरुचिर्निर्व्वन्द्वं वाच्यार्थवतिर्बुधैः कथितः । काव्यम् I. 4.

† See *ध्वन्यालोक* p. 153 on न्यकारो etc.—'अत्र हि लोके भूयसा सर्वेषामप्येषां स्फुटमेव व्यञ्जकत्वं दृश्यते । .....एवंविधस्य व्यञ्जकभूयस्त्वे च पठमाने काव्यस्य सर्वातिशायिनी बन्धच्छाया समुन्मीलति । यत्र हि व्यङ्ग्यावभासिनः पदस्वीकृत्यैव तावदातिशयोक्त्यापि काव्ये कापि बन्धच्छाया किमुत यत्र तेषां बहुना समवायः । यथाशान्तरोदितलोके'; read the remarks of लोचन on these words of the *ध्वन्यालोक*. See हेमचन्द्र's म. वि. p. 181 'मम अरव इति बहुवचनेन शत्रुचक्रमुद्राद्यो ममानुचित इति सम्बन्धानुचितत्वं क्रोधविभावो व्यञ्ज्यते । तयो विद्यते यत्नेति पौरुषकथाहीनत्वं तद्विरोधं मत्वर्थविनामिष्वक्तम् । तवापिशब्देन निपातसमुदायेन तापसस्य सतः शत्रुताया अत्यन्तासम्भाव्यमानत्वमभिष्वक्तम् । मत्कतुंका यदि जीवन्मरिचा तदा इनमरिचा तावदमुचिता तस्या च स कर्ता । अपिशब्देन मानुषमायकः । अथैवेति मरिचिद्विरो दंशोऽधिकरणम् । .....विसृष्टनष्टान्ने विशब्दसोपसर्गस्य निर्देवात्कन्दव्यञ्जकत्वं वृथाशब्देन स्वात्मपीरुषनिन्दा व्यञ्ज्यते । मुनिरिति बहुवचनेन मरुतु भारमात्रमेतदिति ज्वन्त्यते इति ।'

to the fault of अव्याप्ति, because, as said above, it excludes such a verse as न्यकारो &c. which is universally acknowledged to be the best type of Poetry.

ननु कश्चिदेवांशः.....चेत् (p. 2, l. 18). An objection is raised against the criticism of Mammata's definition लज्जोषो &c. In the verse न्यकारः etc., it is only a part that is faulty, and not the whole; therefore we may omit what is faulty and regard the remainder as an example of Poetry. To this S. D. replies in the words तर्हि.....निर्दोषस्वेकान्तमसम्भवात् (p. 2, ll. 19-28). The first objection against the above compromise is contained in the words तर्हि वज्राक्षे etc. up to किमपि न स्यात्. That part of the verse न्यकारः etc. in which there is a fault, leads us to call it non-poetry; while that part of it in which there is Dhvani i. e. suggestion, leads us to call it the best poetry. Thus, being dragged in two opposite directions by these two parts, the verse would neither be poetry nor non-poetry.

न च कश्चिदेवांशं &c. (p. 2, l. 21). In these words S. D. attacks the idea that one part of a verse may be faulty, while the remainder may be good poetry. He says that such blemishes as वृत्तिदुष्ट etc. (harsh or jarring expression) do not mar a part of a poem merely, but the whole poem if they are faults at all. The idea is that harshness spoils the charm of the Rasa and therefore of the whole verse and not only of those particular words which are harsh. In certain circumstances, however, harshness may be an ornament, instead of being a blemish. Hence, harshness is either a blemish or not a blemish. If the former, it mars the beauty of the whole poem. In such a case, then, you cannot say, 'Let a part be faulty; the remainder may be good poetry.' If in न्यकारो etc. it is admitted that there is अविमृष्टविवेकाश्रयोप, then the whole verse becomes faulty and hence it would not be poetry at all. On वृत्तिदुष्ट, the लोचन remarks (p. 82) "वृत्तिदुष्टा नवेदुष्टा वाच्यार्थ-कलावलीलाधर्मप्रतिपत्तिकारिणः । यथा 'छिद्रान्वेषी महान्तश्चो घातार्थवोचनरति' । कल्पनादुष्टा तु द्वयोः पदयोः कल्पना । यथा 'कुरु रुचिम्' इत्यत्र" कल्पनात्प्राप्ते । वृत्तिकदुष्टस्तु 'अपाङ्गीव अङ्गीत्सीव सुमेदि' इत्यादि ।"

In 'तथाहि...उदाहरतः' (p. 2, ll. 22-26) S. D. supports what he has said above i. e. a fault becomes so when it mars the rasa and thus the whole poem; it cannot spoil only a part of the poem. तथाहि—to explain. A दोष is defined by Mammata as

\* See for the meaning of this K. P. V. p. 238 (Va.)



'सुखापेक्षितिर्यो रसश्च सुखसदासमादायः । उभयोपयोगिनः स्युः स्यादालेन तेषां सः ॥' (7th उद्देश) and by S. D. as 'रसापकर्षका दोषाः'. A दोष is that which mars the *rasa*. काव्यात्मभूतस्य रसस्य—*rasa* is said to be the soul of Poetry, e. g. ध्वन्यालोक II. 7, p. 78 'उभयमेव ह्यन्ये वेदंति ते गुणाः स्मृताः १'; also काव्यस्यात्मा ध्वनिरिति etc. I. 1; श्रीहोदनि says 'शब्दाभौ काव्यस्य शरीरम्, आत्मा रसः' etc. If what are called faults do not mar the beauty of the *Rasa*, the soul of poetry, then they cease to be faults. This is admitted by all, including Mammata, e. g. harsh words are a fault in the शृङ्गार-रस, because they mar the beauty of that *rasa*, but in रौद्ररस or रौद्ररस, harshness is not a fault, as it does not mar their beauty. Mammata himself says in the 7th ul. (63rd कारिका) p. 445 (Va.) 'इदानीं कचिदोषा अन्येते-इत्युच्यते', S. D. says in the 7th परिच्छेद "कचिदोषाणां च कचिदोषत्वं कचिदुपलम्बितम्—चकारि कोषसंयुक्ते तथा वाच्ये समुद्भवे । रौद्रादौ तु रसेऽन्यत्वं दुःश्रवत्वं गुणो भवेद् ॥' p. 405 (Nir). तेषां सुविदुष्टादीनाम्. अन्यथा (p. 2, l. 23) otherwise, i. e. if it were not admitted that faults are so only when they mar the रस and are not faults when they do not mar the *rasa*. नित्यदोषानित्यदोषः—It would not be possible to divide faults into नित्य and अनित्य (as is universally done). If faultiness did not depend upon the fact of marring the *rasa*, then this division of दोषा would be impossible. A fault will always be a fault. But if you postulate, as regards the faults, the criterion that whatever mars the *rasa* is a fault and that what does not do so is not a fault, then only can you say that a certain दोष is अनित्य (not invariably so), e. g. सुलिकटु is a दोष in शृङ्गाररस, but not so in रौद्र. दोषा are generally divided into नित्य and अनित्य. See काव्यप्रदीप p. 301 (Nir) "स चायं द्विविधः निलोऽनिलश्च । तद्वानुकरणादन्वेन प्रकारेण समाधातुमशक्यो निलः । यथा च्युतसंस्कृतादिः । अन्याहुस्तन्विलः । यथाऽप्रयुक्तादिः १". च्युतसंस्कृति may be instanced in the use of नावते in the sense of 'requests' for नावति (which is the correct form in that sense). अप्रयुक्त is the employment of a word, which, though authorized, is not used by poets e. g. the word देवत, which, the lexicons say, is both masculine and neuter, is used by poets only in the neuter; if one were to employ देवतः in a poem, it would be अप्रयुक्तदोष. ध्वनिकृता—By the author of Dhvani i. e. the work called ध्वन्यालोक. The author's name is Ānandavardhana, who flourished in the latter half of the 9th century A. D. in Kashmir. Construe अनिला दोषाश्च ये सुविदुष्टादयो दक्षिताः ते ध्वन्यात्मन्येव शृङ्गारे देया इत्युदाहृताः ॥. See ध्वन्यालोक pp. 82-83 (Nir). ध्वन्यात्मन्येव शृङ्गारे means अक्षितया व्यंग्ये शृङ्गारे यत्र

(न तु कोपादिभिर्भित्ते हृद्गारे रौद्रादिरसे वा)—when S'ringāra i. e. love is the suggested sense and is also the principal one. The अनिलदोषः, भुतिदुष्ट etc., are to be avoided only when the prevailing रस is simply love and not when the prevailing *rasa* is Raudra or even love affected by indignation. In the latter case भुतिदुष्ट will not be a fault, as it would not mar the beauty. Loken (pp. 82-83) says "शङ्कार इत्युचितरसोपलक्षणापेक्षम् । वीरशान्ताहृतादावपि तेषां वर्जनात् । न तेषां विषयविभागप्रदर्शनेनानित्यत्वं भिन्नवृत्तादिदोषेभ्यो विविक्तं प्रदर्शितम् । नापि गुणेभ्यो व्यतिरेकं दोषत्वम् । श्रीमत्सहास्यरौद्रादौ त्वेषामन्नाभिरुपगमात् शङ्कारादौ च वर्जनादमित्यतः समर्थितमेवेति भावः ।". The S. D. quotes this verse from Dhvanyāloka for the purpose of supporting what it had said before i. e. काव्यात्मभूतस्य रसस्यानपेक्षकत्वे तेषां दोषत्वमपि नास्तीकियते. Compare for the idea हेमचन्द्र's काव्यानुशासन "रसस्य उत्कृष्टोपलक्षणेन गुणदोषौ नमत्या शब्दार्थयोः । ते च रसस्यैव धर्मो उपचारेण तु तदुपकारिणोः शब्दार्थयोः । रसाश्रयत्वं च गुणदोषयोरन्वयव्यतिरेकानुविधानात् । तच्चाह यत्रैव दोषास्तत्रैव गुणाः, रसविशेषे च दोषाः । न तु शब्दार्थयोः । यदि हि तयोः स्युस्तर्हि श्रीमत्सादौ कष्टत्वादयो गुणा न भवेयुर्होस्मादौ च अश्लीलत्वादयः । अनित्यासीते दोषाः । यतो यस्याहिनस्ते दोषास्तदभावे न दोषास्तद्भावे तु दोषा इति अन्वयव्यतिरेकाभ्यां गुणदोषयो रसप्रमाणयः ।"

किं च...असम्भवाद—(p. 2, ll. 27-28). In these words another objection is raised against Mammata's word अदोषी. If, as you say, none but a faultless piece were to be regarded as Poetry, then Poetry would be a rare thing indeed or would not exist at all, as it is extremely improbable that a piece should be free from faults in every respect. The idea is that there will be some fault, however slight, in every piece; but according to Mammata's definition Poetry must be faultless; therefore all pieces, that are faulty in any respect, will be excluded and there will remain nothing answering to the definition of काव्य given by मम्मट. This objection against Mammata's definition and S. D.'s definition of काव्य are noticed by प्रदीप (Nir. p. 13).

In all this criticism, the meaning of the negative particle in अदोषी was taken to be अभाव, absence or non-existence. Now, a defender of Mammata's definition comes forward by saying that the negative particle should be interpreted in the sense of ईषत् 'a little, slight', and thus अदोषी means 'a little faulty.' The meanings of सख, the negative particle, are six:—तस्मादुपयमभावश्च तदन्वयत्वं तदस्पृता । अप्राशस्त्यं विरोधश्च नमनीः पर

प्रकीर्तिताः ॥ भाट्टचिन्तामणि p. 154; (पृ २० सं०, p. 25, attributes it to इति, author of काव्यप्रदीप) or 'नममावे निषेधेन स्वरूपावेत्यतिक्रमे । ईषदेषं च साधुद्वे उक्तिरुक्तवदनयोः ॥' मेदिनी. According to this new interpretation, the definition of Poetry would be 'word and sense, a little faulty etc.' Against this S. D. brings an objection, which is as follows. (As अदोषी i. e. ईषदोषी) form part of the definition, in every poem there must be some slight fault. Every word in a definition must be applicable to all the things defined. Now, if some very gifted poet wrote a poem free from every fault, the definition of Kavya as interpreted above would not apply to it and his composition would not be called a poem, as it would not possess some slight fault. But to say so would be quite absurd.

(P. 3, l. 1). सति सम्भवे ईषदोषी इति चेत्—An improvement is suggested in these words in the interpretation of अदोषी as ईषदोषी. We do not mean that in every poem there must be some slight fault; what we mean is that Poetry is "word and sense with a slight fault, if at all" i. e. there should be no faults, but if there are faults, they must be slight; if in a piece there are grave faults, it would not be a poem. S. D.'s objection against this is contained in the words 'एतदपि काव्यलक्षणे.....रुद्धः.' He says that these words i. e. 'सति सम्भवे ईषदोषी' should not have been inserted in the definition of poetry; just as in the definition of such a thing as a jewel etc. one omits such a circumstance as its being perforated by an insect. A लक्षण is defined by वात्स्यायन as 'अवस्थ-व्यवच्छेदको धर्मः' i. e. a property which serves to distinguish the thing defined from all other things. तर्कदीपिका says 'दूषणव्यवच्छिन्नो धर्मो लक्षणम् । यथा गोः साक्षादिमत्त्वम् । स एवासाधारणधर्म इत्युच्यते ।'. From these it follows that in a definition only the most essential or peculiar attributes of a thing should find a place. कीटानुवेष्ट is not an essential or peculiar attribute of a jewel. So it should have no place in the definition of a jewel, as that circumstance would not constitute a thing a jewel, though it may not cause it to cease to be regarded as a jewel. Similarly, poetry may be free from every fault, or it may have slight faults. But the fact of having slight faults, if any, is not one of the essentials or peculiarities of Poetry and therefore should not find a place in the definition of poetry. नहि etc. Here S. D. fully explains the illustration of a jewel given by him. Such circumstances as कीटानुवेष्ट are not able to deprive a jewel of its character of



a jewel, but they are able only to make applicable to it degrees of comparison\* (i. e. that it is excellent, middling or inferior). The same holds good of such faults as हुतिदुष्ट in the case of poetry i. e. they do not make a composition, in which they occur, cease to be a poem, but they render applicable to such a piece the words 'superior' 'middling' or 'inferior'. S. D. supports his remarks by a quotation. "The nature of poetry is held to reside even in faulty compositions where the रस etc. are clearly perceived in like manner as the character of a jewel etc. is held to belong to such a thing as a jewel which is perforated by an insect."

(P. 3, 1 7). किं च...अनुपपन्नम्—S. D. here begins his criticism of the second word 'सगुणी' in मम्मट's definition of काव्य. He says that this qualification of the word शब्दार्थ is inappropriate. The reason is contained in the words गुणानां...प्रतिपादितत्वात्. तेनैव=काव्यप्रकाशकारेणैव. On the कारिका 'ये रसस्वाङ्गिनो यमोः शौर्वादय इवात्मनः । अकथं हेतवस्ते स्युरचलस्वितयो गुणाः ॥' (का. प्र. 8. 1) मम्मट's वृत्ति is आत्मन एव हि यथा शौर्वादयः, नाकारस्य, तथा रसस्यैव नाधुर्वादयो गुणाः, न वर्णनान्. Mammata has declared that the 'excellences such as melodiousness are the properties of Rasa alone and not of anything else' (such as words). But in his definition he says 'सगुणी शब्दार्थ' thereby intimating that Guṇas (excellences) are the properties of words and senses. Thus he is inconsistent.

(P. 3, 1 9). रसामिबलकत्वेन.....चेत्. In these words some one defends मम्मट's expression सगुणी शब्दार्थ. उपभारतः indirectly or by metaphor. The adjective सगुणी as applied

\* We translate कीटानुविद्ध as 'perforated by an insect.' This is a literal translation. It is not meant that the jewel is really perforated by an insect. What is meant is that a jewel may have a scratch on it or may not shoot from a part dazzling rays, the part being opaque and crossed with lines which present the appearance of different insects etc. Varāhamihira mentions a number of blemishes in jewels and says that they lessen the price of the jewel. 'काकपदमक्षिकाफेरापातुवुक्तानि शर्करैर्विद्धम् । दिगुणाभिदम्बकलुषवस्तविशेषाणि न शुभानि ॥ यानि च बुद्धदलितामयिगिरवासीफलप्रदीपानि । सर्वेषां चैतेषां मूलाङ्गणोऽष्टमो हानिः ॥' बृहत्संहिता 80. 15-16. On मक्षिका, उत्पल remarks 'मक्षिकामिस्तदाकृतिभिः'. In the vernacular also such defects are called 'Mās'.

to शब्दाधी is quite appropriate; since it is these i. e. words and senses, that reveal the Rasa or sentiment, the गुण, which really are the properties of रस, may be secondarily regarded as belonging to शब्द and अर्थ, which manifest the रस. S. D. replies that even this would not improve matters. The definition is still improper. सुवाहि to explain. (P. 3, l. 10-17)

तयोः...स्वरूपावाचकत्वम्. तयोः...रसोऽस्ति न वा. Here two alternatives are proposed. Either रस exists in words and senses or does not exist. If you accept the latter, then words and senses cannot possess in that case any excellence, since excellences, being the properties of रस (as said by yourself in the 8th Ul. 1st verse), follow the presence or absence of रस i. e. if रस is present, गुण is present; if रस is absent, then गुण also is absent. If then you say that in शब्द and अर्थ, there is no रस, there follows, as a matter of course, the absence of गुण and therefore the adjective सगुणी cannot be applied to शब्दाधी. If on the other hand you accept the former alternative i. e. that रस does exist in शब्द and अर्थ, then why did you not say रसवन्ती शब्दाधी instead of सगुणी शब्दाधी? गुणवत्त्वान्वयानुपपत्त्या = गुणवत्त्वस्य अन्वया अनुपपत्त्या. एतदन्वये = रसवन्ती इति विशेषणं लभ्यते। राम०. An attempt is made in these words to defend दम्भट's words सगुणी शब्दाधी. As excellences are the properties of रस, the word सगुणी cannot properly be applied to शब्दाधी. But by लक्षणा i. e. Indication or metaphor, the word गुण conveys the idea of रस, to which it really belongs. Thus the meaning of सगुणी शब्दाधी is indirectly the same as रसवन्ती शब्दाधी. गुणवत्त्व (i. e. the character of possessing गुण) cannot directly be predicated of शब्दाधी. S. D. replies to the above in the words तदिह.....केनाप्युच्यते (p. 3, ll. 13-15). If by सगुणी you intend to convey रसवन्ती, then why not prefer the direct mode of expression सरसी शब्दाधी (शब्दावर) to the round-about and metaphorical expression सगुणी, which has to be interpreted as meaning रसवन्ती by लक्षणा. तदिह gives an illustration. शीघ्रं is a property of beings, just as गुण are the properties of रस. ननु शब्दाधी.....इति चेत् (p. 3, ll. 15-16). The round-about way of using सगुणी for सरसी is now defended in another way. This round-about method of expression is preferred to the direct mode-लक्षणा is resorted to—for a certain purpose (प्रयोजन) viz. to state this that in Poetry there are to be employed those words and senses which reveal or develop the excellences. S. D. rebuts this argument by saying that, in the case of Poetry, the possession of शब्द and अर्थ

which manifest *gūṇa* is not of the essence of poetry, but merely serves to heighten the beauty of Poetry; and here we are not inquiring as to what *heightens* Poetry, but as to the *essentials* of poetry, and therefore *सुगुणौ* should not form part of the definition of काव्य.

उक्तं हि.....कट्यकुण्डलादिवत् ( p. 3, ll. 17-20 ). This is given here for supporting the position above taken about the relation of गुण, शब्द, अर्थ and रस. These words summarize the views of the author of the *Dhvanyāloka* and others, including Mammata. गुणाः—साधुर्दोषःप्रसादाः ; see 8th Ul. of K. P. and 8th परिच्छेद of साहित्य० ; दोषाः ( of काव्य ) ; see 7th Ul. of K. P. and 7th परिच्छेद of साहित्य० for them. रीति style of composition. Their number is variously given. We shall refer to them at length later on. Compare for the idea 'शब्दार्थौ काव्यस्य शरीरम्' the words of दण्डिन् 'हेः शरीरे च काव्यानामलङ्काराश्च दक्षिताः । शरीरे तावदिष्टार्थव्यवच्छिन्ना पदावली' ॥ काव्यादर्शे I. 10. Compare generally for the whole idea the following. उक्तं च भगवता ( श्रीहोदयनिना ) 'शब्दार्थौ काव्यस्य शरीरम्, आत्मा रसः, गुणाः शौर्वादिवत्, दोषाः काण्डादिवत्, अलङ्काराः कुण्डलादिवत्' इति ( in अलङ्कारवैखर of केशवमिश्र p. 20, Nir. ). तत्तमेवमन्वन्ते वेद्विनं ते गुणाः स्मृताः । अत्रासिता-स्त्वलङ्कारा मन्तव्याः कटकादिवत् ॥ ज्य० II. 7, p. 78; ये रसस्याङ्गिनो धर्माः शौर्वादेव इवात्मनः । उक्तर्वहेतवस्ते स्युरचकथितनो गुणाः ॥ K. P. 8, 1; उपकुर्वन्ति तं सन्तं येऽङ्गारेण ननुचिद् । इत्यादिकलङ्कारास्तदेमुप्राप्तोपमादयः ॥ K. P. 8, 2; काव्यस्य हि शब्दार्थौ शरीरम् । तस्य च तत्कोटिवास्तवादयः कट्यकुण्डलादय इव कृत्रिमा अलङ्काराः । नमिसायु on रुद्र XII. 2.

( p. 3, ll. 20-23 ). एतेन—उक्तर्वगात्राभावकत्वात्. Here S. D. attacks the third part of Mammata's definition of काव्य 'तददोषौ शब्दार्थौ सुगुणवन्तलङ्करी पुनः कानि.' अस्य कथं.....काव्यमिति—रम्यत himself explains these words as कालीलनेनैतदाह-वत्सर्वेण साङ्गहारी कञ्चित् सुदालङ्कारविरहेऽपि न काव्यत्वहानिः । K. P. p. 17 ( Va ). These words of रम्यत have been variously interpreted, see प्रदीप pp. 10-11 ( Chān ). The best meaning appears to us to be—Poetry is constituted by word and sense in which rarely a distinct figure may be absent i. e. शब्दार्थौ in which there is रस ( a figure may or may not be present ) or in which there is a distinct figure ( if the रस is absent ). S. D.'s objection against the insertion of अलङ्करी in the definition is as follows:—Words and senses even when possessed of figures serve merely to heighten a poem. They are not of the *essence* of Poetry. In defining Poetry then only the *essentials* should be selected and therefore



no reference at all ought to have been made to अलङ्कार in the definition of Poetry. If we were to define a child, we should not refer to the ornaments which children might wear, since they do not constitute the essentials of a child.

Here ends S. D.'s criticism of सम्यक्'s definition of काव्य. विश्वनाथ first attacked the word अदोषै, by saying that, if only faultless pieces were to be called poetry, some of the best poems will have to be given up and there will be practically no Poetry, as it is very difficult to keep clear of every blemish. Nor could it be said that faults mar only those particular words in which they occur. If they are faults at all, they mar the whole poem. If अदोषै were to be taken as meaning रज्ज्वै, then this word ought not to stand in the definition, as a faultless piece would otherwise be excluded from the domain of Poetry. 2ndly, सगुणै is quite inappropriate; rather we should say सरसी; गुण are the properties of रस and not of सुन्द and अर्थ. Besides गुण simply heighten काव्य, and are not of its essence and therefore should not be referred to in the definition of काव्य. 3rdly, no reference to figures ought to have been made in the definition of काव्य, as they merely heighten the beauty of काव्य.

As to these objections one cannot help saying that Vis'vanātha is here over-fastidious and is perhaps actuated by the desire of making a show of his erudition by pouring ridicule upon a famous predecessor. This much must be said in favour of सम्यक् that his definition has the great merit of being simple and easily understood. His definition is good enough for all practical purposes. Everyone is familiar with the words शेष, गुण and अलङ्कार. By using them, सम्यक् conveys a tolerably clear and accurate idea of the character of Poetry. Vis'vanātha, on the other hand, after a good deal of hair-splitting offers us a definition, which does not leave us any the wiser after reading it. He, in the quest of a scientifically accurate definition, introduces his readers into the thorny jungle of रस. After all this trouble, his definition itself (वाक्यं रसात्मकं काव्यम्) has not satisfied other critics. See for example the criticism of द्रमा.\*

\*P. 13. (Nir.) अत्रोच्यते न रसस्वरसस्वप्नम् । तद्विज्ञे तु रसवत्तद्वारप्रधानेषु काव्येषु कथं कथं स्यात् । न चेष्टावतिः । महाकविसेवायामहमसहाय । कथं नुसारं हि कथं नुसारं न तु रसोत्पत्तेः । अस्मिन्नास्ति न महाकविभिर्देवप्रवाहनेमादीनि कविवा-

On Viśvanātha's criticism of 'mammata's word अदोषी, the उद्योत says:—The word दोष in the definition is to be understood in the sense of a 'tangible fault' and the tangibility of a fault lies in being opposed to the apprehension of the Rasa. Thus in the verse 'तथामृता' (वेणीसंहार I), on account of the apprehension of the strikingness of the suggested sense, the knowledge of the faults in the verse vanishes and hence there arises the apprehension of the Rasa in the verse. Hence the verse is entitled to be called poetry and moreover the best poetry. But as regards him, who does not apprehend the strikingness of the suggested sense in that verse, the verse is faulty and there is no contradiction in citing that verse as an illustration of a fault (as done by Mammata in the काव्यप्रकाश 7th उद्घात under न्यूनपददोष, on page 339, Vā). Just as a piece which is अप्रतीत (not understood) may be called a poem with reference to him who knows that particular branch of knowledge, as, to him it is well known and therefore there is no fault; but with reference to others, the same piece becomes not-poetry; similarly here. For मम्मट himself will say later on 'Even a fault is sometimes an ornament on account of the appropriateness of the speaker etc.' This is the meaning of the

छादिचरितानि चेति । यच्च दोषरहितं काव्यं दुर्लभमिति 'न्यङ्कारो ह्ययं' इत्यादी, 'तथामृता' इत्यादी काव्यत्वं सर्वात्मनोपसिद्धं नोपपद्यते इति तत्रोच्यते—दोषत्वं ह्युद्देश्यप्रतीतिप्रतिबन्धकाव्यम् । तच्चानुभवव्याप्यत्वं न्यङ्कारवैचित्र्यप्रतीतिविरहनिक्षिप्त-दोषस्य तद्भानस्य चेति 'न्यङ्कार' इत्यादी निक्षिप्ताभावसम्भवाच्च काव्यत्वञ्चतिः । यस्य च न व्यङ्ग्यवैचित्र्यप्रतीतिस्तं प्रती दुष्टत्वमिष्टायेण तदुदाहरणम् । अत एव 'वचनार्थान्वित्यव-शादोषोऽपि गुणः कश्चित्' इति उच्यते । तथा अप्रतीतत्वं तच्छास्त्रज्ञं प्रत्यदोषः, अन्यं प्रति तु दोष इति । 'कीदृशानुविद्ध'—इत्यस्यापि रसादिवैचित्र्ये दुष्टत्वानि काव्यत्वं निक्षिप्तदोषवि-रहादिति तात्पर्यमिति दिङ् ।

\*P. 15. (Chan.) लङ्कारविहीनं तु लक्षणे दोषपदं स्फुटदोषवरम् । स्फुटत्वं च रसोद्बोधविरोधित्वम् । एवं च 'तथामृताम्' इत्यादी प्रतिषेधद्वीपासुव्यङ्ग्यवैचित्र्यप्रतीत्या दोषज्ञानतिरोधानात् रसोद्बोधस्य सत्त्वेन काव्यत्वं तद्विशेषव्यतिरिक्तं चाप्याहतामेव । यस्य तु व्यङ्ग्यवैचित्र्यप्रतीतिविरहस्तं प्रती दुष्टत्वमेवेति दोषोदाहरणमप्यनिरुद्धम् । एकस्यैव सामाजिकमन्देन काव्यत्वमकाव्यत्वं चेष्टमेव । यथाऽप्रतीतस्य तच्छास्त्रज्ञं प्रत्यदुष्टत्वेन काव्यत्वमितरं प्रती अकाव्यत्वं तद्वत् । कस्यसि हि 'वचनार्थान्वित्यवशाद्दोषोऽपि कश्चिद्गुणः' इति । कीदृशीत्यप्ययमर्थः । तथा प्रतिभातिशयेन दोषतिरोधानाच्च रजस्वरूपमहः, तथा काव्येऽपि व्यङ्ग्यवैचित्र्यमेवेति । वस्तुतस्तु, अनुपदसमीपकाव्यत्वरूपलक्षणावच्छेदकाकान्तस्य हीनं लक्षणम् । दोषवस्तुपदसमीपत्वस्य दुर्वारत्वात् । .....सामान्यकाव्यलक्षणं तु, अदो-षावहितमेव । अत एव दुष्टं काव्यमित्यादेरपपत्तिरित्याहुः ।

verse कीयानुविद्ध etc.—Just as a jewel does not lose its character as a jewel, because all its blemishes are merged away in the excess of its brilliance, so also, as regards a poem, on account of the strikingness of the suggested sense (the faults are not seen). Really speaking, this definition of काव्य given by मम्मट is the definition of such a poem as does not deserve to be ridiculed; since it is extremely hard to avoid ridicule, when a poem possesses faults.....The general definition of poetry should not include the word असौख्य in it. Hence it is that such expressions as 'a faulty poem' obtain in ordinary life.

पुनः.....अलङ्काररूपत्वात् (p. 3, ll. 23-25). विश्वनाथ extends his remarks against मम्मट to the views of the वक्रोक्तिजीवितकार. The latter said that Vakrokti (indirect or crooked mode of speech) is the soul of poetry. S. D. remarks that Vakrokti is merely an Alankāra and, as such, it is not even the body of poetry, much less the soul. वक्रोक्तिजीवितकार is a writer who is later than आनन्दवर्षेण, author of अन्वालोका (latter half of 9th century A. D.) and earlier than (अलङ्कारसर्वस्व middle of 13th century); see the remark of नवरत्न on p. 12 of अलङ्कारसर्वस्व "यद्यपि वक्रोक्तिजीवितद्वयदर्पणकारावपि स्वमिथ्यारानन्तरभाविनावेव तथापि तौ चिरन्तनमहाशुभादिनावेवेति तन्मतं पूर्वमेवोद्दिष्टम् ॥"

वक्रोक्ति—Dandin does not define वक्रोक्ति but says of it 'येषां सर्वेषु पुण्याति प्रायो वक्रोक्तिषु भिद्यन्ते. मिथं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाच्यम्' K. D. II, 363. रामह says that वक्रोक्ति enters into the composition of all Alankāras and seems to identify वक्रोक्ति with अतिशयोक्ति (अतिशयेन वक्तिः) 'सैषा सर्वेषु वक्रोक्तिरनयाऽर्थो विभाव्यते । वक्रोऽस्यां वनिना कार्यः कोलङ्कारोऽनया विना ॥ रामह IL 75. This verse is quoted as from रामह on p. 208 of अन्वालोका. K. P. also quotes it (X on विशेष). रुद्र regards it as one of the five शब्दालङ्कारा and gives two varieties श्लेषवक्रोक्ति and काकुवक्रोक्ति. 'वक्ता तदन्यथोक्तं न्यायते चान्यथा तदुत्तरतः । वचनं वत्पदमङ्गीर्षया सा श्लेषवक्रोक्तिः ॥' रुद्र IL 14. An example of this is हि वीरिमां प्रति क्वा ननु वीरहं कि (why, oh, Gauri, towards me with anger; am I a cow ?). In the first वीरि is in the Vocative; in the second we read हि वीः दमां etc. काकुवक्रोक्ति is defined as 'विरुद्धं क्रियमाणार्थद्विधा स्वरविशेषो भवति । अर्थांतरप्रतीतिवशांसी काकुवक्रोक्तिः ॥' रुद्र IL 16. मम्मट defines briefly, but in the same way as रुद्र, 'यदुक्तमन्यथा वाक्यमन्यमानेन शोध्यते । केयेण वाक्वा वा केया सा वक्रोक्तिस्तथा द्विधा' ॥ K. P. IX, p. 491 (V4). काकुः (काकुः किमां विकारो वाः शोचनीत्यादिभिर्बन्धेः ॥ अमर I. 6. 12) means 'a change of the tone or voice.' An example of काकुवक्रोक्ति is 'गुरुजनपरतन्त्रतया नष्ट दूरतरं देशमुपतौ गन्तुम् । अतिशुक्लवक्रोक्तिरतिरिक्ते नैवति



सति सुरमित्तमवेऽपि ॥' Here by a change of voice the word वेद्यति may convey two meanings; in the mouth of the heroine it mean 'he will not come'; in the mouth of her friend, it means 'Will he not come?' i. e. he will come. The अलङ्कारसर्वस्व remarks 'वक्रोक्ति-  
नन्द्यालङ्कारसामान्यवचनोऽपि इदालङ्कारविशेषे संज्ञितः' p. 177. For more examples see रुद्र and सर्वस्व. Vamāna defines वक्रोक्ति quite differently 'सादृश्याल्लक्षणा वक्रोक्तिः' काव्या० सूत्र IV. 3. 8. (Vakrokti is indication based upon resemblance). The वक्रोक्तिजीवितकार says 'वक्रोक्तिरेव वैदग्ध्यमङ्गीमणितिरुचये' (1st उन्नेय). According to him, clever speech is the soul of poetry and that it alone should engage a poet's best efforts. Dhvani is included under उपचार-  
वक्रता i. e. वक्रोक्ति based upon metaphor. It is not the suggested sense (व्यङ्ग्य) that is the essence of poetry, but striking speech. His definition of काव्य is 'सुश्राव्यौ सहितौ वक्रकविन्यापारशालिनि । नये व्यवस्थितौ काव्यं तद्विदामवाचकारिणि ॥'. According to him वक्रता has six principal varieties 'कविन्यापारवक्रत्वप्रकाराः सम्भवन्ति षट् । प्रत्येकं बहवो मेदादौषा विच्छित्तिशोभिन्ः ॥'. The six variations are वनेष्विन्यासवक्रता, पदपूर्वापेक्षवक्रता, प्रत्यवाग्रयवक्रता, वाक्यव०, प्रकरणव०, प्रबन्धव०. His views are briefly summarized by अ० सू० p. 8 'वक्रोक्तिजीवितकारः पुनर्वैदग्ध्य-  
मङ्गीमणितिरुचयानां बहुविधा वक्रोक्तिमेव प्राधान्यात्काव्यजीवितमुक्तवान् । न्यापारस्य प्राधान्यं च काव्यस्य मतिपेदे । अविधानप्रकारविशेषा एव चालङ्काराः । सत्यं विमेषे प्रतीयमाने न्यापाररूपे मणितिरुचये कविसंरम्भगोचरः । उपचारवक्रतादिभिः समस्तो ध्वनिप्रपञ्चः स्वीकृतः । केवलमुक्तिवैचित्र्यजीवितं काव्यं न व्यङ्ग्यार्थजीवितमिति तदीयं दर्शने व्यवस्थितम् ।'

(P. 3, ll. 25-29). यद्यु.....समुत्कण्ठये इति. On p. 17 (Vā) Mammata cites this verse and remarks 'अत्र स्फुटो न कश्चिदलङ्कारः, रसस्य च प्राधान्याल्लङ्कारता'। He quotes this verse in illustration of his words अनलङ्कृतो पुनः कावि. He says:—in this verse there is no distinct figure of speech. It cannot also be said that there is the figure called रसवद् by भामह and उद्भट. That figure occurs only when the रस is subordinate i. e. when it heightens another Rasa or the expressed sense. But in this verse the शृङ्गाररस is the principal one and therefore there is no रसवद् अलङ्कार. This objection and answer of मम्मट are with reference to the views of भामह and उद्भट. He himself does not admit रसवद् as an अलङ्कार. वः कीमारहरः etc.—श्रीलामट्टारिकायाः यमिदमिति शाङ्गेधरपद्यती स्वप्नं (वामना-  
चार्य) । स्वर्गीयवतिका काचिदसकृदुत्पुलकं यपि वरोचकरणादिषु उत्कण्ठोपत्त्या तेषामत्यन्तोपादेयतां सूचयन्ती सतीमाह—वः कीमारहर इति । अत्र हिंस्रवत्स्य यद्यपीत्यर्थकतया अस्तिनिष्प्राध्याहारेण च वः कीमारहरो वरः स एव यद्यप्यस्ति, चैवक्षपात्ता एव यद्यपि सन्ति, अस्मि च तैव यद्यप्यस्मि तथापि तत्र देवारीच-

सि तत्र चेतसीतकृते तत्र सुरतव्यापारलीलाविधौ चेतः समुत्कण्ठते इत्यन्वयः ।  
 कीमारं बाल्यं परमरसिकतया तदवस्थावामपि सम्भोगेच्छेत्यादयेन इत्वाधोरित्थमिति  
 कीमारहः । ततश्चाहविमर्षमपावतामकल्पेनानुरागदाह्यन्वनम् । त्रिपते धिक्त्वेनाहो-  
 कियते स्वयमिति वरः । तेनोनयानुरागलाभः । स एव । उपमुक्तान्यो नेलयेः । .....  
 न्नीलिता विकसिता वा मालवी तया सुरमयः । ..... प्रीडा रत्नुदीपनादिप्रागल्भ्यश-  
 लिनः । कदम्बस्य धूलौकदम्बास्त्वपुष्पविशेषस्य सम्बन्धिनः । वसन्ते कदम्बान्तरस्यासम्भ-  
 वात् । चोडनपारणे । अत एवेत्यर्थः । अत्र च प्रीडा इति किञ्चिद्विशेषणबलान्माध्यमिकदो-  
 नाधिकानापकत्वप्रतीतिः । चकारोऽन्वर्धो निरुक्तम् । अस्मीत्यहमर्थकमव्ययम् । अन्वया  
 सेवेत्यस्योद्देशत्वाभावात् । सेवेत्यस्य उत्कण्ठाहेत्ववस्थान्तरं न प्राप्तेत्यर्थः । तथापि स्तोषाम-  
 सहृदयभोगेपि । तत्रेत्युपमुक्त इत्यर्थेकं सप्तम्यर्थं विसर्गमन्वेति । ..... सुरतानुक्तव्यापा-  
 ररूपा वा लीला कुसुमानरणादिप्रसाधनरूपा मिताश्लेषनुम्बनादिरूपा वा तस्या विधौ  
 सम्पादने चेतः समुत्कण्ठते उत्सुकं भवति । घं. जं. as quoted in प्रदीप p. 11  
 (Nir). In this verse, no figure other than विशेषोक्ति and विभावना  
 is worth pointing out. Those two also are not distinct, as  
 explained below:—विशेषोक्ति\* is the statement that an effect is  
 absent although the causes of it are present. In this verse, the  
 fact that 'the husband and other things have been frequently  
 enjoyed before' should be the cause of the effect that 'the  
 woman has no longing for the re-enjoyment of them.' The  
 absence of this effect i. e. her having a longing for re-enjoy-  
 ment is here stated (in चेतः समुत्कण्ठते) even though the cause  
 i. e. the enjoyment of them in the past, is present. Thus there  
 is विशेषोक्ति in the verse. But it is not distinctly stated, for the  
 absence of the effect is stated in the form 'still the mind has  
 a longing' and not in the form 'still the mind is not without  
 longing'. The figure would have been distinct only if the  
 latter mode of expression had been employed. †

विभावना‡ is the statement that an effect is produced even  
 though the causes of the effect are absent. Here the well-known  
 causes of the effect viz. the woman's longing for enjoyment of  
 the husband &c. is the fact of her not having enjoyed them  
 before. But the absence of this cause i. e. the fact of having

\* विशेषोक्तिरक्षपदेपु कारणेषु फलावचः । K. P. X.

सति हेतौ फलमात्रो विशेषोक्तिरित्या हिमा । S. D. X.

† विशेषोक्तिसाम्यकारणत्ववेदमि कार्याभाववचनम् । अत्र च अनुत्कण्ठा-  
 कारणं वरोपकरणयोरनुपमुक्तता । तत्तत्त्वे वषट्पनुत्कण्ठाभातः उत्कण्ठारूपो  
 निर्दिष्ट एव तथापि नानुत्कण्ठाऽभावत्वेन हि तुत्कण्ठात्वेनेव । तस्मादत्युत्त्वमसाः ।  
 यदि चेतोऽनुत्कण्ठितं नेत्यभिधीयते तदा त्युत्त्वं भवेत् । प्रदीप (p. 12 Nir).

‡ क्रियायाः प्रतिषेधेऽपि फलमवतिविभावना । K. P. X.

विभावना निना हेतुं कारोत्पत्तिर्बहुच्यते । S. D. X.

enjoyed them before, is here stated along with the presence of the effect i. e. her longing for the enjoyment of them. Thus there is विभावना in the verse. But it is not distinct, for the absence of the cause is stated in the form 'although the husband etc. have been frequently enjoyed by me before.' Thus like विशेषोक्ति above विभावना also is indistinct here.\* The two figures being indistinct the union of these which constitutes a separate figure called सन्देहसङ्कर is also indistinct. Where there are no circumstances which enable us to determine that a verse contains a particular figure to the exclusion of others which are possible, there is सन्देहसङ्कर.† The S. D. objects to the abovementioned view of मम्मट by saying that both the figures विशेषोक्ति and विभावना are distinct and therefore the सङ्कर based upon them is also distinct. His view appears to be that विशेषोक्ति occurs not only when an effect is stated to be absent although its causes are present; but also when the opposite of the effect is stated to exist; similarly in the case of विभावना. His words are "इह च कार्वाणामः कार्यविरुद्धतद्भावमुखेनापि निरूप्यते । विभावनायामपि कारणामात्रः कारणविरुद्धतद्भावमुखेन । एवं च 'यः कौमारहरः' इत्यादेस्तत्कण्ठाकारणविरुद्धस्य निबन्धनादिभावना । 'यः कौमारः'-इत्यादेः कारणस्य च कार्यविरुद्धाया उत्कण्ठाया निबन्धनाद्विशेषोक्तिः ।" S. D.'s remarks appear to be based upon the words of the Alankāra-sarvasva of Rājānaka Ruyyaka, where we read under विशेषोक्तिः 'कार्यानुपत्तिश्चात्र कवित्कार्वाणविरोधोत्पत्त्या निबन्धयते । एवं विभावनायामपि कारणामात्रः कारणविरुद्धमुखेन कवित्वप्रतिपाद्यते ।' p. 127 of अलं. स. ; on p. 200 he gives 'यः कौमारहरः etc.' as an instance of सन्देहसङ्कर and remarks 'तथास्तत्कण्ठाकारणमात्रे (कौमारहरवरादनुपत्तिविधानस्यस्य

\* अत्र वरोपकरणादीनामनुपमुक्तत्वस्य प्रतिद्वयस्य कारणस्याभावेऽपि तत्कार्य-  
स्योत्कण्ठाकारणत्वोत्पत्तिकथनरूपा विभावनालङ्कारः । वरोपकरणादीनामन्तोपादेयत्व-  
स्याप्रतिद्वयस्य कारणस्य विभावनात् । अस्तुतावन्मानुषमुक्तत्वाभावेनाकथनात् ।  
उ. चं. p. 11 of प्रदीप (Nir.)

† एकस्य च ग्रहे न्यायदोषाभावादनिश्चयः । K. P. X. यत्र द्वयोर्वहर्ना  
बाह्यद्वाराणामेकत्र योग्यत्वेऽपि विरोधाज्ञेयत्वात् व्यवस्थितिः, न चैकतरस्य परिग्रहे साधकं  
तदितरपरिग्रहे साधकं येन तदेव व्यवस्थितं सोप्यनिश्चयरूपो द्वितीयः सङ्करः । प्रदीप.  
Here in the verse 'यः कौमारहरः' etc. the सन्देह is as follows:—  
'उत्कण्ठायाः पलायनभावस्वरूपकारणं विना उत्कण्ठाकारणकार्यकथनमिदं विभावना,  
किंवा उत्कण्ठाभावस्य कारणमप्ये तस्याः कथनमिति विशेषोक्तिरिति सन्देहात् सन्देहस-  
ङ्करालङ्कारोऽयम् ।' राम० p. 15.

‡ अलं. स. defines विशेषोक्ति as 'कारणसामर्थ्ये कार्यानुपत्तिर्विशेषोक्तिः ।'



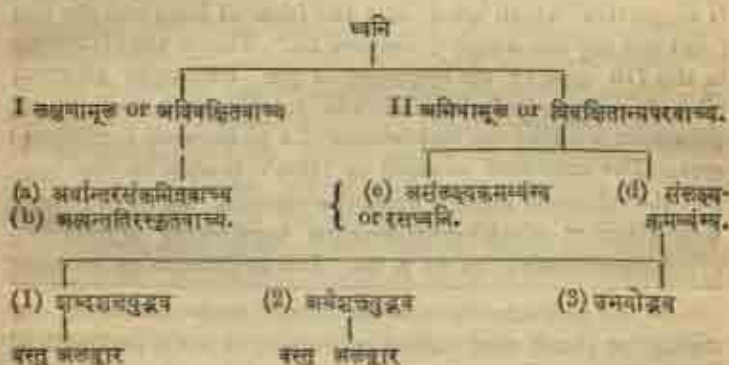
कारणस्याभावे इत्यर्थः । अ. सु. वि. ) "कण्ठाग्राया उपरौ विभावना । स च कारणाभावाः 'दाः कीमारहः' इत्यादिना कारणनिरासमुद्यमेन प्रतिपादितः । तथा च 'वः कीमारहः' इत्याद्युक्तकण्ठाकारणसङ्गादेऽपि अनुक्तकण्ठाया अनुत्पत्तौ विशेषोक्तिः । सा चानुत्पत्तिः 'समुक्तकण्ठे' इति विशेषोत्पत्तिमुद्यमेनोक्ता । अत एव इदोरव्यस्तुतत्त्वमन्यम् ( काव्यप्रकाशायां । अ. स. वि. ) उक्तम् ।"

( P. 4, ll. 1-3 ). एतेन.....अपासम्. The verse is quoted from the सरस्वतीकण्ठानरण (I. 2.) of भोज. The Benares edition reads निद्रोप for अद्रोपम्. S. D. extends his criticism against सम्प्रदाय's words अद्रोपौ, सगुणी and अमलकूटी to the definition of Kāvya given by भोज.

( P. 4, ll. 3-6 ). यत्तु ध्वनिकारेणोक्तम्...भूमः. 'काव्यस्यात्मा ध्वनिः'—these words are contained in the first verse of the ध्वन्यालोक 'काव्यस्यात्मा ध्वनिरिति दुर्ध्वः समाज्ञातपूर्वसंज्ञाभावं जगदुपरि नात्ममादुस्तमन्त्रे । केचिद्वाचां शितमविपत्ते वाचमुच्यते दीप्यते तैत भूमः सद्यप्यमनःपीतये तत्त्वस्वरूपम् ॥'. The meaning is 'the soul of poetry is suggestion.' S. D. asks a question:— what does the author mean by the above? Does he mean suggestion in its three fold aspects—(1) वस्तु matter, (2) अलङ्कार embellishment and (3) रस flavour etc.; or does he mean that the soul of poetry is only रस etc. ( and not the three वस्तु, अलङ्कार, रसादौ ) वस्तु, अलङ्कार and रस must be clearly explained. ध्वनि is defined by the ध्वन्यालोक as 'यत्राद्यैः शब्दैः वा तमर्थमुपलक्षणीकृतस्वाधौ । व्यंक्तः काव्यविशेषः स ध्वनिरिति धुरिभिः कथितः' ॥ p. 33 ('तमर्थम् व्यंग्यार्थः उपलक्षणीकृतौ गुणीभूतौ स्वाधौ स्वं चासीत् कथ्येति वाच्यम् । यत्राद्यैः शब्दैः तेषां गुणीकृतत्वात्, शब्दो गुणीकृतत्वविशेषः । व्यंक्तः बोधवतः । लोचनम् ) ध्वनि is divided into three kinds, वस्तुध्वनः, अलङ्कारध्वनः, and रसध्वनि as said in ध्वन्यालोक p. 15 'स शब्दो वाच्यसामर्थ्याद्विशिष्टं वस्तुमात्रमलङ्कार रसादयश्चेत्यनेक-प्रमेयप्रमितो दक्षयिष्यते' ; or in the काव्यानुशासन of हेमचन्द्र p. 26 'स च ( व्यंग्यार्थः ) व्यंग्यार्थे बोधते इति पूर्वोक्तार्थध्वनिरिति संबोधितः । अयं च वस्तुलङ्कार-रसादिवेदाद्य विधा ।' As to वस्तुध्वनि, लोचन says 'प्रवीणमानस तावत् इी मेदी लौकिकः काव्यलङ्कारगोचरश्चेति । लौकिको यः शब्दवाच्यतां कदाचिदधिष्येति । स च विधिनिषेधाद्यनेकप्रकारो वस्तुध्वन्येनोच्यते ॥ p. 15. An example of वस्तुध्वनि is 'किञ्चिदिषि क मु नाम किञ्चिरे किमग्निपानमसावकरोत्तपः । सुमुखि येन तवापरपाटले दशति विम्वकले शुक्रशावकः ॥ अत्रानेन कविनिबद्धस्य कस्यचित्काव्यिनः श्रुतिविरचितेन वस्तुना त्वापरः पुष्पातीशब्दस्य इति वस्तु प्रतीयते । A distinct subject or topic is suggested, viz. that your lip ( i.e. a kiss ) is to be gained only by excessive merit. अलङ्कारध्वनि is that in which the suggested sense would constitute a figure of speech ; the expressed sense does not, however, do so. An example of अलङ्कारध्वनि is 'दिति मन्दायते तेनो दक्षिणस्तां रवेरति । तस्मान्नैव रमो वाग्ध्याः प्रतापं न विवेहिरे ॥ अनेन स्वतःसम्प्रतिना वस्तुना रविवेगसो रुद्रप्रतापोदधिक इति व्यतिरेकाङ्कारो व्यन्यते ।'

रसञ्चनि occurs there where रस, Bhāva etc. are the principal element and where the words, expressed sense, and the figures of speech are dependent upon Rasa etc., as said by the ध्वन्यालोक 'वाच्यवाच्यकारत्वहेतुसं विविधात्मनाम् । रसादिपरता यत्र स ध्वनेर्विभवो मतः ॥' p. 67. रसञ्चनि may be instanced in "धूमं वासगृहं विलोक्य शयनादुत्थाय विविचिच्छमैः सिद्धात्वात्मुपागतस्य सुतिरं निर्वर्णं यत्पुस्तकम् । विलक्षणं परितुल्यं वातपुलकाभालोक्य गन्धस्वर्णी लज्जानम्रमुष्टी श्रियेण हस्ता वाक्का चिरं चुम्बिता ॥' अत्र गृह्णारञ्चनिः. Against this threefold division of चनि,\* S. D. brings an objection in the words प्रहेलिकापतिव्याप्तिः. प्रहेलिका means 'a riddle or conundrum.' Even the कादम्बरी mentions प्रहेलिका. We find a full exposition and illustration of प्रहेलिका in the काव्यारस and the सरस्वतीकण्ठाभरण. प्रहेलिका is defined by रुद्र as 'स्पष्टप्रच्छन्नार्थो प्रहेलिकाऽन्वाहतार्थो च ।' Ru. V. 25. नमिसायु explains as follows:— 'प्रहेलिका द्विविधा । स्पष्टप्रच्छन्नार्थो अन्वाहतार्थो च । तत्र स्पष्टः पदार्थत्वात् स्पष्टजस्य प्रश्रवण्ये पदान्तर्गतत्वेन समकारित्वादर्थो यस्याः सा तथाविधा । तथाऽन्ताधारणविशेषयोपादानादेवाभिव्यक्तत्वेनान्वाहतः साध्याऽनुक्तो अर्थो यस्याः सा तथाविधा ।' An example of the above two kinds is given by रुद्र in one verse 'कानि निकृष्टानि कथं कदलीवनवातिनां स्वयं तेन । कथमपि न दृश्यतेऽस्यावन्तश्चे हरति वसुमानि ॥' Ru. V. 29. The first half is an example of स्पष्टप्रच्छन्नार्थो. Construe कदलीवनवातिनां तेन कानि कथं स्वयं निकृष्टानि. This is the question. The answer is contained in the same line. कानि ( शिरांसि ) निकृष्टानि, कथं कदलीव ( like a plantain tree ) अतिना ( खट्वेन ), ( कियन्ति ) नव ( नवसंख्याकानि ), स्वयम्, तेन ( दशाननेन ). The second line is an example of अन्वाहतार्थो. अन्वष्टु means प्रत्यक्षम्.

\* A different and more elaborate division of चनि is given in the ध्वन्यालोक ( 1st and 2nd उद्योत ), कान्वप्रकाश ( 4th उद्गास ) and साहित्यदर्पण ( 4th पद ). We give below a brief out-line.



समस्त divides अर्थशक्त्युद्भव into twelve varieties.

This applies only to the wind and not to a thief etc. Dandin mentions 16 varieties of good प्रहेलिका and refers to 14 kinds of bad ones. See Kāvyaś. III, 106. We shall quote two interesting examples. नासिन्वमध्या परितःशतुर्वर्णविभूषिताः अस्ति काचित्पुरी यस्यामहर्षणीक्या नृपाः ॥ Kāvyaś. III, 114. The town is काशी and the family of the kings is गुण्डक, which has 8 letters. विजितात्मनश्चेपिगुह्यगारहो जनः । हिमापहामिवरैर्व्याप्तं व्योमामिनन्दति ॥ काव्यादशे III, 120. (विना पक्षिणा गरुडेन त्रितः इन्द्रस्तत्त्वात्मभवः अजुनः तस्य देशी कर्णः तस्य पुरुः पिता सूर्यः तस्य पदैः किरणैः इतः । हिमापहो वह्निः तस्यामिवो जलं तद्वरैर्मणैर्व्याप्तं etc. ). But even Dandin and रुद्रट had a clear perception of the value of these riddles. रुद्रट says 'मावाविन्दुच्युतके प्रहेलिका कारककिवागुदे । प्रभोत्तरादि चान्वद् कीदामानोपयोगमिदम् ॥ Ru. V. 24. कौद्यागोप्रीविनोदेषु तज्ज्वैराकोणमन्त्रणे । परव्यामोहने चापि सोपयोगाः प्रहेलिकाः ॥ काव्यादशे III. 97. They do not look upon प्रहेलिका as constituting poetry, much less आनन्दवर्धन, the author of the ध्वन्यालोक who says "इदानींतनानां तु न्याय्ये काव्यनयव्यवस्थापने कियमाणे नास्त्येव ध्वनिव्यतिरिक्तः काव्यप्रकारः । यतः परिपाकवता कवीनां रसादितारव्यविरहे व्यापार इव न शोभते ।" p. 221. He does not recognise any piece of poetry, in which रस etc. are absent. But the S. D. objects that, if by ध्वनि you understand the three, viz. वस्तु, अलङ्कार and रस, then, even प्रहेलिका would be included under ध्वनि, as in प्रहेलिका also, there is some suggested sense other than the expressed one, just as there is in वस्तुध्वनि instanced above.

द्वितीयक्षेदोमिति ब्रूमः II, however, you accept the 2nd alternative i. e. the soul of Poetry is suggestion which takes the shape of Rasa, Bhāva and the like then we say 'agreed.'

(P. 4, ll 6-10). ननु वदि.....इति चेत्. An objection is raised against the 2nd view, mentioned above, viz., the soul of poetry is suggestion which takes only the form of Rasa and the like (and not वस्तु nor अलङ्कार). अत्रा एव &c.\* This is the 67th verse in the 7th शतक of the गाथासतशती of हाल. राघवन्वकत्वेन कथितात्मानं प्रथिकं प्रति स्वचंदूला (of a woman who introduces herself to her paramour without the intercession of a go-between) उक्तिरिवम् । राम०. The expressed meaning is 'Don't tumble on our bed.' But the suggested sense is quite the opposite. 'अत्र गृहे विद्यमानायाः शब्दा अतिवृद्धतया वधिरनिक्षेपत्वादियोगादन्यस्य चासत्त्वाद्भिः शङ्कं अपहरेति वक्तुं प्रतिप्राप्तवैशिष्ट्यादप्रतीयते ।' उ० चं० p. 65. This is given as an example

\* The printed edition of the सतशती reads 'एव निमज्जद् अत्रा एव अई एव परिजगो सजलो । पन्थिअ रसीअन्वअ मा मइ सजये निमज्जिदिहि ॥' The ध्वन्यालोक, काव्यप्रकाश, हेमचन्द्र and others present many various readings.



of वस्तुष्वनि on p. 20 of the चन्द्रालोक. Here another matter merely is suggested (viz. the traveller's doing the opposite of what is expressed) and hence, if रसादिरूपमात्रवचनि were to be the soul of Poetry, such a verse cannot be called Poetry.

S. D. replies to the above by saying अत्रापि रसामासवत्तैव etc. We admit that this verse is Poetry, but we do so because in this verse there is a semblance of Rasa (of Love here) and not because mere व्यंग्यवस्तु can constitute the soul of Poetry. S. D. says further on that under रस are included भाव, रसामास, भावाभास. भावशान्ति, भावोदय, भावसन्धि, भावशकल. रसामास is defined as 'अनीचिल प्रवृत्तल आभासो रसमाश्रयोः' S. D. III. 262. Here the love is improper and illegitimate and therefore there is रसामास.

(P. 4. l. 11). अन्यथा = वस्तुमात्रस्य व्यंग्यत्वेऽपि काव्यत्वस्वीकारे । राम०. If we were to admit that a piece is a poem, even if merely the matter were suggested, then such a sentence as 'देवदत्त goes to a village' will have to be called Poetry; because here also, there is something suggested, viz., his being attended by a servant, as every gentleman usually is. But nobody calls this poetry. Because here there is no connection with रस etc.

(P. 4, ll. 12-13). अस्त्विति...काव्यत्वाङ्गीकारात्—If it were said "Let this sentence 'देवदत्त goes to a village' be called a poem, because there is some suggested sense in it," we reply:—no, because it is our position that the name of Poetry is to be applied to that only which has रस. काव्यस्य प्रबोधनं.....उक्तत्वात् This is a reply to those who would admit a piece to be poetry even if it be destitute of रस. Construe काव्यस्य प्रबोधनं.....प्रवृत्ति-निवृत्त्युपदेशः. विनेय—those who are to be taught, students. रसास्वादमुख-विण्मदानं does not appear to be a good reading. Instead of मुखविण्म the author would have said मुखसन्तानं etc. रसास्वादमुखसन्तान-इत्येवमर्थः । राम०, by means of giving a fund of delight in the form of the relishing of Rasa. मुखविण्म means 'an inducement.' Compare को न वाति वशं लोके मुखे विण्मेन पूरितः । मृदञ्चो मुखलेपेन करोति मधुर-ध्वनिम् ॥ रामादिवत् this has occurred above. Compare for the idea the words of the ancient rhetorician नामह 'स्तादुक्तान्तरसोन्मिषं शास्त्रमप्युपयुज्यते । प्रथमाहोदयमथः सिवन्ति कटु मेघजम् ॥" V. 3. (The लोचन p. 182 quotes this as from नामह, but reads नाक्यार्थम् for शास्त्रमपि.) Compare स्वर्णविवेक I p. 20 'प्रजं च वे मुकुमारमतयो...ने चालन्तलोहि जलम-तयः...उभयेषु तेभिमतवस्तुपुरस्कारेण शुद्धिद्विकया रसास्वादमुखं मुखे दत्त्वा तत्र कटुकीषमनादायिव प्रवर्तन्तिव्याः ।'

( P. 4, ll. 16-20 ). तथा च...तत्सिद्धेः, इत्यादि. The author cites the testimony of three ancient authors in support of his position that the soul of Poetry is suggestion which assumes only the form of रसादि. 'वाग्वैदग्ध्यप्रधानेति' etc. occurs in अग्निपु० 337. 33. अत्र = काव्ये. वाचो वैदग्ध्यं प्रधानं बलिन् तत् ( काव्यं ), that in which the chief element is the cleverness of speech; or we may dissolve as 'वाग्वैदग्ध्येन प्रधानं ( उद्यमं ),' in Poetry which becomes first-rate by skill in speech. The Agnipurāṇa says 'Rasa alone (and not वस्तुत्वं nor बलद्वारात्वं) is the life of Poetry, in which the chief element is skill in speech etc. व्यक्तिविवेककार—author of व्यक्तिविवेक ( which means 'investigation of the true nature of suggestion' ). His name is Mahimabhatta. He is later than जमिन्बगुप्त (about 1000 A. D. ) and earlier than सम्भट, who criticizes him ( 5th उद्धारः ). He wrote his work to demolish the theory of the चन्द्रालोक and to establish that what is called suggestion is included under अनुमान 'Inference'. 'अनुमानेऽन्तर्भावो सर्वस्यैव धर्मेः प्रकाशयितुम् । व्यक्तिविवेके कुर्वते प्रणम्य महिमा परां वाचम् ॥'. व्यक्तिविवेक 1st verso. काव्यस्यात्मनि etc. As to the fact that the soul of Poetry, which is always to be found in it, is रस and the like, there is no difference of opinion. सद्भिनि = अवदंस्वाभिनि । राम०, सङ्ग means 'attachment or connection.' The words काव्यस्यात्मनि occur in the व्यक्तिविवेक I. p. 23 ( Trivandrum ed. 1909 ). The printed edition reads सद्भिनि for सद्भिनि. The position of the व्यक्तिविवेककार is that he does not dispute that रस is the soul of poetry, but the point on which he lays stress is that the essence of poetry ( viz. रस &c. ) is grasped by अनुमान and not by an independent power of words such as व्यञ्जना. As regards the thing ( संज्ञा ) there is no dispute; there is a difference only in संज्ञा (in the appellation of the thing ). He calls it by the name of अनुमान, while the जमिन् school calls it by the name of जमिन्. जमिन्कारेणाभ्युक्तम्...तत्सिद्धेः इत्यादि. The चन्द्रालोक reads अनिर्दिष्टेन किञ्चित्प्रयोजनम् । इतिहासादेव तत्सिद्धिः. The words of the text mean 'By a mere narration on the part of the poet of what happened, the soul of Poetry is not accomplished, because that, viz. the mere narration of events, can be effected by History ( such as the महाभारत ) and the like.' इतिवृत्त means the same thing as वस्तु or कथाकारि as said in the भावप्रकाश 'वस्तु वत् स्यात् प्रबन्धस्य शरीरं कविकल्पितम् । इतिवृत्ते तदेवाहुनोक्त्यामिनयकोविदाः ॥'. We take जमिन्जनः = काव्यजनः कामः. We may also take जमिन्जनः is mean कलिप्रदामः, and then the whole means 'a poet does not attain the position of a poet by confining himself to the simple narration of events.' The idea is :—

The poet's business is to develop रस etc. and he has, in writing his work, to look solely to the proper evolution of the sentiments etc. If in the narrative on which he bases his poem, he finds anything which would be incongruous to the Rasa he is developing, he should throw the narrative to the winds and should arrange events so as to suit the Rasa. Because one does not become a poet by merely narrating events. This is not the poet's function, but that of the historian. In a poet we do not look for history, but for the development of रस. We prefer the second meaning of अलङ्कारः to the first, as it suits the context better. The reading प्रयोजनम् of the खन्वालोक्त means 'the poet has nothing to do with the mere narration etc.' The words of the खन्वालोक्त preceding the line are 'कविना प्रस्वमुपनिब्रूता सलोभना रसपरतवेण नवितव्यम् । तर्हि किंचिदपि यदि रसाननुगुणं स्थितिं पश्येत्तं भवत्यपि स्वतन्त्रतया रसानुगुणं कथाम्तरमुत्पादयेत् । न हि कवेः etc. p. 148 of खन्वाः.

(P. 4, ll. 20-24). ननु तर्हि.....गौण एव. तर्हि means 'If you lay down that what possesses Rasa is to be called poetry and none else.' Certain verses without रस (i. e. merely narrative etc.) in a composition will not, on the above theory, be poetry (and the same difficulty would occur, as said above in ननु कश्चिदशोऽत्र दुष्टः etc., whether the composition as a whole is poetry or not). S. D. replies to this objection in रसवत्पद्या.....अङ्गीकारात्. यथा रसवत्पद्यान्तर्गतगीतसपदानां पञ्चरसेन रसवत्ता अङ्गीक्रियते तथा तेषां (गीतरसानां पद्यानां) प्रस्वपरतैरेव रसवत्ता अङ्गीक्रियते । Certain words in a verse may be without रस; still, as the whole verse has a रस, the words may be said to have a रस, as being included in the verse; similarly here. यत् न गीतसेष्वपि.....गौण एव. The idea is:—The name of poetry is strictly applicable only to such pieces as have a रस in them; the application of the term काव्य to such pieces as are without any रस, but possess letters which manifest some excellence, which are without faults and possess ornament, is quite secondary (गौण) and not strict, which application is based on the resemblance of these latter to such pieces as contain a रस. गुणानि त्रयानि ब्रह्मणोऽस्य—The Gunas are three, माधुर्यं, मोक्षम् and प्रसादः. They are the properties of रस; but are said to be revealed by certain favourable letters, e. g. मूर्ध्नि वर्गोऽस्याः स्वर्गो जलवर्गो रणौ लघु । अमूर्ध्निर्ध्वजसिंघो माधुर्यं पट्मा तथा ॥ K. P. 8. Ul. i. e. माधुर्यं is revealed by the letters from कृ to मृ except the ट्वन्ते, each letter being preceded by the nasal of the class to which it belongs, by the letters र् and ण् combined with a short vowel etc.



(P. 4, ll. 24-26) वचु वामनेन.....मित्रलाद. वामन wrote काव्यालङ्कारसूत्र in five अधिकरण. He wrote a comment on his own Sūtra. He belongs probably to the latter half of the 8th century. रीतिरात्मा काव्यस्य—is काव्यालङ्कार I. 2. 6. रीति means a style of composition, as वामन himself defines it as 'विशिष्टा पदरचना रीतिः' I. 2. 7. These styles must be numerous, but writers on rhetoric generally select a few of the most prevalent ones for definition. दण्डिन् says 'अल्पनेको गिरां मार्गेः सूक्ष्मभेदः परस्परम् । तत्र वैदर्भी-गौडीयी वण्येते प्रसूयान्तरी ॥' काव्यादर्श I. 40. He then tells us that ten गुण्य are the essential attributes of वैदर्भी रीति, and the opposite of them of the गौडी रीति; 'हेयः प्रसादः समता माधुर्यं सुकुमारता । अपेक्ष्यन्ति-स्वारत्वभोजः कान्तिसमाधयः ॥ इति वैदर्भमार्गस्य प्राणा दश गुण्यः स्यूताः । पर्वा विपर्ययः प्रायो दृढवते गौडवर्त्मनि ॥' काव्यादर्श I. 41 and 42. वामन vehemently protests against this division of styles into वैदर्भी and गौडी 'वैदर्भमन्वदस्तीति मन्वन्ते सुबिबोऽपरे । तदेव च किल ज्यायः सदर्थमपि नापरम् ॥ गौडीयमिदमेतच्च वैदर्भमिति किं प्रथक् । गतानुगतिकन्यायापानानास्येवममेवसाम् । ननु चारमकवञ्छादि वैदर्भमिति कथ्यते । कामं तथास्तु प्रायेण संवेच्छातो विधीयते ॥' I. 31-33. वामन mentions three वैदर्भी, गौडी and पाञ्चाली. विश्वनाथ adds a fourth काटी. The same are given by the अष्टिपुराण. भोज gives two more, viz. आवन्तिका and मागधी. It will be seen from the above that each country is credited with a particular style of composition. सम्प्रत includes them under वृत्तनुभास (उपनागारिका, पञ्चा and कोमला correspond to वैदर्भी, गौडी, and पाञ्चाली).

वामन stands perhaps alone in regarding रीति as the soul of Poetry. S. D.'s objection is very proper and is as follows:—रीति is a particular kind of arrangement; and arrangement is nothing but a particular disposition or posture of parts; and what is called soul is different from this. The different parts of our body assume different positions; but they are distinct from the soul. Similarly शुद्ध and अर्ध are the body of काव्य. The various arrangements of the limbs of this body i. e. the different arrangements of words etc. can never constitute the soul.

(P. 4, l. 28-p. 5, l. 2). वचु च्चनिकारेण.....अपासाम्. अर्थः सहृदय etc. This occurs on p. 12 of the च्चन्यालोक. 'A sense which is highly thought of by men of taste, which, it has been settled, is the soul of Poetry, has two kinds, viz. वाच्य, the expressed or literal sense, and प्रतीयमान the understood or suggested sense. Here च्चनिकार declares that अर्ध is the soul of Poetry and that वाच्य is a variety of अर्थ. Thereby he declares that expressed

sense also is the soul of Poetry. This is opposed to his own words at the beginning of his work 'the soul of Poetry is suggestion.' Thus the ध्वनिकार is shown to be inconsistent. See, however, the लोचन on pp. 12-13, which reconciles these two apparently conflicting dicta of the ध्वन्यालोक.\* The ध्वन्यालोक here speaks of अर्थ, the soul of Poetry, as divided into वाच्य and प्रतीयमान in accordance with ordinary ideas. अर्थ is of two kinds; the real soul of Poetry is व्यंग्य, but there are people who regard the प्रतीयमान as not different from वाच्य. So what the ध्वनिकार says is not that वाच्य is the soul of Poetry, but that अर्थ is of two kinds, वाच्य and प्रतीयमान. As to what is the soul of Poetry, there is difference of opinion.

( P. 5, ll 4-7 ). भाव्यं रसात्मकं.....गृह्यन्ते. रसात्मकं वाक्यं काव्यम्—Poetry is a sentence the soul whereof is रस. निरूपयिष्यामः. We shall describe ( in the 3rd परिच्छेद ). रसात्मक is explained in the words रस एवात्मा etc. Rasa alone is the soul ( of Poetry ) i.e. it endows it (काव्य) with life as being essential. तेन विना = रसेन विना. "It has been established above that, without रस, a piece cannot be called a poem." This has been shown in the words अन्वया देवदत्तो ग्रामं याति ( p. 4, l 11 ) etc. Under रस are included भाव ( incomplete flavour ) and the semblances of रस and भाव ( which will be treated of in the 3rd परिच्छेद ), since the word रस is derived from the root रस् 'to taste or relish' and means ' what is tasted or relished. ' भाव, incomplete flavour etc., also can be relished and therefore may be included under रस. See S. D. III. p. 188 'रसभावी तदाभासी भावस्तु प्रशमोदयौ । सन्धिः शुक्लता चेति सर्वेऽपि रसनाद्रसाः ॥'

अजङ्गम criticizes the definition of काव्य given by the साहित्यदर्पण as follows :—“यच्च 'रसवदेव काव्यम्' इति साहित्यदर्पणे निर्णीतम्, तन्न । वस्तु-लङ्कारप्रधानानां काव्यानामकाव्यत्वापत्तेः । न वैद्यापत्तिः । महाकवित्वप्रदाय-स्वाङ्गुलीभावमसङ्गात् । तथा च अलप्रवाहवैगुणितनोत्पत्तनभ्रमणानि कविभिर्वर्णितानि । कविवालादिविलसितानि च । न च तथापि यथाकथञ्चित्परम्परया रसस्वशौख्येवेति

\* स एक एवाधो दिशस्तथा विवेकिमिविभागपुरुषाभितुज्यते । तथाहि—तुल्येर्लक्षणे किमिति कलेशित्सद्वयः शङ्कते । तद्वनित्यं केनविदिशेयेन । यो विशेषः स प्रतीयमानमागो विवेकिमिविशेषहेतुत्वादात्मेति व्यवस्थाप्यते । वाच्यसङ्कलनाविमोहि-तद्वद्वैस्तु तत्पृथग्भावो निप्रतिपद्यते चावाकैरिवात्मगृह्यभावः । अत एवार्थ इति एकतयो-यकस्य सद्वयकाव्य इति विशेषणद्वारा हेतुमभिधावापोद्धारणदृशा तस्य द्वौ मेदावस्थापि-त्युक्तम् । न तु दाव्यात्मानौ काव्यस्य । लोचन p. 13.

वाच्यम् । ईदृशरसस्पर्शस्य 'गौडकति' 'सुगो वावति' इत्याद्यवतिप्रसक्तत्वेनाप्रयोजक-  
त्वात् । अर्धमात्रस्य विभावानुभावव्यभिचार्यन्यतस्यादिति दिक् । R. G. pp. 7-8.

*rasa* is defined as 'विभावानुभावेन व्यक्तः सञ्चारिणो तथा । रसतामेति रसादिः स्वादिभावः स्वेतसाम् ॥' S. D. III. 1. Love and the like, which are permanent moods or underlying sentiments in any composition, when manifested by विभाव etc. (and not by direct mention thereof) attain to the condition of रस (Flavour) in the man of taste. The रसs are 8 (or 9) शृङ्गार, हास्य, करुण, रौद्र, वीर, भवानुक, वीमास, अद्भुत (the 9th is शान्त). The स्वादिभावs, permanent or underlying sentiments, corresponding to the 8 रसs are रति, हाम, शोक, क्रोध, उन्माद, भय, लुप्युष्मा, विम्व. विभावs are those which are the causes of the स्वादिभावs i. e. on account of which the स्वादिभावs रति etc. are manifested, and those which nourish them (रति etc.), when they are produced. विभावs are of two kinds, आत्मस्वनविभाव and उद्दीपनविभाव. Women etc. are the examples of आत्मस्वनविभाव because they produce the स्वादिभाव रति; while अद्भोद्व, वसन्त etc. are the उद्दीपनविभाव, because they nourish love. अनुभावs (अनुभावो विकारस्तु भावसंयत्ननात्मकः । दशरु. IV. 3, ) are the effects of रति etc. i. e. glances, perspiration etc. Under अनुभाव are included the eight सात्विकभावs सङ्गम, स्नेह, रोमाञ्च, स्वरभङ्ग, नेपथ, वैषम्य, अह, प्रलय. व्यभिचारिभावs are those which help or are accessory in apprehending स्वादिभाव or its effects; they are so called because they are not permanent, but appear and disappear as waves in the ocean. The व्यभिचारिभावs are 33 viz. निर्वेद, म्लानि, शङ्का, असुख etc. They are not main sentiments in a composition; they are found associated with the main sentiment. स्वादिभाव is defined as विस्मैरपिस्मैश्च भावेर्विच्छिद्यते न वः । आत्मभावं नयत्यन्यान् स साधो लब्धकारः ॥ (दशरु. IV. 32) यथा मालवीनाथे दमशानाद्धे वीमलेन मालस्यनुरागस्यातिरसकारः ।

(P. 5, ll. 7-12) तत्र रसो यथा.....रसः शून्यं वासगृहं—occurs in अमरकृतक 82. नबोदाया अभिनवप्रसागमवर्णनमिदम् । ८० च= p. 88 of प्रदीप. वासगृहं=रतिमन्दिरम्. निद्राभ्याजमुपागतस्य of him who was counterfeiting sleep or who was feigning to be asleep. विज्ञप्त्वं विशस्तं यथा स्वात्तथा. Supply पशुः, before गण्डस्थलीम् (cheek). This verse is given as an example of सम्भोगशृङ्गार. शृङ्गार is of two kinds, सम्भोग and विद्रुग्गम्भ (that of separated lovers). The former is defined as 'अनुकूलो निर्वेगे यवान्मोन्यं विहासिनी । दर्शनस्पष्टमालीनि स सम्भोगो मुख-  
नितः ॥' दशरुतक IV. 63. विद्रुग्गम्भ शृङ्गार is defined as 'भावो यदा रतिर्नाम प्रकटमपि गच्छति । नापि गच्छति यानीह विद्रुग्गम्भस्योच्यते ॥' or briefly. 'सम्भोगः सङ्गवयोर्विदुक्तयोर्वैद्य विद्रुग्गम्भोऽस्ती' इत्य XII. 6. तत्र सम्भोगो नापिहा-



रख्यो नायकारश्च। In this verse, the रङ्गार is on both sides. But that on the part of the नायिका is the principal one, as said by प्रभा 'अथ नायिकारश्चतया वदतावा रतेः प्राधान्यम् । p. 88 of प्रदीप. 'तत्र नायक आलम्बनम् । शून्यगृहसुखीपनम् । नायकानुबन्धनमतुभावः । अथवा स्वयिचारिभावः ।' प्रभा p. 89.

(P. 5, ll. 13-18). भावो क्या... रतिर्भावः. भाव is defined by K. P. as 'रतिर्देशादिविषया व्यभिचारी तत्वाङ्गितः । भावः प्रोक्तः । IV. ul p. 115 (Vā). 'आदिशब्दान्मुनिमुखादिविषया । कान्ताविषया तु व्यक्तं शृङ्गारः.' The meaning is:—When the स्वादिभाव such as love have for their objects God, king, son etc. (and not lovers); when the स्वाभिभाव, love etc are not well nourished so as to reach the condition of raso or when the स्वयिचारिभाव such as अयुवा, are manifested as the principal sentiments in a composition, there is भाव.

महापात्र = great minister, according to the मेदिनी. 'पात्रं सुपादौ पात्रे च भावने राजमन्त्रिणि ।' (under रक्षिकम्). सान्निविष्टिपक्षः-शाम् = The plural is used to show respect. सान्निविष्टिपक्ष means 'entrusted with the affairs of peace and war' i. e. very much like minister for foreign affairs. This is a very old office. Compare प्राचीनलेखमाला vol. III. p. 175, No. 164 (inscription of श्रीधरसेन A. D. 571) 'सिद्धिः सन्निविष्टाधिकृतस्त्वन्मन्त्रेण.' *Pala J. B. R. R. A. S.* vol 9 p 319 for महासान्निविष्टिपक्षिक (Ambernath inscription). वस्त्राढीयत etc. In this verse, the ten अवतार of Vishnu are referred to. The verb अलीयत is to be construed with ten sentences, यस्य शक्यमोक्षि बलविरलीयत (मत्स्यावतार) is only the fringe of whose scales the ocean was contained. यस्य पृष्ठे जगन्मण्डलमलीयत refers to कूर्मावतार; इंद्रायां परमो (अलीयत) refers to वराहावतार; compare गीतगोविन्द 'वसति ब्रह्मनिष्ठरे परमो तत्र ब्रह्मा । इतिनि कलङ्ककलेन निगमा' ll. सखे विजितुधाकीशः (हिरण्यकशिपुः) अलीयत refers to मृत्सिंहावतार. Compare 'सर्व कलकमलवरे सम्बलकृतवत्सम् । इतिवहिरण्यकशिपुतनुचक्रम्' ll' गीतगोविन्द. वरे रोदसी (heaven and earth) (अलीयेताम्) refers to वामनावतार; कोने क्षुब्धजः refers to परशुराम; शरे दशमुखा to राम; बाणो बलम्बाधुरः refers to कृष्ण (see विश्वकुण्ड V. 9 where बलराम kills प्रलम्ब with his fist). स्वाने निषण्णोदय In whose contemplation as बुद्ध, the Universe melted into nothingness. बुद्ध taught the doctrine of शून्यता (annihilation). अस्मी अस्मादिकमुक्ते = on whose sword, the race of evil-doers (will perish, when Kalkin will come down). Compare गीतगोविन्द 'म्लेच्छनिषह-निधने कल्पसि करवाङ्गम् । कलैचिदस्मै नमः Hail to him whoever he be; or hail to him who is indescribable. Compare for the idea 'नेशनवरते जगज्जिह्वते भूगोलमुद्धिच्छते वैत्या दारपये बलि छलपये क्षुब्धये कुर्वते । वीलस्ये जयते हलं कल्पते काण्डमातन्वते म्लेच्छाम्मुखेगते दसाकृतिकृते हृन्नाप तुष्ये नमः' ll' गीतगोविन्द. In this verse as the sentiment of love has for

its object the deity, there is भाव (incomplete flavour). The deity cannot be a fit object of those tenderesses which are exchanged between man and woman and which belong to the sentiment of love proper. See मागवतपुराण I. 3 for अवतारः.

(P. 5, ll. 19-22). रसभासो.....तिर्यग्भिवदत्वादसाभासः. S. D. defines रसभास as 'अनौचित्यमवृत्तत्वं आभासो रसभासयोः'—when रस and भाव proceed with impropriety, there is रसभास and भावभास respectively. Then S. D. gives some examples. उपनायकसंस्कारा मुनिगुरुपत्नी-गतायां च । बहुनायकविषयायां रती तथानुमननिष्ठायाम् ॥ प्रतिनायकनिष्ठत्वे तद्वचन-भावतिर्यगादिगते । शृङ्गारेऽनौचित्यं रौद्रे गुर्वोदितकोपे ॥ III, p. 191. There is an impropriety in the Erotic when love resides in a secondary hero, and when it is fixed on the wife of a sage or teacher, when it has many heroes for its object and when it does not exist in both the parties; when it exists in a rival hero or in low persons or lower animals etc. मधु द्विरेकः etc. This occurs in the कुमारसम्भव III. 36. स्वां प्रियां अनुवर्तमानः द्विरेकः कुसुमैकपात्रे मधु प्रपी. द्विरेकः bee (जमर). अनुवर्तमानः=Waiting upon, coaxing. कुसुमैकपात्रे कुसुममेव एकं साधारणं पात्रं तस्मिन्. कुण्डलारः black deer. Here the रस is सम्भोग-भ्रष्टार (love in union) but as love is here spoken of with reference to lower animals, there is रसभास (semblance of that flavour). एवमन्वत्—similarly the rest i. e. भावभास, भावशान्ति, भावोदय, भावसन्धि, भावशयलत्व.

दोषाः.....वद्वामः (P. 5, ll. 24-28). तस्य=रसस्य. Faults are those that mar the रस. वृत्तिदुष्टादुष्ट etc. यथा काण्वक्ष्यज्जलादयः देहद्वारेण आमान-मपकर्षयन्ति मूलंत्वादयश्च साक्षात्तात्मानमपकर्षयन्ति एव वृत्तिदुष्टादुष्टात्पेत्वादयः शब्दादे-द्वारेण काव्यस्यात्मभूतं रसमपकर्षयन्ति व्यभिचारिभावादेः स्वशब्दाच्चत्वादयो दोषाः साक्षात्काव्यस्यात्मभूतं रसमपकर्षयन्ति. As blindness (of one eye) and lameness operate depreciatingly on man through the body (i. e. indirectly), so harshness, uselessness, or superfluity etc. operate on the soul of Poetry, i. e. रस, through words and senses (i. e. indirectly); so also just as foolishness directly affects the man, so such faults as the mention of the Vyabbiehārībhāvas (accessory sentiments) by their own names (i. e. directly and not suggestively) mar the *rasa* directly which is the soul of Poetry (and not mediately, like harshness, which first affects word and sense and then रस). Both these classes are called दोषः. वृत्तिदुष्ट has been explained above. अपुष्टार्थकम् means 'सुत्वात्पुष्टार्थकम्' what does not help or what is not needed for understanding the principal idea; e. g. विलोक्य नित्ये व्योसि त्रिषु मुञ्च स्वं प्रिये. Here the word विलोक्य serves no purpose as regards the giving up of wounded pride. व्यभिचारिभावादेः स्वशब्दाच्चत्वादयः—

To mention रस, साविभाव or व्यभिचारिभाव under its own name in a piece is generally looked upon as a fault. See K. P. VII under रसदोष p. 433 (Vā) 'व्यभिचारिरसस्याविभावानी शब्दवाच्यता ।...रसे दोषाः स्तुरीष्ट्याः ॥ रसस्य स्वशब्देन शृङ्गारादिशब्देन वा वाच्यत्वम् ( दोषः )'. 'जाया कञ्जा-वती मुग्धा प्रियस्य परिचुम्बने' is an example of the mention of व्यभिचारि-भावा under its own name. Here the व्यभिचारिभाव 'कञ्जा' is directly mentioned; it would be free from fault if we convey the idea of कञ्जा by reading 'मातीन्मुकुलिताङ्गी सा प्रियस्य परिचुम्बने.' विशेषोदाहरणानि वक्ष्यामः we shall speak of their distinctions and examples in the 7th परिच्छेद.

गुणास्वः किंस्वरूपाः.....वक्ष्यामः (P. 6, ll. 1-8). Excellences, figures and styles are spoken of as the causes of the heightening of रस. गुणाः शौर्यादिवत् etc. This we had above (उक्ते हि शब्दार्थौ p. 3, l. 17). इह Here i. e. according to the view of Rhetoricians like myself. An objector might ask "How do you say that Gūṇas heighten रस through words and senses? गुणः are the properties of रस alone and not of शब्दार्थे; therefore having nothing to do with शब्द and अर्थे, they cannot heighten रस through शब्द and अर्थे." We reply:—The word गुण here is secondarily employed (i. e. by लक्षणा) for words and meanings which develop excellences. Hence what is meant is this—that words (and senses), which develop excellences, heighten Rāsa. This was said before ('रसानिव्यञ्जकत्वेनोपचारतः उपपद्यते' etc. p. 3, l. 9). वक्ष्यामः—in the 8th परिच्छेद (गुणः), in the 9th (रसैः) and in the 10th अलङ्कारः.



## PARICHCHHEDA II.

The author defines Poetry as a kind of sentence, the soul whereof is *rasa*. A question now arises:—what is a sentence? The answer is वाक्यं स्यात् etc. ( p. 7, l. 9. ). This means:—A sentence is a collection of words possessing Compatibility, Expectancy, and Juxta-position ( or proximity ), Some other definitions of वाक्य are:—वाक्यांशानां परानामनेकानां समूहो वाक्यम् । अ० वृ० मा०; वाक्यं पदसमूहः । तर्कसमूहः; वाक्यं त्वाकांक्षायोग्यतासंनिधिमतां परानां समूहः । T. B. p. 47. योग्यता means the absence of absurdity in the mutual relation of the things denoted by the words. A sentence like पद्मसिञ्चति has योग्यता because water has the fitness, owing to its liquidity which is necessary for sprinkling. But a sentence like वह्निना सिञ्चति has no compatibility, since fire lacks liquidity which only can make a thing an instrument in the act of sprinkling. पदोच्चयस्य एतदभावेति-एतदभावे means योग्यताभावे. 'If it were held that a mere collocation of words can make a sentence even in the absence of compatibility, then such a collection of words as 'वह्निना सिञ्चति' would be a sentence; but no one would say that the above ( वह्निना सिञ्चति ) is a proper sentence.' P. L. M. defines योग्यता as 'परस्परान्वयप्रयोजकपदैक्यम्' and then says 'तेन पद्मसिञ्चतीति वाक्यमयोग्यम् । अस्ति च सेकान्वयप्रयोजकद्रव्यत्वं योग्यता बलं कारणत्वेन जलान्वयप्रयोजकार्थीकरणत्वं योग्यता सेक-किमायाम् । अत एव वह्निना सिञ्चतीति वाक्यमयोग्यम् । वेदेः सेकान्वयप्रयोजकद्रव्यत्वस्याभावात् । p. 13; see also T. B. on योग्यता p. 47. आकांक्षा-प्रयोजि-पवैक्यतामविरहः प्रतीतेः पदैक्यतां तस्य विरहः ( अभावः ) absence of the completion of the sense. स च—this refers to अविरहः. This absence of a complete sense consists in the listener's curiosity ( on hearing a word ) to know something which the other words in the sentence will inform him of. If we say simply अश्वः, a desire ( जिज्ञासा ) is at once produced in the listener to know something about the horse. This desire is satisfied only when we supply some such word as पावति. T. S. defines आकांक्षा as 'पदस्य परान्तरव्यतिरेकप्रयुक्तान्वयाननुभावकत्वम्', the incapacity of a word to convey the idea of its connection, which incapacity is due to the absence of some other word. V. P. says 'पदार्थानां परस्पर-जिज्ञासाविषयत्वयोग्यत्वमाकांक्षा । किमाश्वणे कारणस्य तस्य श्वणे किमावाः कारणश्वणे इतिकर्तव्यतायाश्च जिज्ञासाविषयत्वात् ।'. निराकांक्षस्य वाक्यत्वे—supply पदोच्चयस्य after निराकांक्षस्य. गौरवः दुरुषो हस्ती—these words do not constitute a sentence, because they lack one of the requisites of a sentence,

viz. आकाङ्क्षा; these words have no expectancy as regards one another i. e. when the word गौः is uttered, desire is produced in the mind to know something about the cow. But this desire is not satisfied by the word अयः. आसत्तिबुद्धयविच्छेदः-बुद्धेः पदार्थोपस्थितेरविच्छेदः अव्यवधानम्, अव्यवहित-पदार्थोपस्थितिरिति तात्पर्यार्थः ( रामः. Juxtaposition is the absence of a break in the apprehension of what is said; i. e. the presentation of things without the intervention of time or of other unconnected things. The V. P. defines आसत्ति more clearly as 'अव्यवधानेन पदजन्यपदार्थोपस्थितिः' p. 265, the knowledge of the meanings of words resulting from the words ( being heard ) without any long pause ( between the several words ). P. L. M. also defines it similarly प्रकृतान्वयबोधानुक्रमपदान्वयवधानमासत्तिः. T. D. says अविलम्बेन पदार्थोपस्थितिः संनिधिः ( the unbroken apprehension of all the things denoted by the words ). A sentence is made up by the combination of several notions and it is therefore necessary that the impression made by each word should remain fresh until this combination is effected. If we utter the two words गाम् and आज्ञय at the interval of some hours, no sense will be apprehended. It is not absolutely necessary that the words must be uttered together. In a printed book we have no utterance and yet we apprehend the sense because the words occur in juxtaposition. These three, viz., आकाङ्क्षा, योग्यता and आसत्ति or संनिधि are declared to be the causes of वाक्यार्थज्ञान; T. S. says आकाङ्क्षा योग्यता संनिधिय वाक्यार्थज्ञानहेतुः । p. 52; V. P. says वाक्यजन्ये च ज्ञाने आकाङ्क्षायोग्यतासंनयसंज्ञात्प्राप्तं चेति चत्वारि कारणानि p. 247; P. L. M. says वाच्यबोधकारिकाकारणानि आकाङ्क्षा योग्यतासंनिधिरित्येव ( p. 12 ). अवाकाङ्क्षायोग्यतयोरात्मावर्धनत्वेति पदोक्तवधनेत्यनुपचारात् ( p. 7, l. 8. ). The words आत्मा and वर्धने are to be construed respectively with आकाङ्क्षा and योग्यता; नत्र आकाङ्क्षाया आत्मवर्धनेति योग्यताया अर्थवर्धनेति तयोर्बोधवधनेत्यनुपचारात् ( i. e. लक्षणा ) Although expectancy is a property of the soul and compatibility is an attribute of things, still both of them are spoken of in the text as the properties of a collection of words in a secondary sense. आकाङ्क्षा, as said in the text, is a desire to know ( जिज्ञासा ). Desire cannot reside in the words, nor properly speaking, in the senses. Desire is a property of sentient beings alone. It is therefore that आकाङ्क्षा is said to be वर्धनवर्धने in the text. Then how is it that a word is said to be साक्षात् ? We reply that this mode of speech is based on लक्षणा; \* पर is said to be साक्षात् because it conveys a meaning which is itself साक्षात्; a sense is said to be साक्षात्, because it produces

in the mind of the listener of the word having that sense, a desire to know another meaning connected with the first. योग्यता (fitness or compatibility) really subsists between the things signified by words. The thing 'water' is a fit object to irrigate with. The thing 'fire' is not a fit object to irrigate with. The words are said to possess योग्यता, a property of things, only in a secondary sense, on account of the close connection between words and things. As explaining the text, read the following ; वाक्यसमवयवाहिका जाकाक्षा । सा पैकपदापेक्षाने तदर्थान्वय-योग्यतापेक्षं यच्छान्ते तद्विषयेच्छा अस्मि अन्वयी अर्थः क इतिरूपं पुरुषमिडेव तथापि तस्याः स्वविषयेऽर्थे आरोपः । अयमर्थोऽर्थान्तरमाकाक्षते इति व्यवहारात् ।..... परं साकाक्षमिति तु साकाक्षापेक्षोपकर्मिलनेकम् । P. L. M. p. 12. Compare T. B. pp. 47-49 नन्वत्रापि पदानि न साकाक्षाणि किं त्वर्थाः, फलानीनामापेक्षानां हीराद्याभाराकाक्षितत्वात् । न च विचार्यमाणे अर्थो अपि साकाक्षाः । आकाक्षाया इच्छात्मकत्वेन चेतनपरीक्षात् । सत्यम् । अर्थासावस्त्वपदभोतुरन्योन्यविषयाकाक्षाभेद-कत्वेन साकाक्षा वच्यन्ते । तद्वद्वारेण तद्वतिपादकानि पदान्यपि साकाक्षाणीत्युपचरन्ते ।... अयमर्थः साकाक्षाः परस्परान्वययोग्याः । तद्वद्वारा पदान्यपि योग्यानीत्युपचरन्ते । The author implies that वासन्ति is directly an attribute of words themselves. When words are uttered or written by a man in juxtaposition, the meaning is conveyed. T. B. says (p. 49) संनिहितत्वं तु पदानामपेक्षैर्नैव मुंसा अविक्रमोच्चारिकत्वम् । तत्र साक्षादेव पदेषु सम्भवति नानेद्वारा ।

(P. 7, 1 10.). वाक्योक्तयो महावाक्यम् etc. विश्वनाथ says in the words योग्यता...एव that the collection of sentences which constitute a great sentence, i. e. a passage, must possess the three attributes of जाकाक्षा etc. योग्यताजाकाक्षासन्निधिरु एव वाक्योक्तयो महावाक्यम्. Two such sentences as रामो गच्छति. गगने दृश्यते cannot constitute a महावाक्य, because there is no expectancy between them. इत्वं वाक्य.....रघुवंशदि (p. 8, II 13-17). Having given a twofold division of वाक्य, the author supports it with the authority of Kumārabhāṭṭa, स्वापेक्षे etc.—This occurs in तन्त्रवार्तिक p. 329. Pramādaśā, in his translation, ascribes the verse to the वाक्यपदीय. The तन्त्रवार्तिक reads अज्ञाद्विवापेक्षया for अज्ञित्यपेक्षया. V. P. (p. 291) follows the printed तन्त्रवार्तिक. The meaning is:—a syntactical unity is produced in the case of sentences that have already effected their purpose by each expressing its own sense, when they are put together, on account of the sentences being viewed as standing in the relation of principal and subordinate etc. The example of वाक्य is इत्वं वागृहं etc. which occurs in the 1st परिच्छेद.



(P. 7, ll. 18-22). पदोच्चयो.....मविबक्षितम्—Having defined a sentence as a collection of words, the author now defines a word. वृणाः पदं प्रयोगाद्वाञ्छितैकाधेयोपकाः-प्रयोगाद्वाञ्छितैकाधेयोपकाः । रामः  
 'A word means letters so combined as to be suited for use, not in logical connection, conveying a meaning and only one meaning.' प्रयोगादिति etc. By the expression 'suited for use' employed in the definition, a crude form (प्रातिपदिक) is excluded from being regarded as a word. A प्रातिपदिक is the crude form or base which has not yet been inflected. It is not a word, because it is not used in a sentence, unless it is inflected. अनन्वित etc.—supply लवच्छेदः after महावाक्ययोः and also in the following two clauses. The words 'not in logical connection' serve to exclude वाक्य and महावाक्य. Although a sentence consists of letters which are suited for use, still it is not to be called a word, because the parts of it are (अन्वित) in logical connection with one another and not अनन्वित, as in a word (the letters constituting which are not logically connected). एकेति etc.—साक्षादपि च तानि अनेकानि पदानि वाक्यानि च. The expression 'only one' in the definition serves to exclude many words and sentences that are inter-dependent (साक्षात्). There may be certain words and sentences which are suited for use and inter-dependent, but do not possess योग्यता or आसक्तिः. Such a collection of words or sentences may have to be called letters. This possibility is excluded by the words 'only one'. The words or sentences spoken of above convey not one but many senses; while a पद must convey only one sense. An example of such a collection of words would be देवदत्तो हयते. Here the साक्षात् created by the utterance of the word देवदत्तः is satisfied by the word हयते; but there is no योग्यता between the two, as a man cannot fly. This collection of words is not a sentence. An objection might be raised that एव in the definition is superfluous as अनन्वित would serve the same purpose, i. e. would exclude a number of words and sentences that are interdependent. We reply that अनन्वित serves to exclude only those sentences and great sentences which are properly so called i. e. which possess साक्षात्, योग्यता and आसक्तिः, while एव serves to exclude a number of words and sentences, which though possessing साक्षात्, do not possess योग्यता or आसक्ति and hence cannot properly be called वाक्य or a महावाक्य. If साक्षात्पद and वाक्य are excluded by एव in the definition, निरासाक्ष ones are much more excluded. A collection of words without साक्षात् or योग्यता or आसक्ति is प्रयोगाद्वाञ्छित and अनन्वित. But as the unconnected words present many

senses they are excluded by the word एव in the definition. अवबोधकाः etc.—By the expression employed in the definition 'conveying a sense,' the exclusion is effected of such unmeaning combinations of letters as क च ट त व ( which are the first letters of the five classes of consonants ). वर्णा इति—By 'letters,' it is not intended to speak of a plurality i. e. as the plural वर्णाः occurs in the definition, it may be supposed that in a word there must be at least three letters. But this is not so. Although most words have three or more letters, still some words may consist of one letter or two e. g. मा (wealth). Other definitions of पद are:—वे ( वर्णाः ) विनक्तवन्ताः पदम् । न्या. सू. II. 2. 60. सुसिद्धान्तं पदम् । पा० I. 4. 14. Both these definitions mean 'a word is what is inflected'. शक्तं पदम् । T. S. A word is what has power or significance.

(P. 7, l. 23—p. 8, l. 1.) अर्थो वाच्यश्च...अभिप्रायाः. The author defined a word as 'letters conveying a sense etc.' It is therefore now necessary to know the nature of अर्थ (sense). The meaning that may belong to a word is held to be threefold viz. Expressed, Indicated and Suggested. वाच्योर्थोऽभिप्राया बोध्यः The expressed meaning is that which is conveyed by the word's power of direct signification ( अभिप्राय ). व्यञ्जय by the power of indication. सूचय by the power of suggestion. ताः स्तुतिस्तः शब्दस्य शक्तयः These three are the powers of a word. It should be noted that the word generally used to denote a power of a word is वृत्ति (function). Compare the titles of certain works such as अभिप्रायविमर्शिका, वृत्तिवार्तिक etc.; सा च वृत्तिस्त्रिधा शक्तिर्लक्षणा व्यवहारा च । P. L. M. p. 3; 'लिलो वृत्तयः परानां भवन्ति शक्तिर्लक्षणा व्यवहारा चेति' जल० श्रे. p. 9. Sometimes the word व्यापार is used in the same sense; मम्मट wrote a work called शब्दव्यापारविचारः; स मुमुक्षोर्ध्वेनैव मुमुक्षो व्यापारोऽवगमिष्येति । K. P. 2nd. Ul. Our author here uses the word शक्ति for वृत्ति; while many other writers restrict the word शक्ति to only one of the वृत्ति, viz. अभिप्राय; as for example in the P. L. M. just quoted.

(P. 8, l. 2-11) तत्र सङ्केतिसाधनेषु etc. तत्र means 'among the three powers of a word.' सङ्केतिसाधनाती अर्थश्च. सङ्केतित्वं=सङ्केतः कृतः कृतः. The primary one is अभिप्राय (primary power), since it conveys to the understanding the meaning which belongs to the word by convention. शक्ति is defined in T. S. as 'अस्मात्पराश्रयमर्थो बोध्य इतीश्वरेण सङ्केतः शक्तिः' i. e. S'akti is the convention made by God that such and such a meaning should be understood

from such and such a word. According to this definition each word in every language is capable of conveying a particular sense, because God has so willed it. This is the view of ancient Indian logicians. The moderns say इच्छामात्रं शक्तिः, thereby intimating that even the human will can endow words with meanings, as in the case of proper names like देवदत्त, ह्रिदय etc. To avoid this controversy T. D. defines शक्ति as अने-  
 र्मूलमुक्तः पदपदार्थसम्बन्धः शक्तिः 'Power is the relation of a word and its sense that brings the sense to the mind ( whenever the word is spoken )'. It will be seen from the first definition of शक्ति that the तार्किकः identified शक्ति and सङ्केत or इच्छा. The अलङ्कारवेत्तः says 'शक्तिरीशरेच्छा वा सङ्केत इत्युच्यते' p. 9. The मीमांसकः on the other hand hold that शक्ति is an independent पदार्थः. शक्ति is said by them to be सङ्केतग्राह्य इ. e. to be grasped or apprehended from the convention. When a man ascertains that a particular word has a convention in respect of a particular sense, then only does he recognise the power of the word to express that particular sense. The Grammarians follow the मीमांसकः on this point; vide उच्यते p. 39 (Chân.) "कारिकया 'सङ्केतग्राह्ये शब्दप्रात्ययपर्यायोन्तरमभिधा' 'तादृशं शब्दार्थोक्ताद्यत्यन्तमभिधा' इति मीमांसकपातञ्जलमतमुपनिबद्धमिति बोध्यम्"; P. L. M., p. 3 'इह ईश्वरसङ्केत एव शक्तिरिति नैयायिकमतं न युक्तम् । अने-  
 र्मूलमुक्तशब्दः शक्तिरिति अस्य सङ्केतस्य शक्तिः पार्थक्यवात् ।'. See also V. P. pp. 271-273. The Rhetoricians generally follow the Grammarians on this point. Our author seems to do the same. वृत्तमवृद्ध-  
 an old man who gives directions to another. मध्यमवृद्ध middle-  
 aged man to whom directions are given by his senior. साक्षादि-  
 मत्तिष्ठति a body possessing a dewlap etc. साक्षात् तु गतकम्बलः । अथ. II. 2. 63. प्रथमम्—Before he grasps the primary meaning of each word. प्रतिपद्यते understands. आवापोदापाभ्याम्—अन्वयव्यतिरेकाभ्याम् । रामः. By the insertion and omission ( of the portions of the sentence ' bring the cow ' ). सङ्केतमन्वयवारदति he ascertains the convention. The idea is;—When a child begins to learn a language, he first understands the meanings of words in a lump and not of each word separately. When he hears the direction ' bring a cow ' addressed by one old man to another, and sees a cow brought by the man, he understands that the direction meant the bringing of a body with a dewlap etc. He then has no distinct idea of the meaning of the two words गान् and जानय. Afterwards he hears two sentences ' tie the cow ' and ' bring the horse ' and sees the cow fastened and the horse brought. He finds that in the former of these sentences, a



portion, namely गाम्, is common to the sentence गामानव, but another portion (अनव) is omitted and something else inserted (वधान). As in the case of both the sentences (गामानव and गामानवधान) the same body was dealt with, he naturally associates the portion गाम् with the body (cow). Thus he ascertains that the word गो has a convention in respect of cow. The ascertainment of the convention leads him to understand that the primary meaning of the word गो is cow. Compare T. D. शक्ति-  
 ब्रह्म ब्रह्मव्यवहारेण । व्युत्पिबुधो गोमानयेत्तुत्तमवृद्धवाक्यव्यवधानान्तरं मध्यमवृद्धस्य  
 प्रवृत्तिमुपलभ्य गामानवनं वृद्धा मध्यमवृद्धप्रवृत्तिवनकडानस्यान्वयव्यतिरेकान्मां वाक्य-  
 ज्ञप्तत्वं निश्चिन्नावमानवर्गं वधानेति वाक्यान्तरं आवायोद्यापान्मां गोपदस्य गोत्वविशिष्टे  
 शक्तिरव्यपदेशात्त्वविशिष्टे शक्तिरिति व्युत्पद्यते । p. 50. In this case the  
 सङ्केत is ascertained by the usage of elders (ब्रह्मव्यवहार). अन्विष्ट  
 प्रसिद्धपद etc.—supply सङ्केतमवधारयति. ब्रह्मव्यवहार is not the only way  
 of ascertaining the meaning of a word, for sometimes the mean-  
 ing of a word may be gathered from the utterances of well-  
 known words along with it, as in the example इह ममिन्नकमलोदरे  
 etc.—‘In the bosom of the expanded lotus, the honey-maker  
 drinks honey.’ A person knowing that bees drink the honey  
 in the lotus understands that the word मधुकर means a bee:—  
 कमलाम्बन्तरे भ्रमर एव मधु पिबतीति ज्ञानता जनेन कमलपदसमन्विताद्वारा मधुकरपदस्य  
 भ्रमरे सङ्केतो गृह्यते । रामः । कविदातोपदेक्षात् sometimes the conventional  
 meaning is understood from the instruction of one worthy of  
 confidence, as in the example ‘This (pointing at the animal)  
 is what is denoted by the word horse.’ An आप्त is defined by  
 T. B. as आप्तस्तु वधानुसृत्यार्थस्वोपदेष्टा पुरुषः; by T. S. as आप्तस्तु वचनोक्त्या.  
 The following compiet mentions eight ways in which सङ्केत is  
 learnt. शक्तिमहं व्याकरणोपमानकोशवाक्यपारम्यव्यवहारतश्च । वाक्यस्य शेषाद्  
 निवृत्तेर्बदन्ति सानिच्चतः सिद्धपदस्य वृद्धाः ॥ quoted in P. I. M. p. 145.  
 Of these, the text illustrates three व्यवहार, आप्तवाक्य and सिद्धपद-  
 सानिच्च; 4 व्याकरण—we learn from Grammar the meanings of roots,  
 terminations, derivatives etc; 5 उपमान as when the meaning of  
 मधु is known by the similarity of a Gayal with the cow; 6 कोश  
 as when we know from a dictionary the synonyms भ्रमर, भ्रमर, देव  
 etc; 7 वाक्यशेष (the rest of the passage i.e.) context, as in  
 the Vedic text अन्ताः शर्करा उपदधाति the exact meaning of अन्ताः  
 is understood from the context तेजो वै दृष्टम् (‘सन्दिग्धेषु वाक्यशेषात्’  
 पू. गी. सू. I. 4. 29.); 8 explanation (विवृति), as in रसाढः आम्ना.  
 Compare also अलं. श्लो. p. 9 ‘सा (शक्तिः) न ‘कोशव्याकरणादौ किंवा स्वशेष-  
 शेषमादितः । प्रसिद्धपदसम्बन्धाद् व्यवहाराच्च व्युत्पद्यते ।’ शब्दन्तरानन्तरिता—  
 कन्या शक्तिः शब्दन्तरं तेन न जन्तरिता (व्यवहृता)—without the inter-  
 vention of any other power of the word. That power of a

word which conveys to the understanding the conventional meaning without the intervention of any other power of the word is called in the text अग्निषा.

(P. 8, II 11-17). सङ्केतो गृह्यते जाती.....आनन्त्यव्यभिचारदोषापा-  
तात्, सङ्केतो गृह्यते जाती गुणद्रव्यव्यक्तिसामुच्च 'A convention ( whereby  
the expressed meaning of a word is settled ) is accepted in  
regard to universals, qualities, things and actions.' Having  
defined अग्निषा as that power which conveys the conventional  
meaning, the author now deals with the question—where is the  
convention understood? In other words the question is, what  
does a word like घट primarily signify? Do we understand  
the सङ्केत with reference to the object jar, or the common pro-  
perty ( घटत्व jariness ) or both together? This is a very impor-  
tant question, as round it have raged the fiercest controversies.  
On this point there are five important theories—I केवलव्यक्ति-  
वादिनः, II जातिविवक्षितव्यक्तिवादिनः, III अपोहवादिनः, IV केवलजातिवादिनः,  
V जालादिवादिनः.

I. When one says 'bring a jar' one desires the object (व्यक्ति)  
घट, as it is the object that is useful for one's purpose and not  
the property jariness. Therefore by the word 'jar,' the object  
'jar' must necessarily be implied somehow or other; for other-  
wise the hearer can never fetch the object. Modern Naiyāyika  
rely simply upon this fact and say that the word घट pri-  
marily denotes the व्यक्ति. Compare कैटवः प्रदीप 'व्यक्तिवादिनसंवाहः ।  
शब्दस्य व्यक्तिरेव वाच्यः । जातेस्तुपुरुषगुणभावेन आश्रयणादानन्त्यादिदोषानवकाशः' ।  
p. 17.

II. But there are many objections against this theory. If  
the word 'jar' denotes a particular व्यक्ति we should require as  
many separate words as there are jars in the world and the  
सङ्केत would have to be learnt separately in each case, as they  
can have no connection with each other. As a matter of fact  
there is only one word घट, and when we know its significance  
as a कम्बुग्रीवादिमद्रस्तु, we apply it to all objects having that shape.  
घट therefore denotes not only the घटव्यक्ति but also the property  
कम्बुग्रीवादिमद्रस्त्व, and that it is similar to all jars in the world &c.  
when we say घट, we refer to the व्यक्ति घट, the जाति घटत्व and the  
peculiarity or आकृति कम्बुग्रीवादिमद्रस्त्व. गौतम puts this as 'अनन्ताकृति-  
जातवस्तु पदार्थः' । N. S. II. 2-68. This is the view of the ancient  
Naiyāyikas whom Annambhaṭṭa follows; vide the काव्यप्रकाशसङ्केत  
( p. 15. ) on the words अपोहो वा शब्दार्थः कैचिदुक्तः 'जातिव्यक्तिदोषभाति'

मदनुष्ठाकाराणां शब्दापेक्षानुपपन्नमानवावयवविशेषानामनोव्यावृत्त्यादिरूपोऽप्योद्भूतः, शब्दापे इति वीक्षाः; T. D. सामान्यवैलक्ष्यं पृथग्व्यवहारात्सर्वजनानुमानादेवेत्यादि सम्भवेन जातिविशिष्टव्यक्त्यापेक्षं शक्तिकल्पनात् ।

III. The Bauddhas say that the import of all words is अपोह or असद्व्यावृत्ति, distinction from all other different objects. As individuals are innumerable we cannot understand the सङ्केत with reference to them. As all things are क्षणिक, a जाति (which is defined as नित्यमेकमनेकानुगतं सामान्यम्) is impossible. Therefore what the word वृत् really signifies is that a certain thing possesses peculiarities which distinguish it from all other things. We do not exactly know what वृत् is; we know what it is not; we know that it is not वृत् or anything else. 'सौगतास्तु व्यक्त्यामानन्द्यादियेषां द्वावस्य च देशकालानुगमानावाच्यदुर्गतायामतद्व्यावृत्तौ सङ्केतः' प्रतीय.

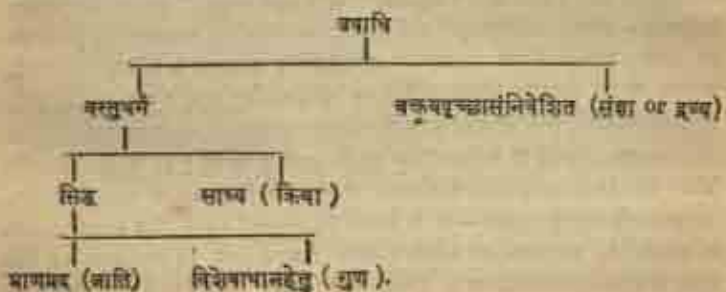
IV Words, according to the Mīmāṃsakas, signify the जाति alone primarily. As the व्यक्ति are many it is not possible to understand the सङ्केत with reference to them all; it may be said that जाति cannot be the import of a word, because, when we say वदमानम्, we wish the व्यक्ति वृत् to be brought to us; if a word signified जाति only, the above sentence would mean वदत्वमानम्. The Mīmāṃsaka replies by saying that as व्यक्ति is inseparably connected with जाति, we understand from each word by आक्षेप (implication or inference) the व्यक्ति, although the primary significance of a word is जाति. The Mīmāṃsakas go so far as to say that even in proper names like दिव्य there is जाति. For a summary of their views, vide K. P. 2nd Ul. pp. 35-38 (Va); T. S. says 'महाविशब्दानां जात्यापेक्षं शक्तिर्विशेष्यतया जातिः प्रथममुपस्थितत्वात्स्वक्तिकान्तु आक्षेपादिनेति केचित्' । 'आकृतिरस्तु कियानेत्वात्' । पूर्वमीमांसाद्वय I. 3-33; 'आकृतिरेव शब्दापे इति सिद्धम्' तत्त्वार्थिका p. 279; see शास्त्रदीपिका on the आकृतिशक्त्यधिकरण. 'प्रथमं च सामान्यमेव शब्दादुत्पद्यते पश्चाच्च व्यक्तिव्याकाशमात्रं जायते तत्तत्तदेवामिषेयं न व्यक्तिविशेषः । शा. टी. : कीटट says (vol I p. 17 निर्गद्ये ed) 'जातिरेव शब्देन प्रतिपाद्यते व्यक्तीनामानन्द्यात्सम्बन्धवशात्सम्भवात् । सा च जातिः सर्वव्यक्तिव्येकाकारप्रत्ययवर्धनादस्तीत्यवसीधते । तत्र यथादयः शब्दाः निश्चिन्त्यसम्भवेतां जातिमिमिदपति । तस्यां प्रतीतायां तदावेवात् तदवच्छिन्नं द्रव्यं प्रतीयते । .... संज्ञाशब्दानामप्युत्पत्तिप्रभृत्याविनाशादतिपिपक्ष्यं कीमादीनामप्यस्मादेदं स पश्चादमित्यभिप्रेत्यप्रत्ययनिमित्तादिति तद्व्यावृत्त्यादिका जातिर्वाच्यः । कियानन्देभ्यो जातिर्निघते सैव शानुवाच्या ।'.

V. The Grammarians hold that the import of words is either जाति, गुण, किय or द्रव्य i. e. there are four groups of words, जातिशब्द, गुणशब्द, कियशब्द, or द्रव्यशब्द (संज्ञाशब्द). Their view is based upon the words of the Mahābhāṣya चतुष्टयी शब्दानां वदतिः (vide महाभाष्य on the शार्तिक 'लकारोपदेशो वदन्त्याव्यक्तिनानुकराणुत्वात्तमेः')



on the word 'कलङ्क'). कैटर says on this 'अर्थात् प्रवृत्तिनिमित्तमनर्थक्यं यः शब्दः प्रत्येकविधप्रत्ययेनैव प्रवर्तते स बहुवचनशब्दो हिन्वादिः' नागोजीमहः says on this 'बहुवचनैकस्यां व्यक्तीं सङ्केतनामः शब्दो बहुवचनशब्दः'. The Rhetoricians generally follow this view. Our author does the same. Vide K. P. II Ul. pp. 32-35 (Vā.); तत्र मुख्यबहुवचनो द्वयोः वाचादिभिरतः ।...चतुष्टयी हि शब्दानां प्रवृत्तिर्भवता महाभाष्यकारेणोपपलिता चतुष्टयी शब्दानां प्रवृत्तिरिति. जातिशब्दा गुणशब्दाः क्रियाशब्दा बहुवचनशब्दाश्चेति । तथाहि सर्वेषां शब्दानां स्वार्थमिदानीम् प्रवर्तमानानामुपरजितविषयविशेषकत्वादुपपिनिबन्धना प्रवृत्तिः । अ० वृ० मा० p. 4 (on कारिका 2); मम्मट says in his शब्दव्याख्यान-विचार 'जातिः क्रिया गुणः संज्ञा वाच्योऽप्येः समितस्त्वितिः ।...कथं चतुष्टयी शब्दानां प्रवृत्तिः । उच्यते । संज्ञानामवसानप्रमाणवर्तिभिरिति स्वक्तौनां ज्ञानत्वेनैः गीः प्राक्त्वेनैः गीरित्यभिप्रायबद्धैस्तुल्यं ज्ञातेरेव, हंसद्वारादीनां धृतगुदादीनां शुकशारिकाधुरितरितित्वादिशब्दानां नानावस्त्वित्वाण्यर्थानां च भेदेऽपि हंसः शुद्धो हंसः शुद्धः पूर्णं पच्यते गुदं पच्यते विषयशब्दो हिन्वशब्दः, द्वित्यो द्विष इति पञ्चाकारावगातनिबन्धनात्वादेककृपावमेव गुणक्रियाबहुवचनानामिति नैतासां भिन्नेष्वभिज्ञाभिधानपक्षवहेतुर्नोक्तिर्यतः इति चत्वारोऽप्येव शब्दप्रवृत्तिनिमित्तानि' । p. 2. In the महाभाष्य (vol I p. 1) we read यत्तद्धि तद्विन्नेष्वभिज्ञं छिन्नेष्वच्छिन्नं सामान्यसूत्रं स शब्दः । नैताह । आकृतिर्नाम सा, on which नामेश says आकृतिर्जातिः संज्ञानं च.

जातिगोविष्ठादियु (P. 8, l. 12). गोविष्ठादियु—गोम्वक्तितु. By जाति (Genus) is meant मोक्ष (nature of a cow) residing in the individual cows. It is in virtue of this जाति that the thing is a cow. Hence जाति is called प्राणप्रद i. e. by its connection with the thing, it (जाति) makes it a fit object of our thoughts and speech. गुणो विशेषाधानहेतुः etc. विशेषाधानहेतुः—सत्तादीयेभ्यो न्यायतेन विशेषः तस्य आधानं बोधः तस्य हेतुः—a quality is an accomplished (सिद्ध or settled) attribute of a thing, which (attribute) is a means of distinguishing the thing from others of its own class, e. g. the word शुद्धा serves to distinguish a white cow from other cows (not white). सिद्धः—सङ्केत is understood, as said above, on जाति, गुण, क्रिया and संज्ञा. These are the उपाधि or विशेषण of व्यक्ति. उपाधि is classified as follows:—



An Upādhi is of two sorts, वस्तुधर्म (attribute inhering in a thing) and वस्तुवद्बुद्ध्या संनिवेशित (an attribute which is imposed upon a thing by the will of the speaker, such as a proper name). वस्तुधर्म is also of two kinds, an attribute that is fully accomplished and that which is in process of accomplishment. A सिद्ध वस्तुधर्म again is of two kinds, गुणधर्म that which gives life to a thing and विशेषणहेतु. The former is called जाति and the latter is called गुण. What is the distinction between जाति and गुण? जाति is never found dissociated from the individuals in which it resides, while a quality like शुद्ध serves to distinguish a thing from other things belonging to the same जाति. गुण may be dissociated from the thing in which it resides. The शुद्धत्व of a piece of cloth may give place to blackness; but the जाति गोत्र will always be associated with गो. साध्य वस्तुधर्म (an attribute of a thing in process of accomplishment) is a क्रिया. When I say शुद्धः यः, the whiteness of the piece of cloth is an accomplished fact. But when I say तरुच्छिद्यते I advert not to one single accomplished act, but to a series of different movements, some completed and some in process of completion, all of which occupy successive portions of time; e. g. the action of cutting consists of the raising up of the axe, its coming down, its coming in contact with the wood and so on. This is well expressed by the वाचनपरीच 'गुणभूतैरवयवैः समूहः क्रमवन्मनान् । बुद्ध्या प्रकल्पितानेदः कियेति व्यपदिश्यते ॥'. P. L. M. explains this as 'क्रमवन्मनान् व्यापारानां समूह इत्येव गुणभूतैरवयवैर्बुद्धः सङ्कल्पमानवैरवस्तुबुद्ध्या प्रकल्पितानेदरूपः समूहः कियेति व्यवहियते इति.' p. 16. व्याकृत्यन्ति—Differentiate. इत्यवयवाः names of things i. e. proper names. क्रियाः साध्यक्रियाः वस्तुधर्मोः—This has been explained above. व्युत्पत्त्यासाध्यवस्तुधर्मेषु. अधिभक्षणव्यवहारेण etc. (p. 8, l 15.) "what is denoted by such a word as 'cooking' is the collection of proceedings, from first to last, such as the putting on (the pot with the rice to boil) and ultimately taking it off (the fire) again." अधिभवेण—बुद्ध्या स्वात्वा आरोपणम्; अवयवने—स्वात्वा अवरोपणम्. पूर्वापरीभूतः occupying successive periods of time from first to last. अधिभवेण न अवयवने न अधिभवेणावयवने, आदिश्च अन्तश्च अन्तादी (according to 'राजदन्तादिषु परम्'. p. II. 2. 31). अधिभवेणावयवने अन्तादी वस्तु सः अधिभवेणावयवणान्तादिः स चातो पूर्वापरीभूतश्च व्यापारकलापः. एतेष्व हि स्वकैक्याभिषु सङ्केतो गृह्यते न व्वसी (p. 8, II 16-17). This has been explained above when dealing with ज्ञानादिवादिभः. जानन्त्यभिचारदोषावाताद—If it were supposed that the convention is made in respect of individuals (and not in respect of the four इयाधि—attributes), then will follow the faults of endless-

ness and violation. To explain—If it be not admitted that a word imports वृत्ति, गुण, etc., we ask what does it import? You reply—it imports व्यक्ति. We ask a further question—Is the convention made in respect of all individuals ( say, all cows in the case of गो ) or in respect of some one only? If you admit the first alternative, you are liable to the fault of सामान्य; i. e. if you say that the convention of a word like गो is made on all the individuals of the species, then, since the individuals are numberless, it would be impossible to understand the conventional meaning of the word. If, on the other hand, you admit the second alternative, you will be liable to the fault of व्यक्तिचार, violation (of the rule of invariable association between cause and effect). To explain—The rule is that a word expresses that alone in respect of which a convention is understood. Suppose that a child, on seeing a red bull, is told that it is गौः. Now, according to the केवलव्यक्तिवादिन्, the child understands the सङ्केत of the word गौः with reference to that individual red bull. Suppose, a short time afterwards, the child sees a black bull. The child will call the animal गौः. But the सङ्केत of the word गौः was understood with reference to a red bull. The black bull was सङ्केतविषय and yet the child applied the word गौः to it. A वृत्त is also equally सङ्केतविषय, as the black bull was when the child understood the सङ्केत in respect of the red bull. Therefore, as the black bull and वृत्त are both सङ्केतविषय, it follows that the child should apply the word गौः to वृत्त, just as it applied the word गौः to a black bull which was सङ्केतविषय. But this is quite absurd. Besides, the child understood the सङ्केत with reference to the red bull only, and, if it applies the word to the black bull also in respect of which सङ्केत was not made, then the rule सङ्केतितस्यैव साध्वरोधः is violated. Read the K. P. Pr. pp. 32-32 'किं हि व्यक्तिं सर्वास्तु वृत्तिमयो व्यवहारश्च ( गोपदव्यवहारोपदेशश्च । प्रमा ), उत वृत्त्यां कस्याचिद् । नायम् । सामान्याद् ( स्यादित्येकी-नामनानादेशेनोपस्थापकमावात् । प्रमा; तथा च शक्तिव्यवसम्भवा । वरोधः ) । नास्त्वयं व्यक्तिचारप्रसङ्गात् ( सङ्केतितस्यैव साध्वरोध इति नियमानामप्रसङ्गादिति च ) । वृत्तेऽप्युद्गीतसङ्केतगोपिण्ड इव पदादेरपि गोपदाप्रतीतिः प्रसज्या । अगुद्गीतसङ्केतत्वस्य तु व्युत्पत्त्याद् । किं च । न वयं सङ्केतप्रवृत्तस्यापि प्रतीतिरिति व्यक्तिचारस्य व्यक्ती सङ्केतः ( सङ्केतविषयगोपिण्डस्यापि प्रतीतेर्देवमिचार इत्यपेः । प्रमा ) ।

अथ लक्षणा—मुखापेक्षे etc. ( P. 8, l. 18. ff ). Having dealt with the first power of a word, viz. अभिधा, the author now begins the treatment of the second, viz. लक्षणा, यथा अन्योदयेः प्रती-वृत्ते असौ लक्षणा इति—this is the definition. मुखापेक्षे, तत्काले, रुदेः



प्रयोजनाद्—these expressions refer to the three conditions (मुख्यार्थेवाप, मुख्यार्थसम्बन्ध, कविप्रयोजनान्यतरत्वं) under which alone लक्षणा is possible and in the absence of any one of which लक्षणा would be impossible. The word जर्जिता is descriptive. It brings out the point which distinguishes लक्षणा from अग्निवा. 'Where the primary meaning of a word is incompatible (with the rest of the sentence) this power of Indication is communicated (to the word), whereby another meaning (than the expressed one), connected therewith, becomes apprehended, either through usage or through some motive'. तदुक्तो—मुख्यार्थसम्बन्धः. अन्वयः=मुख्यार्थान्वयः. रुचिः=प्रसिद्धिः. प्रयोजनात्—प्रयोजनानिबन्धेतिवर्थः। प्रयोजनानिबन्धपूर्वकं लाक्षणिकशब्दप्रयोगे वक्तुः प्रवृत्तिर्भवतीति तस्य लक्षणाप्रयोजकत्वं दोष्यम्। उच्यते. 'कलिङ्गः साहसिकः' etc. (p. 8, l 21). साहसिक means 'raah'. The word कलिङ्ग primarily signifies a country (Orissa of the present day). But as rashness is a quality found in sentient beings only, the primary meaning of कलिङ्ग is here inappropriate. Thus there is मुख्यार्थेवाप. Hence the word कलिङ्ग causes us to think of the men residing in the country, which meaning is connected with the primary meaning 'country'. Thus there is तद्योग (मुख्यार्थसम्बन्ध). स्वसंयुक्तान्—स्वार्थसम्बन्धान्. To take another example. गङ्गायां घोषः a herd-station on the Ganges. The word Ganges primarily signifies a stream of water; but in the present example, this meaning is inappropriate, as a herd-station cannot be built over a mass of water. Thus there is मुख्यार्थेवाप. This impossibility leads us to think of the bank, which is connected with itself (i. e. the Ganges) by the relation of proximity etc. Thus there is तद्योग. This power of a word by which we understand 'men' from the word कलिङ्ग and 'bank' from the word Ganges, and which is जर्जित, is called लक्षणा. जर्जिता is explained as स्वाभाविकेतरा (स्वाभाविकात् इतरा) or ईश्वरानुद्धारिता (ईश्वरेण अनुद्धारिता अनुत्प्राप्तिता). These two explanations of जर्जित refer to two views about अग्निवा, the primary power. Some say that अग्निवा is that power of a word which is natural. According to their opinion, लक्षणा is a power other than the power which belongs to a word naturally. Others say अग्निवा is the power which is given to a word by God i. e. God willed that a particular word should mean a particular thing. This is called सङ्केत which is identified by the नैयायिकस with अग्निवा. Now, according to this view, the लाक्षणिक meaning of a word is not given to it by God, but by the human will. Hence लक्षणा is a power not communicated to a word by God, unlike अग्निवा.

पूर्व etc. (p. 8, l. 25). In the former example, 'raah कलिङ्ग', the reason why the word कलिङ्ग, primarily signifying a country, has the power of indicating an inhabitant of that region, is Usage i. e. the fact that all people familiarly employ the name of a country to signify an inhabitant of the country. उत्तर etc. In the latter example, the motive (for using the word Ganges when we really mean 'bank of the Ganges') consists in this that it leads us to think of the excess of coolness and purity (which belong to the Ganges itself) which cannot be had from the statement (of the same idea in the form of the expression) 'a herd-station on the bank of the Ganges.' शैल and पावनत्व exist in abundance in the Ganges and not on the bank. If we simply say गङ्गातटे घोषः, we convey no idea of the शैल and पावनत्व pervading the hamlet. The motive that leads us to say गङ्गायां घोषः is that we want to convey the fact that the hamlet is situated in a spot which is full of coolness and holiness, the two characteristics of the Ganges. What we want to suggest by this mode of expression is that the hamlet is situated on a very cool and holy part of the bank. This idea could not have been expressed by the direct mode of expression गङ्गातटे घोषः. हेतु विनाशेति etc. (p. 8, l. 27)—In the text it is said that Indication arises through Usage or Motive, because, if a word were to indicate, apart from these two, anything whatsoever that has any relation to the primary meaning of the word, then there would be an excessive stretching; i. e. as everything in the world is related to everything else in some way or other, however far-fetched it may be, any word may indicate anything and then there will be a confusion of all ideas.

केचित्तु कर्मणि कुशलः...शुवनकाशेऽपि प्रयोगात्. (P. 9, ll. 1-7). It is Mammata who gives कर्मणि कुशलः as an example of Indication arising from Usage. The words of मम्मट are 'कर्मणि कुशल इत्यादी इनेष्टव्याप्रयोगात्...मुसुपापस्य बाधे...विवेकशून्यादी सम्बन्धे स्मृतः (प्रसिद्धे)...मुसुपेन अनुसुपोऽपि लक्ष्यते...यस्या लक्षणा ।'. कुशल-कुशलादीनि—One who takes कुश (sacrificial grass). What Mammata means is:—The primary meaning of the word कुशल, viz. 'gatherer of कुश grass' being incompatible with the matter in question, viz. 'business,' we think of the sense of 'expert' which is connected with the primary sense, 'gatherer of grass,' through the relation of a similarity of character in respect of being a discriminating person (which the gatherer of कुश grass must be, else he could

not tell one kind of grass from another). The लक्षणा is here based upon रुद्धि, usage i. e. it is a general practice to use the word कुशल in the sense of 'expert.' The three conditions of लक्षणा are here satisfied, viz. मुख्यार्थेनाप, तद्वोग and रुद्धिप्रयोगान्तरत्वं; and a meaning other than the primary one is indicated, तदन्वये न मन्यन्ते (p. 9, l. 3). Others do not like this view of the matter (including निबन्धनाय himself). Their idea is as follows:—The primary meaning of the word कुशल is 'expert' itself, although the sense of 'gatherer of कुश grass' might be gathered from the etymology. The etymological meaning is not necessarily the primary meaning. It is the grammarians who find out the etymology of every word that is not a radical and often times they derive a word in a far-fetched way to suit their own theories or convenience. The principle that regulates the employment of a word in a particular sense is not the etymology, fanciful or otherwise, that the Grammarians may suggest, but is the fact that the word is assigned a particular meaning by convention. अन्यदि शब्दानां व्युत्पत्तिनिमित्तं etc. The reason for the etymology of words is one thing, viz. the theories and convenience of Grammarians; and the reason for the employment of a word is quite another, viz. the long-standing practice of using the word in a particular sense. व्युत्पत्तिरभ्यस्त मुख्यार्थे—If it were said that the primary meaning of a word is what is gathered from its etymology, then in the sentence 'the cow is lying' there would be Indication; because, as the word गौ is formed from the root गम् 'to go' by the addition of the affix लो (गौ) according to the Unādi-sūtra (235 गौर्लोः), it means 'what is moving' and it cannot be primarily applied to the cow when lying down; there would be incompatibility in saying 'what is moving is sleeping'. The मुख्यार्थे will be नाशित and we shall have to resort to लक्षणा. But no one holds this absurd view as regards गौः; similarly then we must look upon कुशल. कर्मणि कुशलः must therefore be looked upon not as an example of लक्षणा, but rather of जमिवा. Compare the सर्वदर्शनसंग्रह p. 161 'न च व्युत्पत्तिरुक्त्यदेव सर्वत्र शब्दः प्रवर्तते । तथात्वे गच्छतीति गौरिति व्युत्पत्त्येति ह्यन्योन्येन सारं गच्छतीति देवदत्तस्य स्यात् ।'; also वाचस्पतिसंज्ञासूत्रम् of हेमचन्द्र "कुशल-विशेष-विकारवस्तु साक्षात्सद्वैतविषयत्वान्मुखा एवेति न रुद्धिर्लक्ष्यस्यार्थस्य हेतुत्वेना-सामिक्त्वा ।" p. 25.

तज्ज्ञेयानाह मुख्यार्थेन...अन्यद्व्यस्यार्थेऽप्युच्यते । (p. 9, ll 8-16). The author now comes to the divisions of लक्षणा. Construe (यथा कृत्वा) मुख्यार्थेन वाच्यार्थेऽन्वयसिद्धये इतराक्षेपो (भवति) यथा जलमनोप्यु-



प्राधान्यम् (मुख्यार्थस्यान्वयपरित्यागम्) उपादानलक्षणा. इतराद्येऽपि hinting a sense other than the primary one. When the primary meaning hints at something else which is required in addition, for the establishment of a logical connection among the things in the sentence, there is उपादानलक्षणा (Inclusive Indication), so called because, the primary meaning also is taken in or included (उपादीयते मुख्यार्थेऽपि जनयेति). An example of उपादानलक्षणा based upon usage is 'the white gallops'; and of one based upon motive is 'the lances enter'. जनयोः In these two examples. वेत्तादिभिः...अन्वयमलभमानैः (p. 9, ll 12-13) 'white' and 'lances' being inanimate cannot have by themselves (कैवल्येः) a logical connection, as agents, with the actions 'galloping' and 'entering'. एतस्मिन्ने-भावनप्रवेशनकर्तृत्वान्वयसिद्धये-for the purpose of establishing a logical connection among the things expressed in each sentence. So what we understand in the two sentences is 'the white horse gallops' and 'the men with lances enter'. पूर्वम्...रुद्धिः—In वेतो पावति, as there was no motive for speaking of the horse as the 'white', the source of the Indication is usage, because 'the white horse' was known among the neighbours merely as 'the white' and the person to whom the sentence was addressed knew what was meant. In 'the lances enter', the motive for speaking of 'lances' instead of 'lancers' was to draw attention to the extreme denseness of the lances. In both the examples of उपादानलक्षणा, the primary meaning also is included, because, the whiteness remained with the horse when galloping and the men had the lances with them when they entered. But in लक्षणा (Exclusive Indication) there is mere indication of another thing to the exclusion of the primary sense; e. g. गङ्गायां शोषः. Here the word 'Ganges' entirely gives up its primary sense and indicates the bank. This is the difference between उपादानलक्षणा and लक्षणा which are briefly defined by मम्मट as 'स्वसिद्धये परार्थेषः परार्थे स्वरत्नार्णम् । उपादाने लक्षणे चेतुस्तद् भुङ्क्ते सा द्विधा ।' upon which प्रह्लोप remarks 'स्वार्थपरित्यागेन परार्थलक्षणमुपादानमित्यर्थः । स्वार्थपरित्यागेन परार्थलक्षणे लक्षणम् ।' इत्यनेन—उपादानलक्षणेनैव. अवहत्स्वार्थ—अवहत् स्वार्थो बान् । राम०. लक्षणा is divided by some into three kinds जहलक्षणा, अवहलक्षणा, जहदनहलक्षणा. जहलक्षणा is that where the primary sense is wholly abandoned and a new one substituted, as in मञ्जाः कोशन्ति, where मञ्ज signifies a child sleeping on a cot and not the cot itself. In अवहत्स्वार्थ, the word retains its primary sense and conveys something in addition, as in काकेभ्यो दधि रक्षयाम्, where the word बाक signifies not only the

erow, but all the other दृश्यप्रायः creatures. Compare वाचस्पदीव II. 314 'वाकेभ्यो रक्षतां सर्पिरिति बालोपि बोद्धव्यः । उपात्तपरे वाक्ये न वादिभ्यो न रक्षति ॥'. In जहदजहदश्रुणा a part of the primary meaning is retained and a part is left out, as in सोऽयं देवदत्तः; the word सः means लक्ष्मीनो देवदत्तः, while जहन् signifies स्तत्कालीनो देवदत्तः and so to establish the identity of the two we leave out the qualification लक्ष्मीन and स्तत्कालीन. See T. D. p. 5 'यत्र वाच्यार्थस्यान्वयान्वायस्य जहती यथा मन्त्राः कोऽन्वयतीति । यत्र वाच्यार्थस्यान्वयस्य जहती यथा छविणो मन्त्रन्तीति । यत्र वाच्यार्थदेशान्वायेनैकदेशान्वयस्य जहदजहती यथा लक्ष्मसीति ॥'. See V. Sāra. pp. 43-47; but see V. P. pp. 283-285 against the view of V. Sāra; मल्लिनाथ in his commentary on एकावली gives the following संग्रहश्लोकः "स्वार्थत्वायै समुदेऽपि सह तेऽन्यलक्षणा । यत्रैकमजहदस्वार्थो जहदस्वार्थो तु तं विना ॥ स्वार्थोक्तत्वागर्थादन्तरमेव लक्ष्यते यत्र । सा जहदजहदस्वार्थो लक्ष्मसीत्यादि विषयवद्भेदयम् ॥" p. 68.

अर्पणम् स्वस्व.....जहदस्वानेत्युच्यते । (P. 9, II. 17-27 ). Construe (यथा वृत्त्या) वाच्यार्थे परस्मान्वयसिद्धौ स्वस्व अर्पणं स्यादेवा उपलक्षणहेतुत्वात् लक्ष्मणलक्षणा (उच्यते). स्वस्व अर्पणं-स्वार्थस्य परित्यागः. The abandonment of the primary sense, with a view to establish the logical connection of something with the other things in the sentence, is called लक्ष्मणलक्षणा (Exclusive Indication), since it is the cause of an indication pure and simple and nothing more. The word उपलक्षणहेतुत्वात् shows why this kind of लक्षणा is called लक्ष्मणलक्षणा (उपलक्ष्यते अनेन इति उपलक्षणम्). 'The rash Kalinga' is an example of लक्ष्मणलक्षणा based upon usage. Here, the primary meaning of कलिङ्ग is entirely given up (स्वस्व अर्पणम्) and the meaning 'inhabitant of कलिङ्ग' is indicated, because this latter alone can logically be connected with rashness. The reason why the word is so used is long-continued usage. An example of लक्ष्मणलक्षणा based upon प्रयोजन is a 'hamlet on the Ganges'. Here, the primary meaning of 'गङ्गा', viz. a stream of water, is entirely given up, and the meaning 'bank' is indicated in order that it may be logically connected with the 'hamlet.' The motive why the word is so used has been explained above.

यथा वा उपकृतं—बहुभिरपकारैस्तथाप्यमानस्योक्तिरियम् । जहदजहदश्रुणा p. 4. 'यत् त्वया बहु उपकृतं तद्विषये किं वाच्यम् । बहुत्वादुपकाराणां वक्तुं न शक्यते इत्यर्थः । भवता परं केवलं सुजनता प्रथिता मकडीकृता ।...हे सम्यगे वत्साद्वैदुषमेव तया निदधत् (कुर्वन्) शरणां वर्षाणां शतं सुखितं सुखयुक्तं यथा स्वाध्यायात्सर्वं तिष्ठेति मुच्यतेऽर्थः । स च प्रकरणादिना वृत्तापकारिभावेऽपि वाच्यः सन् विपरीतं लक्ष्यति । तस्मात्-उपकृतमपकृतम् । सुजनता दुर्जनता ॥...८० ॥ ८०. The

primary meaning of the sentence is 'Oh friend, you have highly obliged me, how shall I express the obligation! You have shown your good nature etc.' But the context in which these words were uttered makes this meaning quite inappropriate. Exactly the opposite meaning is required. Therefore उपकृत etc. mean their opposites by Indication. रामर himself remarks in २७ व्या० वि० 'अतो वक्तुमिच्छा मूर्खे बृहस्पतिशब्देन मूर्खत्वमिवापकारि दुर्जनत्वादि जत्र लक्ष्यते.' This verse is cited by Mammata in the 4th Ul. of K. P. as an example, where the expressed sense, being quite improper, is altogether given up 'अविदनुपपन्नमानसया अक्षन्तं शिरस्कृतम् (वाच्यम्)' p. 83 (Va). अत्रापकारादीनां वाच्यार्थेऽप्यवसिद्धये. In order to establish the logical connection of injuries etc. (which are what are really meant to be spoken of) with the other things in the sentence, उपकृतादयः शब्दा आत्मज्ञानमर्पयन्ति the words उपकृत etc. give themselves up and stand ironically for injuries. The सुखार्थे is वाच्य, because in the sentence benefit is ascribed to an injurer. The relation between the primary sense and the indicated sense is that of contrariety, just as we ironically apply the word बृहस्पति to a fool. कर्ममपकारातिशयः—The result of this mode of expression is that excess of injury is understood. इयमेव—लक्षणलक्ष्येय. सहस्राणां—This we have explained above under अन्वयास्त्रायां.

आरोपाव्यवसानाभ्यां etc. (P. 9, ll. 28. ff.). So far we have spoken of four varieties of लक्षणा, viz. उपादानलक्षणा (based upon रुडि<sup>1</sup> and प्रयोजन<sup>2</sup>) and लक्षणलक्षणा (based upon रुडि<sup>3</sup> and प्रयोजन<sup>4</sup>). Now a further basis of division is introduced. आरोप means the expressing in words of an object and of the thing with which it is identified; e. g. the words माणवक and अग्नि. If we say अग्निर्माणवकः we identify माणवक with अग्नि and both of them are expressed in words. अव्यवसान—When an object is swallowed up i. e. not expressed in words, by the thing with which it is identified, there is अव्यवसान, e. g. when we say with reference to a boy 'अग्निरयम्', there is अव्यवसान, because the boy is not referred to by name, and he is identified with 'fire.' In this example, माणवक is the विषय (an object upon which another is superimposed) and अग्नि is the विषयिन् (an object which is super-imposed upon another). प्रदीप says 'विषयविषयिणोर्भेदेनोपपन्नस्याप्यारोपपदार्थत्वात्' and 'विषयिणा विषयतिरोनापस्यव्यवसानपदार्थत्वात्'.

निरवसानानिर्गोष्ठ... पूर्वोदाहरणान्वेन (P. 9, l. 30-p. 10, l. 15). विषयस्य &c. अनिर्गोष्ठ not swallowed (by the विषयिन् i. e. what



is superimposed upon another). अन्यतादात्म्यप्रतीतिरुक्त—अन्यतादात्म्यस्य प्रतीति करोतीति—which makes one think of the identity with something else (of an object not swallowed by that with which it is identified, but expressed along with it). This is called सारोपा लक्षणा, Superimponent Indication. (विषयिणा) निगीर्णस्य विषयस्य अन्यतादात्म्यप्रतीतिरुक्त साध्यवसानिका मता. The Indication is held to be Introsusceptive which makes one think of the identity with something else of an object swallowed i. e. not expressed, but recognised as it were inside of that with which it is identified. साध्यवसाना अव्यवसानेन सह (वर्तते) इति. An example of उपादानलक्षणा सारोपा based upon हृदि is 'the horse—the white—gallops.' हि because. अनिगीर्णस्वरूपः—अनिगीर्णं स्वरूपं यस्य who is not swallowed up i. e. who is expressed by the word अश्व. समवेतश्वेतगुणतादात्म्येन प्रतीकते is thought of as identical with the quality i. e. the colour 'white', which is in intimate relation with it (with अश्व). समवेत-समावायसम्बन्धेन सम्बन्धः. The relation of समावाय holds between गुण and गुणिन्. See T. S. or T. B. We understand here that the words 'the horse' and 'the white' mean just one and the same thing. An example of उपादानलक्षणा सारोपा based upon प्रयोजन is 'These—the lances enter.' Here the men carrying lances are denoted by the pronoun एते. They are also referred to by the word कुन्ताः and thus there is here सारोपा लक्षणा. An example of लक्षणलक्षणा सारोपा based upon हृदि is 'The Kālīṅga—the man—fights.' Here पुरुष is the विषय and कलिङ्ग is the विषयिन्. Both are expressed, therefore there is सारोपा. जाकारत्वेयभावः सम्बन्धः—आचार support, location; आचरेय thing located. An example of लक्षणलक्षणा सारोपा arising from प्रयोजन is 'Longevity-Ghee.' कार्यकारणभावसम्बन्धसम्बन्ध्यायुःश्चादात्म्येन ( p. 10, ll. 7-8 ). कार्यकारणभावसम्बन्धेन सम्बन्धि वदाम्युः तेन तादात्म्येन. Here Ghee, the cause of longevity, is thought of as identical with the longevity related to it through the relation of cause and effect. अन्यवैलक्षण्येन etc.—Following the words of K. P. and Pradīpa [शुद्धभेदचोक्तत्वं वैलक्षण्येनाध्यभिचारेण च कार्यकारित्वादि (प्रयोजनम्) K. P.; शुद्धभेदे तु सारोपे अन्यवैलक्षण्येन कार्यकारित्वादेः, साध्यवसाने तु अव्यभिचारेण कार्यकारित्वादेः प्रतीतिः कलम् । Pradīpa], we should read अन्यवैलक्षण्येन आयुष्करत्वं प्रयोजनम्. Here only सारोपा लक्षणलक्षणा based upon प्रयोजन is spoken of. The प्रयोजन in this case, as said by प्रदीप, is अन्यवैलक्षण्येन आयुष्करत्वं, अव्यभिचारेण आयुष्करत्वं is the प्रयोजन in साध्यवसाना लक्षणा only, which will be referred to later and therefore the word अव्यभिचारेण should not occur here. रामः also remarks 'अन्यवैलक्षण्येनाव्यभिचारेण-

लघु वाकारो बोध्यः'. अन्वैलक्ष्येन etc.—The motive for speaking of Ghee as longevity is the fact, which it is desired to draw attention to, that it causes longevity differently from anything else i. e. in a manner superior to anything else—no other article of our diet being so nutritious. ददा नृ etc. In the above we see that for लक्षणा there must be some kind of direct relation (सम्बन्ध) between the primary and the indicated sense. In अनुवृत्तम् the सम्बन्ध is that of cause and effect. The author now points out some other relations which are at the root of लक्षणा. राजकीयः पुरुषः—When a man belonging to the king i. e. in the king's employ. The प्रयोजन in calling a king's servant a king is राजवत्त्वव्यवसासनत्व i. e. that he is endowed with so much authority that his orders must be implicitly obeyed like those of the king. अग्रमात्रेऽङ्गवे etc. (p. 10 l. 11). When there is meant only the foremost portion of the arm from the elbow, (the whole arm being, in Sanskrit, called हस्त), one employs the word हस्त (to denote a part only of what is really the hand). Here लक्षणा is due to the relation of the whole and its parts. This may be said to be based upon रूढि or there may be a प्रयोजन—a motive to convey the idea that the part (of the hand) is so skilful or powerful as to do the work of the whole. Compare the sūtra of Vamāna on the word अग्रहस्त 'इत्याग्राग्रहस्तादयो युष्मदुणिनोर्भक्ष्येदान्वाह' (काव्यालङ्कारसूत्र V. 2. 20. तात्कर्मलक्षणाः that of doing the work of so and so; तस्य कर्म तत्कर्म तस्य भावः तात्कर्मम्. When it is even a Brāhmaṇa that one is speaking of, one may say 'he-a carpenter,' although it is, strictly speaking, impossible that a ब्राह्मण should be a man of the carpenter caste. He is called 'a carpenter' because he works in wood—which is the peculiar work of the carpenter caste. The प्रयोजन here is the conveying of thorough mastery in the craft, although he is a Brāhmaṇa. इन्द्रार्पित स्वर्णसु etc. (p. 10 l. 13) as regards sacrificial posts which are useful for Indra (i. e. to which the victims to be offered to Indra are to be tied), one may say 'the Indras.' तादर्थ्यलक्षणाः—तस्मै तदर्थम् तस्य भावः तादर्थ्यम्—The relation is that of 'serving the purpose of.' The motive here is the fact that the posts deserve to be honoured as much as Indra himself.

नन्वाद्यतुर्वु नेदेषु &c. (p. 10 l. 15). The four examples of साध्वसना are in order शेतो वावति (रूढी उपादानलक्षणा), कुन्ताः प्रविशन्ति (प्रयोजने उपादानलक्षणा), कलिङ्गः सादसिकः (रूढी लक्षणा), and गङ्गायां घोषः (प्रयोजने लक्षणा). All these are साध्वसना, because the विषय

in each case is swallowed up by the विपदिन् e. g. अन्न in the first is not expressed, in the 2nd पुष्पा; and so on. The relations (सम्बन्धाः) which are at the root of लक्षणा are summarized in different works differently; e. g. सु० व्या० वि० p. 8 'यद्य सम्बन्धौ लक्षणाया निमित्ते तं पञ्चविधमाहुः । तथोक्तम् । अभिव्ययेन सम्बन्धात्सादृश्यात् समवायतः । वैपरीत्याक्तियायोगालक्षणा पञ्चधा मता ॥' The अभिधावृत्तिमातृका ascribes this verse to आचार्यभट्टमिश्र (महेश्वरि author of वाक्यपदीय ?) and quotes it for the same purpose; see कारिका 10; the Nyāyasūtra gives an exhaustive list of the relations on account of which one word is used in a secondary sense for another; सहस्ररत्न-स्थान-तादृश्यं-वृत्त-मान-धारण-सामीप्य-योग-साधन-आधिपत्येभ्यो बाह्यण-पञ्च-कट-राज-सक्त-चन्दन-गङ्गा-शकट-अन्न-पुरुषेष्वतद्वावेति तदुपचारः । N. S. II. 2. 63.; for explanation see वात्स्यायन's भाष्य; see P. L. M. p. 7 'तात्पर्यात्तथैव तादृश्यात्सामीप्यात्तथैव च । तात्पर्यात्तदर्थान्तेषा वै लक्षणा कुपैः ॥'. The examples in order of this last Kārikā are मन्त्रा इत्यन्ति, गौर्वादीकः, गङ्गायां घोषः, बटीः प्रवेशय, इन्द्राद्यो रघूणा इन्द्र इति. This is based on the words of the महाभाष्य 'चतुर्भिः प्रकारैरवशिष्ट इति भवति तात्पर्यात्तादृश्यात् तत्सामीप्यात् तत्सादृश्यादिति' (vol II p. 213). The examples in order are मन्त्रा इत्यन्ति, बान्धो जटिने मन्त्रदत्त इत्याह, गङ्गायां घोषः, कूपे गर्गकुलम्.

सादृश्येतरसम्बन्धाः etc. (P. 10, L 16 ff). The author introduces a further basis of division. साः सक्त्याः—The eight kinds already spoken of, viz. उपादानलक्षणा and लक्षणलक्षणा each of which is first divided into two varieties रुचिमूला and प्रयोजनवती, each of these four being either सारोपा or साधनसामा. सादृश्येतरसम्बन्धाः—सादृश्यात् इतरः सादृश्येतरः सम्बन्धाः वासाम्. All these eight kinds of लक्षणा, when the relation on which they are based is some one other than that of similarity, are called Pure; but when they arise from likeness, they are called Qualitative. Thus the लक्षणा now amount to 16. गौणी-गुणलक्षिता वृत्तिगौणी वृत्तिः or गुणेष्व आगता गौणी. सादृश्येतरसम्बन्धाः—The relations other than that of सादृश्य are those of कार्यकारणभाव, स्वस्वामिभाव etc. The eight examples of शुद्धा are the eight examples already given above i. e. श्वेतो धावति, जलः श्वेतो धावति etc. (p. 10 l. 2. ff). An example of उपादानलक्षणा गौणी based upon रुचि is 'These oils are pleasant in the cold weather.' Here the word तैल, taking along with it its primary meaning, which is the oily matter expressed from sesamum seeds, is applied to other unctuous liquids also, such as that extracted from mustard seed. Thus this is उपादानलक्षणा. The word तैल is by usage applied to all oils (not only to that extracted from तिल). Therefore the लक्षणा is रुचिमूल. It is गौणी, as the oil of mustard etc. is so called because its qualities are similar in certain



respects to those of the oil of sesamum. The लक्षणा is सारोपा because the pronoun एतानि is mentioned. An example of उपादानलक्षणा सारोपा arising from प्रयोजन is 'these, the princes are going,' when this sentence is employed with reference to princes and person like them that are going. An example of साध्यवसाना गौणी उपादानलक्षणा arising from usage is 'oils are pleasant in the cold weather,' omitting the pronoun एतानि. In the same way, the example under प्रयोजन would be 'the princes go,' omitting the pronoun एते. An example of सारोपा लक्षणा लक्षणा गौणी arising from रुद्धि is 'the king clears away the foe—the chief of Gauda'. This is लक्षणा लक्षणा because the word कण्टक 'thorn' entirely gives up its primary meaning, and implies 'a foe' from the likeness of the two. Therefore it is गौणी. The word कण्टक is by common practice used in the sense of 'foe'. Therefore it is रुद्धिमुख. As (the विषय) गौडेन्द्र (on whom कण्टकत्व is superimposed) is mentioned, it is सारोपा. If we omit the word गौडेन्द्र it will be an example of साध्यवसाना, as done below. An example of सारोपा गौणी लक्षणा लक्षणा arising from a Motive is 'Vahika is a bull'. If we omit वाहीक (the भारोपविषय) as in 'The bull prattles,' there is साध्यवसाना. वाहीक is derived in two or three ways. वाहीको नाम देशविशेषः तत्रत्यः पुरुषः वाहीकः an inhabitant of Vahika (Panjab). मागेश्वर on कैवट under एह प्राचां देहे (पा. I. 1. 75) says वाहीकलक्षणं च 'पञ्चानां सिन्धुपञ्चानां नदीनां वेऽन्तराभिन्नाः । तान्धर्मेवाद्यानश्चर्चन् वाहीकान् परिचक्षते ॥' कर्णपर्व 44.7 and then adds एवं च धर्मेव हिर्मुल्लखाहीकत्वम्. Another way is इतिर्नो वाहीकः वषयोऽनेनाह वाहीकः इति शाक्योवाचाराद्विर्नूल इत्यर्थः. Pāṇini appears to favour the idea that वाहीक is the name of a country, see his sūtra वाहीकग्रामेभ्यश्च IV. 2. 117. A Vārtika on पा० IV. 1. 85 says 'वद्विषट्ठिलोपो वच' (वाचाः). Another says 'ईकक' (वाहीकः)

अत्र केचिदाहुः etc. (P. 11, 1. 1. ff). The author here expounds the different views held as to the way in which the गौणी लक्षणा takes effect. अत्र—गौर्वाहीक इत्यादौ. गोसद्वर्तमानो गुणः... लक्ष्यन्ते. The qualities residing in a bull, such as senselessness and dulness, are indicated. The idea is:—The word गो primarily means the जाति गोत्व; the qualities ज्ञान्य and मान्य are only indicated, as they are always associated in each individual bull with गोत्व. We have to explain now how the word 'bull' is put in the same case—relation with 'वाहीक'. ते च गोशब्दस्य—These qualities, thus indicated, serve as the causes why the word गो is practically used for the object वाहीक. वाहीकनिषादे=वाहीकस्य अनिषया बोधने. The idea is:—The qualities ज्ञान्य and मान्य etc., are found in

वाहीक. Whoever possesses वाह्य and मान्य is to be called गो as it indicates these. This is the principle which regulates the practical employment of the word गो. As वाह्य and मान्य are found in वाहीक, he is spoken of as गो. These theorists say that the primary meaning of गो is गोल, which indicates वाह्य and मान्य; the possession of these by वाहीक enables us to employ the word गो to denote Vāhika i. e. a second power of primary signification is given to the word गो. Their idea is गोशब्दात् लघुत्वात् प्रथमे वाक्यावस्थितिः, ततः अभिव्या वाहीकस्य बोधः. They do not say that 'the man वाहीक' is indicated by the word 'गो,' but that he is denoted by गो; what is indicated is the qualities वाह्य and मान्य of गो. This view is improper for the following reasons:—गोलशब्दस्य.....असामर्थ्यात् (p. 11. 12). Because the word गो cannot denote, as the theorists say, the object called वाहीक in respect of which no convention was made (it being only through संज्ञा that a word can primarily signify anything). गोशब्दार्थमात्रबोधनाच्च—and because the word गो makes us think denotatively only of the object (dewlapped and long-tailed) viz. a bull, since the power of denotation is exhausted (in denoting the object 'bull') and there is no revival of that power when thus exhausted (in making us think of the primary meaning, गोल). These theorists say that the word गो first express गोल and secondly वाहीक also. This is declared to be impossible. गो means गोल only and as such denotes any individual bull, after which, its power of denotation is exhausted; it cannot further denote anything; it may indicate or suggest. Compare the प्रमाण 'वाहीके गोपदराशौ संज्ञेयवत्त्वाच्च किञ्चित्प्रमाणम्.' उच्यते speaks of another objection against this view 'वाह्यस्य लक्षणात् वाहीके संज्ञेयविरहेण तत्र गोपदराशवत्त्वाच्च गोहृत्वाच्च तदवृत्तिर्वाच्येति भावः'.

अन्ये च पुनर्गोशब्देन वाहीकाशौ नाभिधीयते... लक्षणे (p. 11. 5-6). The object वाहीक is not denoted by the word गो (as said by the theorists referred to above), but only the qualities belonging to वाहीक are indicated as being of the same kind as the qualities belonging to the object which the word 'bull' itself denotes. Their idea is:—in गोवाहीकः what is indicated by the word गो is the qualities वाह्य and मान्य belonging to वाहीक on account of their being similar to and hence being looked upon as identical with the properties 'dulness' etc. which reside in what is denoted by गो. The word गो does not denote वाहीक (as the theorists mentioned above say), nor does it indicate the

individual वाहीक. What is indicated is the qualities जात्य and मान्य belonging to वाहीक. The individual वाहीक is not indicated by the word गो, because he is apprehended from the word वाहीक itself. The view, although not entirely unobjectionable, is a great improvement on the first. The differences between the two are:—I. According to the first view वाहीक is *denoted* by the word गो; according to the second, the individual वाहीक is neither *denoted* by the word गो nor *indicated* by it. II. According to the first view, dullness and stupidity co-existing in a bull are *indicated* by the word गो; according to the 2nd view, what is *indicated* is the qualities dullness etc, belonging to वाहीक (and not to गो) which are similar to and hence looked upon as identical with those of गो. The only point in which the two theories coincide is that both of them regard that the word गो indicates *qualities* and not the *individual* वाहीक. तदपि अन्ये (p. 11, l. 6). This second view also is not approved of by others (including विश्वनाथ). तदपि to explain. अत्र गोशब्दात् etc. (p. 11, l. 7). In the example under discussion 'Vāhika is a bull', is the sense of the individual वाहीक understood from the word 'bull' or not? If you accept the former of these alternatives, then, we ask a further question, is the sense (of the individual Vāhika) understood just from the word 'bull' by the power of *denotation*, or secondly, is it understood from the quality (sluggishness &c.) indicated by the word 'bull' on account of the fact that qualities are inseparably associated with the things in which they reside. तत्र न प्रथमः The first of this second and subordinate pair of alternatives is improper; because the convention of the word 'bull' was not made in respect of the individual वाहीक (and therefore the individual Vāhika cannot be *denoted* by the word गो). असंयोगश्चेत्यस्य. Nor is the 2nd of the subordinate pair of alternatives proper. The idea of this 2nd view is:—The word गो indicates the *qualities* जात्य and मान्य residing in वाहीक, because they are similar to and hence identical with those of गो. The individual वाहीक is understood from the word गो not by Denotation (अभिप्राय) nor by Indication (लक्षणा) but by the process of reasoning which enables us to think of the individual Vāhika, because the indicated qualities जात्य and मान्य must have a substratum to reside in. This is improper. अविनाशकत्वमस्य etc. (p. 11, ll 9-10).—Because, the word गो is here placed in apposition to the word



वाहीक and as such does not allow the sense implied by invariable association (between a quality and the substratum in which it resides) to determine this concordance of words. शास्त्री व्याकाङ्क्षा\*—Because the expectancy raised by a word is fulfilled only by a word and not by a sense which is implied by the contemplation of inseparable association and which if expressed would appear not in apposition but in a different relation e. g., 'a man of bovine stupidity.' What we understand from गौवाहीकः is गौगजवृद्धसजातीयजडत्ववा-वाहीकः according to the 2nd view. न द्वितीयः—Nor is the 2nd alternative of the first pair possible (the 2nd alternative is that the individual वाहीक is not understood from the word गो). यदि हि गोशब्दात् etc. (p. 11, ll. 10-12). If the individual Vāhika were not understood from the word गो, then the agreement in case of this word (i. e. गो) and of the word वाहीक, which the example exhibits, would be improper—it being only words signifying the same thing that agree in case. The word गो indicates *qualities* according to this theory and not the individual and Vāhika denotes an individual. The same objection is raised by प्रदीप against this view 'गौवाहीक इति सामानाधिकरण्यानुपपत्तेः'; on this the श्रमा remarks 'एकवर्गितोषकत्वानामादिति भावः'.

तलादत्र etc. (P. 11, l. 13. ff). This is the view of विश्वनाथ himself. Mammāṭa also appears to agree. गोशब्दो मुख्यत्वा कृत्वा etc. The word bull having no logical connection in its primary signification with Vāhika, indicates the individual Vāhika through the relation of community of properties (between the bull and the man) such as ignorance etc. The expression गौवाहीकः conveys the identity of the two things denoted by the two words. But if we take only the primary meaning of गो and of वाहीक that identity cannot be established. Therefore we have to take the word गो in a secondary sense, in order that its meaning may be logically connected with Vāhika. वाहीकस्या-

\*This is a *nyāya* often quoted; see रुचिदत्त's comment on उदयन's कुसुमाञ्जलि p. 478 (B. I. edition.) 'अत्रापि पदार्थद्वयोपस्थितिसूत्रानि पदार्थोपस्थानवतोषकान्, न तु पदान्वयि । पदार्थैर्मन्युत्वेन अन्यथासिद्धत्वात् । कथमन्यथा वेतरूपदर्शनादिपदार्थशब्दव्यवहारात्...शब्दं विना वेतोऽर्थो धावतीति धीः । न चैव पञ्चवीत्युक्ते प्रत्यक्षोपस्थितकलावेनान्वयवतोषापत्तिः शब्दोपस्थिते पदार्थे शब्दोपस्थापित-पदार्थान्तरेणैव अन्यत्वात् । शास्त्री व्याकाङ्क्षा शब्देनैव प्रपूर्वत्वे इति न्यायात् । अत एव सूत्रार्थोपस्थित्येव शब्द एव कल्पयते इत्यर्थः ।'

इत्यादिशब्द etc. The motive (from which arises this secondary use of the word लो) is to convey the excessive ignorance etc. of the man. The three views expounded above are very briefly put by Mammata as follows:—‘अथ हि स्वार्थसहचारिणो गुणा वाक्यादयो लक्ष्यमाणा अपि गोशब्दस्य परार्थमभिधाने प्रवृत्तिनिमित्तत्वमुपयान्ति इति केचित् । स्वार्थसहचारिगुणामेतेन परार्थमता गुणा एव लक्ष्यन्ते न तु परार्थोऽभिधीयते इत्यन्ये । साधारणगुणाश्रयेण परार्थे एव लक्ष्यत इत्यपरे’ । K. P. II.

इयं च गुणयोगात् etc. ( p. 11, l. 15 ). This Indication is called *qualitative* because there is in it connection through qualities—the thing indicated being understood to have the *qualities* of that by which it is indicated. The author here explains the reason why गौणीलक्षणा is so called. ‘गुणतः सादृश्यमस्याः प्रवृत्तिनिमित्तम्’ त्रुल p. 68; ‘गुणेभ्य आगतत्वाद्गौणशब्देनाभिधीयते । अ० वृ० मा० कारिका 4 p. 8. पूर्वा उपचारमिश्रणात्—The former i. e. the eight varieties of लक्षणा exemplified in श्वेतो वावति etc., is *pure*, because there is no admixture of *metaphor* in it. उपचारो हि नाम etc. For, metaphor consists in simply concealing the apprehension of difference between two things which are altogether distinct, on the strength of the extreme likeness of the two; as that of ‘fire’ and a boy called ‘माणवक’ ( who is so fiery—tempered that we call him perfect fire ). There is a good deal of fluctuation in the meaning of the word उपचार. मम्मट uses the word in two places in two different senses. I क्वचित्सादृश्यादुपचारः K. P. II. p. 53 (Vā); here the word is used in a wide sense and means:—‘calling a thing by a name which does not properly belong to it or attributing to an object a property which does not belong to it,’ which is practically the same thing as लक्षणा; the प्रभा explains it as उपचारो लक्षण्या सामानाधिकरन्धेन प्रयोगः; II उभयरूपा चेयं शुद्धा । उपचारेणामिश्रितत्वात् K. P. II. p. 46 (Va)—here the word is used in the same sense in which it is used by the Sāhityadarpaṇa, as explained by प्रदीप ‘उपचारश्च सादृश्यसम्बन्धेन प्रवृत्तिः, सादृश्यादिक-व्यभिक्ता भिन्नयोर्भेदप्रतीतिरूपमने वा’. We may reconcile these two meanings given to the same word by the same writer as follows:—The first meaning is the one which is generally assigned to the word उपचार; the second is a more technical meaning of the word उपचार; it is परिभाषिक, peculiar to the अलङ्कारशास्त्र. In support of the first meaning, of न्यायवादिक on N. S. II. 2. 63 which explains उपचार as ‘अतच्छब्दस्य तच्छब्देनाभिधानमुपचारः । यथा वटिकाशब्देन द्रव्यविशेषोऽभिधीयते इति वटिकाशब्दात् पुनः सादृचर्यात् ब्राह्मणविशेषोऽभिधीयते । यथा वटिकाः प्रवेशयैति’ । अभिनवगुप्त in his लोचन ( p. 51 ) says ‘उपचारो गुणवृत्तिलक्षणा’ ; Mallinātha says in his त्रुल ‘अतत्त्वस्य तत्त्वेन व्यवपेक्षे

उपचार' p. 70. These quotations recognize the first meaning of उपचार given above. The अमिषावृत्तिमातृका says 'उपचारमिथा तु यत्र वस्तुनतरे वस्तुनतरोपपन्नवर्ते यथा गौवाहीक इति । अत्र हि गोशब्दो वाहीकशब्देनानुपपन्नमानसामानाधिकरण्याद् बाधितमुख्यार्थः सन् गोमता ये जात्यमान्वादयो गुणास्तत्सदृशवाहीकगततात्त्व्यमान्वादियुगलक्षणाद्वारेण गौगततात्त्व्यमान्वादियुगलक्षणाद्वारेण वात्यमान्वादियुगोपेते वाहीके उपचरितः' on कारिका 2. Here the writer seems to favour the 2nd meaning of उपचार given above. But further on (कारिका 4-5) he speaks of शुद्ध उपचार and गौण उपचार and gives आयुर्वेदम् as an example of शुद्ध उपचार and गौवाहीकः as an example गौण उपचार. On अग्निमाषवक्त्रः the तत्त्ववार्तिक remarks 'बद्धित्वलक्षितादयोऽप्यपेक्षन्त्यादि गन्वते । तेन माषवक्त्रे बुद्धिः सादृश्यादुपजायते' ॥ p. 318. शुद्धपदयोस्तु etc. (p. 11, ll. 17-18). But in 'white' and 'cloth' there is no apprehension of any very great difference between the two. That which is really 'cloth' is also that which is 'white' and is not simply metaphorically called 'white'; but the 'boy' is not really 'fire', he is quite distinct from it, only he is like fire and hence is metaphorically called 'fire'. तस्मादेवमादिषु—Hence in such cases as शुद्धः पदः.

स्वंग्यस गूढगुणत्वाद्.....स्फुटं प्रतीयते (p. 11, ll. 19-26). स्वंग्यस..... फललक्षणाः. Indications arising from a purpose are two-fold on account of the abstruseness or obviousness of the suggested sense. Here फल is used in the same sense as प्रयोजन. The eight varieties of लक्षणा arising from a Motive are further divided on the ground that the प्रयोजन which is स्वंग्य (suggested) is either abstruse or obvious. गूढः—काव्यावभावनापरिपक्वदुर्विभक्तमात्रवेद्यः— which is to be understood only by the force of an intellect matured by the study (or contemplation) of the sense of Poetry. Compare the definition of गूढ given by प्रदीप 'काव्यभावनापरिपक्वदुर्विभक्तः सहृदयः । तन्मात्रवेद्ये गूढम्'. An example where the प्रयोजन is गूढ is the verse 'उपकृतं बहु' etc. which occurs above. अगूढः etc. The obvious is that which, on account of its extreme clearness, is to be understood by all; as in the following 'It is the intoxication of youth that teaches women blandishments,' 'सुकुमारतवाङ्मनो विन्यासो ललितं भवेत्.' ललित is a posture of the limbs of the body so as to convey an idea of the delicacy of it. The first half of the verse is 'श्रीपरिचयाज्जटा अपि भवन्त्यभिज्ञा विदग्धचरितानाम्' !. Instruction, which consists in the employment of words favourable to the conveying of knowledge, is possible only in sentient beings and therefore the word उपदिशति is inapplicable to यौवनम्, which is अचेतन, in its primary sense. Therefore



the word उपदिशति indicates 'manifests.' अपिष्कारातिशयश्च and the idea of thorough manifestation is apprehended as clearly as if it had been stated expressly (and not indicated by the word उपदिशति). The चञ्चल sense, the fact that young women learn blandishments easily, all (whether सुहृद्व्य or not) can understand. मम्मट (K. P. II.) remarks on this verse, 'अवोपदिशतीति । अनायासेन शिक्षणमभिषेयवत्सुटं प्रतीयते' । on which प्रदीप says 'उपदिशतिपदेन अनायासेन शिक्षादानमभिष्यन्वते । तच्च सुहृद्व्यासुहृद्वयोरप्यभिषेयवत्प्रकाशते' ।

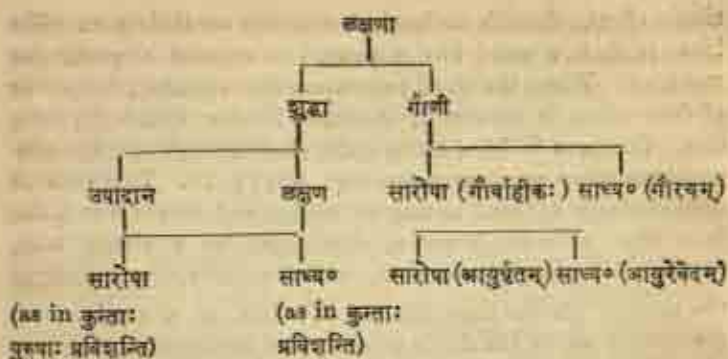
धर्मिषर्मगतत्वेन.....अतिशयः कलम् (p. 11, l. 27—p. 12, l. 9). The लक्षणा arising from a motive was divided into 16 varieties above. Now a further basis of subdivision is introduced, whereby the divisions come up to 32. धर्मिषर्मगतत्वेन कलम्—Through the fact that the fruit (i. e. the suggested meaning) pertains to the thing indicated or to a quality. धर्मो लक्ष्यः, धर्मः तद्वृत्तिपदार्थो धर्मः । रामचरणं स्निग्धश्यामलम् etc.—This verse occurs in चम्पालोक II. 1, p. 61, का० प्र० IV. p. 188 (Vā), अमिवा० (on कारिका 7 p. 11). उ० च० says विरहिणो रामस्नेहमुक्तिः. The लोचन comments on this verse as follows:—स्निग्धया जलसम्बन्धसरसया द्रविडवर्णितोक्तिरिति तवर्णया कान्त्या.....लितमाच्छुरितं (व्याप्तं) विषयं ममो वैः । वेत्तुल्लो विजृम्भमाणास्तथा चलन्त्यः.....प्रहर्षवशाच्च बलाकाः (क्वापेक्षयो).....येषु ते प्रहर्षविषा मेधाः । एवं नमस्तावदुरालोकं वर्तते दिशोऽपि दुःसहाः । यतः सुखमजलक-पोद्धारिणो वाता इति मन्दमन्दत्वमेवामनियतदिग्भागमगमनं च बहुवचनेन सूचितम् । तर्हि सुहृदसु कतिपयविषय आस्वत्तानिलत्वाद्वाह । पयोदानां ये सुहृदस्तेषु च सत्सु शोभनहृदया मयूराः (or as उ० च० says पयोदाः सुहृदः येषां ते मयूराः) तेषामानन्देन हर्षेण कलाः.....मयूराः कैकाः शब्दविशेषाः । ताश्च सर्वे पयोदवृत्तान्तं दुःसहं सारयन्ति स्वयं च दुःसहा इति भावः । एवमुद्गीपनविभावोद्बोधितो विप्रलम्भः ।...इत एव प्रभृति म्रियतमां हृदये निधायैव स्वात्मवृत्तान्तं तावदाह । कामं सन्तिवति हृदमिति सातिशयम् । कठोर इति । रामशब्दार्थेऽप्यभिषेयवाक्याशदानाय कठोरहृदयपदम् ।...असीति । स एवाहं भवामीत्यर्थः ( उ० च० says सुहृदमतिशयितं कठोरहृदयोऽहं रामः सकलदुःखपात्रत्वेन प्रसिद्धोऽसि । अत एव सर्वमुक्तोद्गोपकातिशयमनितं हेतुं सहे । ) अविष्यतीति किवासामान्यम् । तेन किं करिष्यतीत्यर्थः । अथ च भवन्तेव मया असम्मान्यमित्युक्तप्रकारेण हृदयनिक्षिप्तां प्रियां...प्रत्यक्षीनावितां हृदयस्कोटनोन्मुखां समग्रममाह । इहाहेति । ( उ० च० says इहाहेति ज्यो निपाताः खेदातिशये । ) देवीति । युक्तं तव धैर्यमित्यर्थः । ( उ० च० 'धीरा भव धैर्यं कुरु । अत एव देवीति सम्बोधनम् । देवत्वेन धैर्यसोचितत्वात्' ). वेदहलाका घनाः—The clouds, in which the cranes disport. शीकरिणो वाताः dewy winds. कलाः melodious. सर्वं सहे I endure all, (though it is hard to bear all these suggestive vernal sights and sounds

with patience, which heighten the joy of lovers when united). अवात्यन्तदुःखसहिष्णु etc. Here Rāma is indicated by the expression रामोऽसि (which taken literally is insignificant) as a person extremely patient under afflictions and this indicated Rāma is the रम (possessor of the quality of patience, which is suggested by the employment of the word Rāma). तस्वैव=दुःखसहिष्णुः रामश्च एव. The fruit i.e. the excess of patience belongs to him i.e. राम who is indicated. The ध्वनिलोक remarks upon this 'अत्र रामशब्दः । अनेन हि व्यंग्यधर्मान्तररूपपरिणतः संज्ञी प्रत्याख्यते, न संज्ञामात्रम्.' The idea is:—The word राम is a proper name and denotes simply an individual, the son of दशरथ here. There is no very great propriety in saying रामोऽसि, if we look merely at the primary meaning. But if we take the indicated meaning 'who has been the pet of all misfortunes and sorrows' the word राम is then very appropriate. The suggested meaning is 'As I did not break down, even when buffeted by so many misfortunes, I shall surely live on, though I receive the crowning stroke of misfortune, viz. the death of Sītā.' Here, then, the suggested sense, viz. the excess of patience, pertains to the patient Rāma who is indicated by the word राम in रामोऽसि. गङ्गायां घोषः...फलम् (p. 1219) In 'a herd-station on the Ganges', where the bank is indicated, the fruit, i.e. excess, pertains to the properties coolness and purity, and not to the bank, the thing indicated.

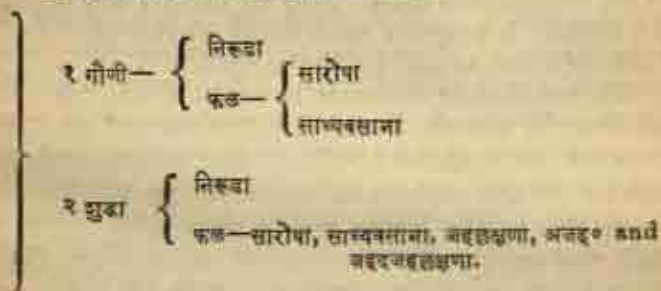
तद्वैचं.....शुभेः (p. 12, l. 10). The varieties of लक्षणा arising from usage are 8 and we have seen above that those arising from प्रयोजन are 32. Thus in all there are 40.

पदवाच्य...अशीतिप्रकारा लक्षणा (p. 12, ll 13-15). पदवाच्यगतत्वेन—according as the power of Indication resides in a word or sentence. An example of पदगतलक्षणा is गङ्गायां घोषः. Here the word गङ्गा has indicated sense. An example of वाक्यगतलक्षणा is 'उपकुले बहु'. Here the लक्षणा does not reside in any particular word, but in the whole sentence. Thus then the varieties of लक्षणा amount to 80.

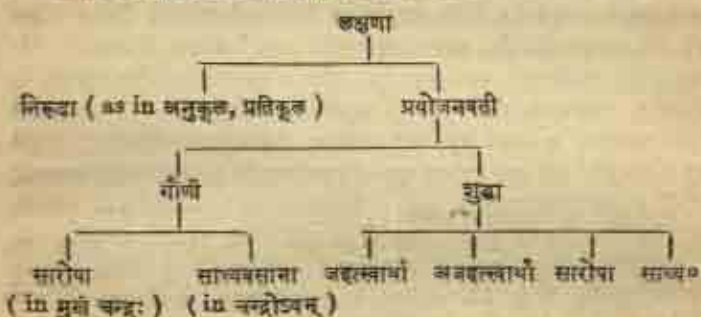
The divisions of लक्षणा are differently given by different writers. Mammata's divisions, according to प्रदीप, are as follows:—



The वृत्तिवार्तिक divides लक्षणा as follows:—



The रसगद्गाधर divides लक्षणा as follows:—



विरतास्त्वभिधायासु.....व्यजना नाम (p. 12, IL 18-23). विरतासु.....  
अर्थादिकस्य च—अभिधायासु विरतासु यथा परः अर्थः बोध्यते सा शब्दस्य अर्थादिकस्य  
च वृत्तिव्यजना नाम—When Denotation and other powers cease  
after discharging their function, that function of a word or  
its sense etc., by which a further meaning is conveyed, is what  
is called suggestion. शब्दवृत्ति.....नयेन. In accordance with the  
maxim that when a word, a cognition and action cease after a



single effort, there is no further exertion on their part. The idea is that a word has a power to express a particular meaning. When the word expresses that meaning, its power of denotation is exhausted, it cannot further *denote* anything else. Compare “विशेष्यं नामिषा मच्छेद क्षीणशक्तिर्विशेषणे” इत्यादिना अभिधाव्यापारस्य विरम्य व्यापारासम्भवाभिधानात्” लोचन p. 16. This view is diametrically opposed to that of मट्टलोहट and others who maintain that, as a single arrow, discharged by a strong man, destroys in a single movement, called velocity, the armour of the enemy, pierces his vitals and kills him, so a single word presents to us, by the single power called Denotation, the sense of the word, the syntactical connection of the word in a sentence and the suggested sense. They say that the व्यंग्य sense in such a verse as निःशेषच्युतः is brought out by the अभिधा itself, and not by व्यवहारा as said by the जालद्वारिकस. Their view is vigorously criticised by Mammata in the 5th Ullasa (pp. 225-226 ff, Va). “ये त्वभिदधति ‘लोप्यमिषोर्वि दीर्घदीर्घतरो व्यापारः’ इति, ‘वत्परः शब्दः स शब्दार्थः’ इति च विधिरेवात्र (‘निःशेषच्युतः’ इत्यादौ नायकान्तिकगमनरूपः) वाच्य इति” K. P. प्रदीप explains the view of मट्टलोहट as follows:— ‘यथा बलवता प्रेरित इषुरेकेनैव वेगात्वेन व्यापारेण धर्मच्छेदमुरोमेदं प्राणहरणं च रिपोविषये तथैव एव शब्द एकेनैवाभिधायकव्यापारेण पदार्थसृति वाक्यार्थानुभवं व्यंग्यप्रतीति च विधेते। अतो व्यंग्यत्वाभिमतत्वावयवस्य वाच्यत्वमेव। किं च वच शब्दस्य तात्पर्यं स शब्दार्थ इति ‘निःशेषः’ इत्यादौ तात्पर्यविषयतया विधिर्वाच्य एवेति।’ The काव्यप्रकाशसंग्रहे (p. 110) explains ‘यथा शरो वनोर्दसी भित्त्वा जीवितमादत्ते तथा वाक्यमभ्यभिधायैव वाच्यव्यंग्ये वक्तोति भावः। अभिधा हि यत्पर्यन्ता तथैवाभिधायकत्वं तत्पर्यन्तता प्रदाने ध्वन्यायैव। एतेन वाच्यव्यंग्यभेदोऽभिधायकव्यापारः।’ अभिनवगुप्त refers to the view of मट्टलोहट, refutes it and approves of the maxim quoted by our author “लोप्यन्तिताभिधानवादी ‘वत्परः शब्दः स शब्दार्थः’ इति हृदये गृहीत्वा शरवदभिधाव्यापारमेव दीर्घदीर्घमिच्छति तस्य यदि दीर्घदीर्घो व्यापारस्तरेकोऽसाविति कुतः। मित्रविषयत्वात्। अवानेकोऽप्यौ तद्विषयसहकारिभेदादसंवादीय एव दुक्तः। संवादीये च कार्ये विरम्य व्यापारः शब्दकर्मजुद्धवादीनां पदार्थविद्विनिषिद्धः। असंवादीये चासन्नय एव” p. 18 of लोचन. Vide also व्यक्तिकविके L p. 27. अभिधात्वगतात्पर्योत्थासु—उपधीणासु—When in accordance with the maxim above explained, the three functions, viz. Denotation, Indication and Drift are exhausted, after having conveyed each its appropriate meaning, अभिधा and लक्षणा have been explained above. But the function called तात्पर्य requires a little explanation. When the senses of the words used in a sentence are connected together on account of Expectancy, Compatibility and Juxtaposition, a new sense arises, which is called the Drift or Purport which is apart from the

meanings of the words taken separately. The power by which this purport is conveyed is called तात्पर्यवृत्ति. Mammata refers to this तात्पर्य in many places 'तात्पर्यवर्षेण केचुच्चि' K. P. 2nd Ul. p. 25 (Chân.); 'ते च अनिष्टातात्पर्यवृत्तयाम्बो व्यापारान्तरेण मन्वाः'. But it does not appear that Mammata entirely approved of this view. Otherwise he would not have said 'केचुच्चि', but would have simply declared that तात्पर्य is one of the functions. Our author also appears to hold views similar to those of Mammata. He first emphatically said above that there are three powers of a word. He did not mention तात्पर्य there. If he speaks of it here, it is only for the purpose of referring to the views of others, viz. that school of the पूर्वमीमांसा called अनिष्टान्वयादिभिरु. Their idea of तात्पर्य is as follows:—In a sentence the meanings of certain words are सिद्ध i. e. accomplished or already known from other sources; and the purport of a sentence is to make such meanings subordinate to the meanings that are to be accomplished (साध्य or सत्य). Let us take an example. The moving about of priests being known from other sources, in the sentence 'ओक्षिप्रोष्णोषा कृत्विजः प्रचरन्ति,' the assertion is meant simply to lay down that the priests should wear red head-dress, not to lay down that they should move about. See the remarks of प्रसीप (K. P. V.) on तात्पर्य p. 176 (Nir). The आलङ्कारिक generally do not accept the तात्पर्यवर्षे as a separate पदार्थ, but look upon it as included under the स्वयं sense; e. g. एकापदी says 'अनुवाचानामर्थानां विषेयार्थपरत्वं तात्पर्यमिति व्यापारान्तरं परेरन्मुपगतम्' p. 56. ता शब्दस्य.....व्यञ्जना नाम—That function of a word or sense, or of an affix etc. (through which another meaning is conveyed), that function which is variously designated as व्यञ्जन (suggestion), व्यनन (hinting), गमन (conveying), प्रत्यावन (acquainting), is what is called the power of suggestion. Compare K. P. II Ul. p. 63 (Va) 'तच्च व्यञ्जनव्यननप्रोक्तनादिरुच्यवाच्यमवश्यमेवित्यम्'. व्यञ्जना—The author of the ज्ञानालोक establishes the existence of a स्वयं sense at great length (pp. 182-197). There are many who deny the existence of a separate वृत्ति called व्यञ्जना. They include 'व्यञ्ज्यार्थे' under तात्पर्य. Others, like the author of the अक्षिविद्वेक, include it under अनुमान, or under लक्षणा. Note the words of T. D. 'व्यञ्जनार्थे शक्तिरक्षणादन्वृता । अशक्तिमुक्ता चानुमानादिनान्वयासिद्धा' ; the अनिष्टावृत्तिमातृका of मुकुल says 'लक्षणाभावावगाहित्वं तु स्वनेः सहस्यैवैतन्न लयोपवर्गितस्य विषय इति दिशन्मुलबितुमिदमशोकम्' ; see also P. L. M. p. 9.





conch-shell and dissuas, which are generally associated with Vishnu. संयोग is defined as a connection between two things such as is generally known to exist between those two things only. प्रदीप defines it as 'संयोगः प्रसिद्धाद्येव (तदर्थमावृत्तित्वा प्रसिद्धस्य अर्थस्य । प्रभा ) गुणविशेषरूपः सम्बन्धः'.

2. तद्विद्योमेन (शङ्खचक्रवियोगेन) तमेव (विष्णुमेव)-supply अनिश्चिते after तमेव. The word इति in this example denotes Vishnu alone on account of the disjunction of शङ्ख and चक्र. There would be no propriety in saying that 'a lion' etc. are without शङ्ख and चक्र, because they are never connected with शङ्ख or चक्र. Therefore the very fact that इति is here spoken of as being without शङ्ख and चक्र is the means of restricting the meaning of the word इति to Vishnu. विप्रयोग is defined by प्रदीप as सादृशसम्बन्धवन्तः, disappearance of the connection that is generally known to exist between two things.

3. In the example 'Bhīma and Arjuna,' Arjuna is the son of Pṛthā, (and not सहस्राहुन कातवीर्यं who was killed by परशुराम) on account of साहचर्यं i. e. because अहुन (the son of पूषा) is associated with भीम and not कातवीर्यं अहुन. साहचर्यं is defined by रसगो as 'प्रकृतिस्वभावै परस्परपेक्षितम्.' The example of साहचर्यं generally given is रामलक्ष्मणौ upon which पुष्प० says 'रामलक्ष्मणावित्युक्ते लक्ष्मणसाहचर्यादाशरवैरेव प्रतीतिः'. The word राम is applied to बलराम, परशुराम and दाशरवि राम. An objection is raised that संयोग and साहचर्यं are not different. The example of संयोग will be an example of साहचर्यं also and vice versa. To this, Jagannātha replies:—What the ancients mean by regarding संयोग as different from साहचर्यं is:—When any well-known connection which restricts the denotation of a word is expressed by a distinct word, that is an example of संयोग, as in the example सरङ्गचक्रो हरिः where the connection between शङ्खचक्र and विष्णु is संयोग because it is expressed by a distinct word स (in सरङ्गचक्रः); but when one of the सम्बन्धिनः restricts the sense of the other by forming a Dvandva compound with it, there is said to be साहचर्यं; as in रामलक्ष्मणौ where the word लक्ष्मण itself restricts the meaning of राम, both forming a द्वन्द्व compound. Thus समाश्रयीबोद्धुनः is an example of संयोग and साण्डीबाहुनौ is an example of साहचर्यं. 'संयोगशब्दस्य सम्बन्धसामान्य-परतया न च शब्दोपासं प्रसिद्धं सम्बन्धसामान्यं शक्तिनिबामकं तदापस्य, यत्र तु द्वन्द्वादिगतः सम्बन्धेवै केवलतया तत्साहचर्यस्योदाहरणमिति प्राचामाश्रयात् । इत्थं च समाश्रयीबोद्धुनः एतौ संयोगस्य, साण्डीबाहुनौनामिति साहचर्यस्योदाहरणम्.' p. 120 रसगो०

4. In the example 'Karna and Arjuna', Karna is the son of the Sāta (charioteer), and not any one else called Karna, because his hostility (विरोधिता) to Arjuna is famous. विरोधिता is defined as 'प्रतिद्वं वैरं सहानवस्थानं च'. An example of विरोधिता in the 2nd sense (सहानवस्थान not remaining together) is छायातपौ (shade and light). छाया may mean 'lustr' elsewhere. But here छाया means 'shade' as that meaning is विरुद्ध to that of तप (light). The usual example of विरोधिता is रामार्जुनी or रामार्जुनगतिसाधोः as in K. P. This example is adversely criticised by वृत्तिवार्तिक p. 6. अण्वयदीक्षित gives रामराक्षसी as an example of विरोधिता. The रसगङ्गाधर (pp. 120-121) attacks, as usual, the वृत्तिवार्तिक and defends K. P. Jagannātha says that रामराक्षसी will be an example of सादृश्यं. *Vide* the ingenious remarks of the रसगङ्गाधर.

5. अग्नेः—In the example 'I salute Sthāpu' the word Sthāpu means 'Siva' and not 'a post', as there is no purpose served in saluting a post. अग्ने means प्रयोजन.

6. प्रकरणम्—In the example 'my lord knows everything, the word देव means 'you, sir,' and not God, the context being that the words are addressed to a king. प्रकरण is defined as 'वक्तुमीच्छुद्विस्तृता' प्रदीप and वृत्तिवार्तिक p. 6 (being in the mind of the speaker and hearer). Another example, where प्रकरण restricts the meaning of a word, is सैन्धवमानव. These words, if uttered when a man is about to take his meal, denote the bringing of salt. If uttered by a man when going out, they mean that a horse is to be brought.

7. लिङ्ग—In the example 'the angry one, on whose banner is the alligator,' the God of Love is meant (by the word मकर-चक्र) and not the ocean which also is called मकरचक्र, because the characteristic 'anger' is intimately connected with the God of Love only and with no other meaning of the word मकरचक्र. लिङ्ग means 'a characteristic connected with one of the things expressed by a word by some relation other than संबन्ध and separated from everything else denoted by the word.' लिङ्ग संबन्धोक्तिरिक्तसम्बन्धेन परपक्षव्यावृत्तौ धर्मः । प्रदीप or 'लिङ्गं प्रयुक्तानामपेक्ष-वाच्यान्तरव्यावृत्तौ धर्मः ।' इ० वा०, an attribute which is excluded from the other meanings of a word which has been employed and and is capable of several meanings. Some say that लिङ्ग means 'a peculiar characteristic,' but if this meaning were taken, then कुपितो मकरचक्रः is not a proper example where लिङ्ग defines

the meaning of a word, because कोप is not a peculiar characteristic of मदन (being found in human beings also) and because then सदाशक्तो हृदिः would be an example under लिङ्ग. Therefore लिङ्ग means 'any property or characteristic which belongs to one only out of the several meanings of a word by a relation other than संयोग and is not at all found in the other meanings of that word,' वृ० वा० p. 6 thus distinguishes between संयोग and लिङ्ग 'संयोगोदाहरणे प्रसिद्धिप्राप्तुर्वम्, शब्दापेरिन्द्रादावर्णान्तरेऽपि संयोगाविरोधात् । लिङ्गोदाहरणे तु सर्वथा अर्थान्तरव्यावृत्तिरिति भेदः ।'

8. शब्दस्थानवत् संनिधिः—In the example 'the God, the foe of Pura,' the word पुरारि means Śiva, as we gather from the proximity of the word 'God,' for otherwise the word पुरारि might as well stand for 'the enemy of the city,' some king. प्रदीप defines संनिधि as 'नियतार्थकशब्दान्तरसामानाधिकरण्यम्' agreement in case with another word having a fixed sense. This definition is strongly criticised by the वृत्तिवातिक p. 7 as well as by the रसगङ्गाधर. वृत्तिवातिक defines it as 'नानार्थपदैकवाच्यसंसर्गवर्णान्तरवाचिपदसमन्विताहारः' utterance of a word having a meaning logically connected with only one meaning of a word which is capable of many senses.' The objections which Jaganātha raises against प्रदीप are "करेण राजयो नागः" इत्यादावव्यापनात्तद्विधायकान्तरस्य संवेपणे नीरवात्, 'कुपितो मकरध्वजः' इति तन्मूलोक्ते लिङ्गोदाहरणेऽप्यव्यापनाद्योपेक्षम्."

9. सामर्थ्य—In the example 'the cuckoo is intoxicated by the spring,' the word 'madhu' means 'spring-time' and not 'nectar' or 'honey,' because it is the spring-time only that has 'power' to intoxicate the cuckoo and not honey etc. सामर्थ्य is explained as कारणत्वम्.

10. वैचिती—In the example 'may the favourableness of your beloved preserve you,' the word मुख means 'favourableness or coming face to face,' because here the word मुख in the sense of face has no propriety with reference to the act of preserving. The preservation of persons stricken by love is brought about only by the favourableness of their sweet-hearts, and not by their mere faces, which, if the sweet-hearts are themselves unfavourable, cannot preserve the lovers. Hence मुख is taken to mean 'सामुख्य.' "प्राप्तुं वो दक्षितामुखम्" इत्यत्र दक्षितामुखकर्मकरणकर्मत्वाक्षिप्तकामार्तानां सम्बोध्यपुरुषार्थां प्राप्तिं हि सत्त्वाः सामुख्येनैव भवति । न तु मुखमात्रेण । वैमुख्ये तेन (मुखेन) वाचायोगात् । अतस्तानार्थत्वं वदनसामुख्योभयप्रत्यायकस्य मुखशब्दस्य" रसगं p. 124.



11. देश—In the example 'the moon shines in the sky,' we are led to take चन्द्र in the sense of 'moon,' by the presence of the place 'sky'. The word चन्द्र also means 'camphor' or 'gold,' as said by अमरः 'सर्गेऽपि भूरिचन्द्री द्वौ' or by मेदिनी 'चन्द्रः कर्पूरकापिष्ठमुषाद्युस्त्वयैव [ चा ] रयु.'

12. काळ—In the example 'विवमानु at night,' we know that विवमानु means 'fire' here, from the time specified, viz. 'night.' विवमानु also means 'the sun,' if spoken of by day.

13. व्यक्ति—In the sentence 'the wheel glistens,' we know that the word रथाङ्ग means 'a wheel' and not 'the chakravāka, the ruddy goose' from its being in the neuter gender. रथाङ्ग means चक्रवाक when it is masculine. अमरः says 'चक्रे रथाङ्गम्' and मेदिनी says 'रथाङ्गं न द्वयोश्चक्रे ना चक्राङ्गविद्वत्तमे.'

14. (P. 13. ll. 14-15) स्वरस्तु वेदे एव...नोदाहृतम्. As accent modifies sense in the Vedas alone and not in Poetry, no example of its occurrence is given here. An example from the Vedas, where accent modifies the sense is इन्द्रशत्रुः\* in the sentence इन्द्रशत्रुर्वधेत्. The word इन्द्रशत्रु may be dissolved in two ways इन्द्रस्य शत्रुः or इन्द्रः शत्रुर्वधेत्. If it be taken as a तत्पुरुष, it will mean 'the killer of Indra' and the उदात्त accent will lie on the last letter of the whole compound according to the Sūtra of Pāṇini 'समासस्य' VI. 1. 223 (समासस्य अन्तः उदात्तः स्वाद्य). In this case the word इन्द्रशत्रुः will be written in the पदपाठ as इन्द्रशत्रुः. If we dissolve the word as इन्द्रः शत्रुः यस्य i. e. as a बहुव्रीहि compound, it will mean 'whose killer is Indra' and the उदात्त accent will be the same as the natural accent of the first member of the बहुव्रीहि compound, viz. इन्द्र, according to the Sūtra 'बहुव्रीहौ प्रकृत्वा पूर्वपरम्' पा. VI. 2. 1. The word इन्द्रशत्रुः in this latter case will be written in the पदपाठ as इन्द्रशत्रुः. Our author lays down here that accent modifies the sense in the Vedas alone and not in Poetry. Accents were employed only in the Vedic Literature and not in classic Sanskrit. Compare the words of मम्मट 'इन्द्रशत्रुरित्यादौ वेदे एव न काव्ये स्वरोऽर्थविशेषपरमिति कृतम्.' Our author simply echoes the words of Mammata.

\*Compare Śatapatha Brāhmaṇa I. 6. 3. 1. ॥ 'अथ यद्वज्रवीन्द्र-शत्रुर्वधेत्वेति तस्मात् इन्द्र एव अध्वान । अथ यज्ज शत्रुवधवदिन्द्रस्य शत्रुर्वधेत्वेति शत्रु इ स इन्द्रमहनिषात् ॥'; also the पाणिनीयशिक्षा 'मन्त्रो द्वौः स्वरतो वर्णतो वा सिध्याप्रयुक्तो न तमयेनाह । स वाच्यतो वज्रमानं दिनस्ति यवेन्द्रशत्रुः स्वरतो-परापात् ॥' varṣa 52.

(P. 13. II 16-24) इदं च केऽप्यतद्वमाना..... कदाहनिदोषेण. इदं च..... वाहुः some, not enduring this assertion, say. इदं refers to the words of मम्मट (and of our author also) quoted above 'वेदे एव न काव्ये स्वरोऽप्यविशेषप्रतीतिकृत्.' विश्वनाथ gives us here the criticism of Mammata's dictum by some commentator and then rebukes him for criticizing a respectable writer like Mammata without sufficient reason. स्वरोऽपि काकादिरूपः काव्ये विशेषप्रतीतिकृदेव—'Accent also in the shape of change of voice etc. is, as a matter of fact, the cause of understanding in a particular sense something that would otherwise be ambiguous'. The word स्वर in the कारिका of हरि may mean 'a Vedic accent, उदात्त, अनुदात्त or स्वरित' or it may mean simply 'change of voice, or tune.' So काकु, which is defined by मम्मट as 'काकुः खिवां विकारो यः शोकसी-त्वादितिर्वनेः' (a change of voice which is due to sorrow, fear, etc.) will be denoted by the word स्वर. We have seen above that the same sentence, when uttered with a different tone will mean different things, e. g. in the verse 'मम्रानि कौरवशतं समरे न कोपात्' etc. (वेणीसंहार I Act). If this sentence is read merely as an affirmative one, the meaning will be 'I shall not destroy the hundred Kauravas in battle through wrath.' This sense is opposed to the vow of Bhīma that he will kill all the Kauravas. So, by a change of voice in repeating the verse, i. e. repeating it interrogatively, another meaning is conveyed i. e. 'shall I not kill' etc. i. e. 'I shall indeed kill' etc. Here then we see that स्वर (in the shape of change of voice) does modify the meaning of words in a poem, notwithstanding Mammata's words to the contrary. उदात्तादिरूपोऽपि... विशेषप्रतीतिकृदेव—According to the way laid down in his treatise by the holy sage Bharata, accent in the shape of उदात्त (acute) etc. does really convey some particular Rasa, as for example, the Erotic, (when in the absence of the accent, the Rasa would have been doubtful). मुनेः—The मुनि is here भरत, the author of a नाट्यशास्त्र in 37 chapters, which he is said to have received from Brahmin. We should read मुनेः पाठयुगोक्तिदिक्षा for पाठोक्तदिक्षा. भरत says (p. 187 नाट्यशास्त्र) 'पाठयुगानिदानीं वदामः, तथैवा सप्त स्वराः, त्रीणि स्थानानि etc.' The word पाठ does not yield a good sense. But there is no Ms. to support our conjecture. भरत says (p. 187 of नाट्यशास्त्र) 'उदात्तश्रानुदात्तश्च स्वरितः कम्पितस्तथा । कर्णो-न्नतार एव स्वरः पाठयुगे तपोधनाः ॥ तत्र शास्त्रमनुद्धारयोः स्वरितोदात्तैर्विरीक्षाकृतैः (तेषु) उदात्तकम्पितैः कल्पनात्स्वमयानकेषु अनुदात्तस्वरितकम्पितैर्वर्णैः पाठयुग-पादयति ।' So we are told that in a dramatic representation the

speeches should be recited with स्वरित and उदात्त letters respectively in हास्य and गृहार. So even such स्वर as उदात्त is cited by the sage भरत as defining a meaning; and we have seen above that काकुस्वर also modifies the meanings of words. एतद्विषये उदाहरणमुचितमेव इति. In the case of this also i. e. स्वर, some exemplification is proper, as in the case of the 13 other defining causes. Here ends the criticism of Mammata's dictum. The सारसमुच्चय of रत्नकण्ठ has a similar note upon the words 'वेद एव न काव्ये' in 'अत्र यद्यपि चोदात्तादिः स्वरः काव्ये विशेषप्रतीतिनिमित्तं न भवति तथापि स्वरः काकुस्वरः काव्ये विशेषप्रतीतिहेतुर्भवति यथा "ममामि कौरवशतम्" इति न प्रत्यङ्गता तु एतदपरीतृद्वयोदात्तादिनिषेधः काव्ये कृतः ।'. तत्र.....निर्देष्टव्यं (p. 13, ll. 18-24). विश्वनाथ answers these criticisms. स्वरः.....विशेषम्. The स्वर, whether regarded as changes of voice or the accents उदात्त etc., cause one to understand one particular sense in the form of the suggested sense only; they do not really acquaint us with any distinction in the shape of restricting to a single sense a word which has more possible senses than one, which (i. e. restricting a word to a particular sense) is the subject under discussion (and not anything respecting what is व्यङ्ग्य). The idea is—संदोग etc. restrict a word to a particular meaning out of several possible meanings which are all primary. As स्वर is mentioned along with संदोग etc., it also must restrict a word to a particular meaning out of several possible and primary meanings. But स्वर in the form of काकु does not *restrict a word* to a particular sense out of many possible senses, but it *suggests* some sense other than the one expressed by the words in a sentence. Vide the words of इदीप 'काकुशले तु न नागाशानिधानिनियमने किं स्वपदार्थस्यैव व्यवहनम्'. Similarly स्वर in the form of उदात्त referred to by Bharata-muni does not *restrict the meaning of a word*, but it serves to bring out by its employment, the sentiment of Love etc. in a recitation. Thus स्वर, as interpreted by the critic, would not be on all fours with the other defining agencies such as संदोग; and therefore the interpretation of the critic is wrong and must not be accepted. किञ्च. यदि यत्र.....शेषानहोकारप्रसङ्गः—Moreover, if restriction to a single sense were laid down by the force of accentuation in every case where even two meanings of ambiguous words were left undetermined by the absence of such defining causes as context etc., then, in such a case, it would follow that we cannot recognise the figure of speech called श्लेष (Paronomasia). The idea is:—If accents such as उदात्त were admitted as defining



the meanings of words in Poetry, then the शेषालङ्कार must be given up; e. g. the expression सर्वदोमावः is सिद्ध. We may take it as equal to सर्वदा उमावः or सर्वदो मावः. If accent were admitted as defining the meanings of words, सर्वदो मावः will mean only one thing, and thus it will not be an example of शेष. न च तथा—But it is not so (i. e. it is not seen that शेष is not recognised). शेष is recognised by all authorities as a figure of speech. अत एवाहुः...सये इति—Hence is it that they say while treating of शेष "according to the maxim 'in the province of Poetry, accent is not regarded.'" आहुः This refers to मम्मट himself. The plural is used to show respect. काव्यमार्गे etc.—These are the words of मम्मट, who says "अवमेदेन रुच्यमेदः" इति दर्शने, 'काव्यमार्गे स्वरो न गण्यते' इति च सये वाच्यमेदेन भिन्ना अपि शब्दा वद् युगपदुच्चारणेन स्थितन्ति निश्च स्वरूपमपहृवते स शेषः" K. P. IX (p. 510, Va). इत्यलं..... निक्षेपेण—Enough of this censorious glancing on the part of these objectors at the explanations of the venerable (author of काव्यप्रकाश), who is the source of inspiration (lit. the bestower of livelihood) to the critic as well as to me (i. e. to all). व्याख्यानेषु—This refers to मम्मट's note on the word स्वर in the कारिका of इति.

The words इदं च केव्यसहमानः of the text most probably refer to रुचक (who is generally identified with रुच्यक, the author of अलङ्कारसर्वस्व, which is the guide of our author). Ruchaka in his काव्यप्रकाशसङ्केत, while commenting upon the words of Mammata 'वेदे एव न काव्ये स्वरोऽर्थविशेषप्रतीतिकृत्' says "न विशेषप्रतीतिहेतुरिति । यद्यपि वीराचारिः काव्ये न विशेषप्रतीतिनिमित्तं तथापि काकुस्वरो विशेषप्रतीतिहेतुर्भवति । तथा-भगामि कौरवशतं समरे न कोपादिति, स्वस्या भवन्ति यपि जीवति धातराष्ट्र इति च युक्कृतः.....दीलादितिषेयः कृतः ।" We take मान्य and उपजीव्य as referring to Mammata and व्याख्यानेषु as referring to मम्मट's words on the expression स्वराद्यः occurring in Hari's Kārikā. It is possible that मान्य and उपजीव्य refer to Ruchaka and the words व्याख्यानेषु refers to Ruchaka's remarks upon the words of Mammata. The above quotation from Ruchaka is due to the courtesy of Dr. S. K. Belyalkar of the Deccan College.

(P. 13, ll. 25-26) आदिशब्दात्.....कोरकाषाकारत्वम्. By the word आदि in स्वराद्यः is meant, in such an example as 'a female with breasts just so big,' the making one aware by the gestures of the hand that the breasts etc. resemble the unexpanded lotus etc. On the word आदि in स्वराद्यः Mammata says "आदिशब्दात् 'एदमेत्तत्पणिला एदमेत्तेहि' अन्विष्यतेहि । 'एदमेत्तावथा एदमेत्तेहि' विमपहि" इत्यादावनिनयाद्यः" On this

प्रदीप says 'स्वरादय इत्यादिग्रहणादभिनवापदेशौ गृह्येते । अन्ये चोक्तान्तर्भूताः' The verse quoted above in Prakrit ( एतावन्मात्रस्तनिका एतावन्मात्रा-  
भ्यामक्षिपन्मात्राः । एतावन्मात्रावस्था एतावन्मात्रैर्दिवसैः ॥ ) is an example  
of अभिनव gesticulation. अभिनव is defined as 'विवक्षितार्थाङ्गुलि-  
प्रदर्शको हस्तादिभ्यापारः' वृ. वा. p. 8. अभिनव is a motion of  
the hand etc. conveying to another the idea of the size of  
a particular object. The verse एतावन्मात्रस्तनिका etc. is commen-  
ted upon as follows 'सौन्दर्यातिशयशालिन्या नवनगोन्नतगताया गुणमवग-  
मावन्नितानुरागेण नाथकेनावस्थायां पृष्ठायां दृष्ट्वा इयमुक्तिः ।...एतावत्परिमाणौ  
आमत्कादिपरिमाणौ तन्नौ वस्थाः सा एवमेतावत्परिमाणं यवोस्तै एतावन्मात्रै  
विवक्षितकमलदलादिपरिमाणे तान्मात्रमक्षिपन्मात्रा नयनदलाम्बान् । उपलक्षितैलवैः ।  
उपलक्षणे तृतीयानुशासनात् । तथा एतावन्मात्रविवक्षितपरिमाणं दीर्घादि वस्थास्तथा-  
भूता अवस्था स्वरूपं वस्थाः सा एवमेतावद् बुद्धिस्तै परिमाणं संख्या येषां तथाविधैर्द-  
िवसैश्चणया संवत्सरैरुपलक्षिता । परिच्छिन्नेति यावत् । वर्षकथनस्यैव प्रायशो लोकव्यव-  
हारसिद्धत्वात् । दिवसैरिति करणे वा तृतीया । अत्र मुकुलाकारहस्ताभिनयेन सनपरि-  
माणविशेषे, पञ्चदलाङ्गुलिना तेन नेत्रपरिमाणविशेषे...अङ्गुल्यङ्गुलवारणादिरूपेण च दिव-  
ससंख्याविशेषे बुद्धिस्वमावशक्त्या एतावच्छब्दा निवमितशक्तयः ।' उ० च० p. 54.  
अपदेश, the second defining cause included under अदि in स्वरादयः,  
is defined by वृ. वा. as 'विवक्षितार्थस्य स्पष्टग्राहिकया निर्देशः' (p. 8.) i. e.  
pointing out the person or thing intended in some direct  
way, as if it were caught by the horn. An example is 'इतः  
स दैत्यः प्राप्तञ्जनेन एवाहंति क्षयम्' (Kumārāsam. II. 55). Here, in as  
much as by placing his hand upon his chest, the speaker  
designates himself, the word इतः is restricted to the speaker  
by अपदेश. (p. 13, ll. 27-28) एवमेकस्मिन्...अञ्जना. 'When a word  
is thus restricted, in respect of its Denotation, to a particular  
meaning, that power which is the cause of one's thinking of  
another sense of the word is the power termed suggestion,  
founded on Denotation.'

(P. 13, l. 29-p. 14, l. 6) यथा मम.....एवमन्वद्. महापाव and  
सान्निध्यादिह have been explained above (p. 31). चतुर्दशभाषावि-  
सिनीभुजङ्ग—The lover of the nymphs in the form of fourteen  
languages i. e. who intimately knew fourteen languages.  
दुर्गोलङ्घितविग्रहः etc. This verse has two applications, one to  
the king मानुदेव whose glorification is the matter in hand,  
and the other to S'iva. We shall first explain the verse as  
applied to the king. दुर्गोलङ्घितविग्रहः—दुर्गैः अलङ्घितो विग्रहो वस्—  
विग्रह means fight or body. So the compound will mean  
'whose march is not impeded by the fortresses' (of his enemy)  
or 'whose body is not screened by fortresses' i. e. 'who does not  
fight from behind the shelter afforded by forts but who fights

on the open plain.' मनसि च संमील्यंस्तेजसा who by his lustre throws into the back-ground the god of love. प्रोषद्वाजकः—प्रोषत् प्रकुटाम्बु-  
 दन्तुर्क राजकं राजसमूहं लालि वद्वतया गृह्णाति who subdues flourishing  
 chiefs. गृहीतगरिमा one who has attained greatness. विभ्रमृतो  
 भोगिमिः—surrounded on all sides by gay people (voluptuaries).  
 नक्षत्रेशकुलेक्षणः क्षत्रेण क्षत्रियक्षेत्रे कुलेक्षणो वसुधैर्धने भवतीति तथापि तुच्छबुद्धिरिति  
 भावः । रामः—who does not condescend even to cast a look at  
 the best of Kshatriyas. गिरिगुरौ गार्वा रुचि धारयन् who has the  
 deepest devotion for Śiva (गिरिः गुरुः श्वरः यस्य). गामाकम्ब—  
 Having made the earth his own. विभूतिभूषिततनुः (विभूत्वा भूषिता  
 तनुर्यस्य 'विभूतिभूतिरैश्वर्यमणिमादिकमष्ट्या' अमरः) whose body is de-  
 corated by prosperity or wealth. उमावहनः—husband of Uṃā.  
 The verse as applied to शिव means:—दुर्गासहितविग्रहः—दुर्गेया सहितः  
 आकाशाः विग्रहः देहः यस्य—whose body is embraced by Durgā  
 i. e. Pārvatī. मनसि च संमील्यंस्तेजसा—overwhelming by his fire  
 (from the third eye) the god of love. प्रोषद्वाजकः—प्रोषन्ती राजः  
 चन्द्रस्य कला यस्य who wears the rising digit of the moon.  
 गृहीतगरिमा—One who has attained vast proportions. भोगिमिः—  
 सर्वैः—by serpents. नक्षत्रेशकुलेक्षणः—नक्षत्राणां ईशः चन्द्रः तेन कृतं ईक्षणं  
 वेन—who looks upon everything by means of the Lord of the  
 Nakshatras. गिरिगुरौ गार्वा रुचि धारयन्—(गिरिणां गुरुः हिमालयः)  
 who has the deepest affection for the Lord of Mountains.  
 गामाकम्ब having mounted on a bull. विभूतिभूषिततनुः with his  
 body adorned with ashes. उमावहनः husband of उमा i. e.  
 Pārvatī. अत्र प्रकरणेन...बोधते. अभिप्रेक्षे अभिप्राया बोधे; connect अभि-  
 प्रेक्षे with निवर्धिते. Here by the context the meaning of the  
 word उमावहन being restricted in respect of Denotation,  
 to the king Bhānudeva, the lord of the great queen Uṃā,  
 the sense of the 'husband of the goddess Gaurī' i. e. the god  
 Śiva, is understood only through suggestion. The suggestion  
 is here based upon अभिप्रा. The reason is:—Out of several  
 possible meanings, the word is restricted to a particular one  
 by context etc. And then another meaning, which could  
 have been denoted by the same word in another connection  
 is suggested.

(P. 14, ll. 8-12) लक्ष्मणोपास्यते...लक्ष्मणामूला व्यवहारा. लक्ष्मणोपा-  
 स्यते...व्यवहारा लक्ष्मणावसा-यस्य कृते लक्ष्मणा उपास्यते तद् प्रयोजनं तु यथा  
 प्रत्याप्यते सा लक्ष्मणावसा व्यवहारा स्यात् That power, whereby the  
 motive, for the sake of which Indication is resorted to, is  
 caused to be thought of, is called Suggestion founded on  
 Indication. Compare K. P. II. Ul. (p. 59 Chān) यस्य प्रतीतिमाधानं



लक्षणा समुपास्यते । कले शब्दैकगम्येऽत्र व्यञ्जनात्परा क्रिया ॥ upon which प्रदीप says 'यस्य पावनत्वादेः कलस्य प्रतीत्यर्थे लक्षणाश्वयशब्दप्रयोगस्तत्कले तस्मादेव शब्दाद्व्यवदे न तु प्रमाणान्तरात् ।'

गङ्गायां घोषः.....लक्षणाभूता व्यञ्जना—supply विरतायां after अभिधा-  
यान्. When, in such an example as 'a herd-station on the  
Ganges' the power of denotation ceases after denoting the  
meaning 'a mass of water', and when the power of Indication  
ceases after conveying the meaning of 'the bank' etc., then  
that power, by which the excess of coolness and purity  
is conveyed, is called suggestion based upon Indication.  
The idea is:—In the example 'गङ्गायां घोषः' the word गङ्गा denotes  
a stream of water; then as this primary meaning is  
unsuitable, we understand afterwards by Indication 'the bank'.  
The motive for making use of such an expression to convey  
the meaning is that the speaker wishes to lead us to understand  
excess of coolness and purity on the bank (लघुगोपास्यते यस्य कुपे  
तत्तु प्रयोजनम्). In the example गङ्गायां घोषः we understand this  
motive by a special power of words. It cannot be said that  
excess of coolness is understood by अभिधा; because the conven-  
tion (of the word गङ्गा) was not made in respect of coolness etc.,  
but in respect of a stream of water. Nor can we say  
that the excess of coolness is understood by लक्षणा, because  
the conditions of लक्षणा are not satisfied. There must be  
मुख्यार्थशेष, तद्योग and रुचिप्रयोजनान्तरत्व. The primary meaning  
of गङ्गा being inapplicable, we take it to mean 'bank' by  
Indication. If it be said that the प्रयोजन also is indicated by  
the word गङ्गा, then we reply that the प्रयोजन would be indi-  
cated by 'the Ganges' only if the sense of the bank is inappli-  
cable. Besides the bank has no direct connection (तद्योग =  
साक्षात्सम्बन्ध) with the properties coolness etc.; moreover, if प्रयोजन  
be indicated, we ask what the motive is for indicating the प्रयो-  
जन from the word गङ्गा. So, none of the conditions of लक्षणा are  
satisfied. Nay, they are not even necessary. The word 'गङ्गा'  
has the power to convey दीवपावनत्वावतिशय. Therefore, the प्रयोजन  
is suggested. And as this suggestion comes in only when a  
word is employed in a secondary (साहच्यिक) sense, the व्यञ्जना is  
said to be based upon लक्षणा.

(P. 14, l. 13) एवं शाब्दी.....वाचीमाह. विचिनाम divides व्यञ्जना  
into two varieties शाब्दी and वाची. The शाब्दी again he divides  
into अभिधामूला and लक्षणामूला. In this division he appears to

follow Mammata. प्रदीप says 'सा (व्यञ्जना) च द्वैधा-शब्दनिष्ठा अर्थनिष्ठा च । साया तु देवा-अभिधामूला लक्ष्णामूला च' pp. 45-46 (Nirṇaya). Our author and प्रदीप include अभिधामूला and लक्ष्णामूला under शाब्दी. The reason appears to be that लक्षणा and अभिधा are both powers of a word. The उद्योत remarks on शाब्दी व्यञ्जना 'शब्दस्य परिदृष्टसद्वत्त्वाच्च शब्दमूलकत्वेन व्यवदेशः' p. 74 (Chān). The suggestion is here said to be based upon word because here we cannot put a synonymous word in place of the one employed. In the example 'दुर्गालङ्घितविग्रहः...उमावहमः', if we substitute पार्वती for उमा, it won't do. The matter in hand is the glorification of the husband of the queen named Uma. So we cannot employ the word पार्वती there. Thus in this case of अभिधामूल-व्यञ्जना, the definition of उद्योत applies. But how will it apply to लक्ष्णामूलव्यञ्जना instanced in गङ्गायां घोषः? There even if we substitute मागीरस्यां for गङ्गायां, there is suggestion still. Our author does not expressly tell us why he includes लक्ष्णामूल व्यञ्जना under शाब्दी. The reason may be as follows:—It is true that we can substitute मागीरसी for गङ्गा; but the शब्दपरिवृत्तसहस्र does not lie in this. We understand शैलपावनत्वाद्यतिशय from the expression गङ्गायां घोषः; but if we substitute in its place गङ्गातीरे घोषः the suggested sense vanishes. We may employ another synonym, मागीरसी. But here also, there is लक्षणा; what we cannot do is to substitute a direct expression like गङ्गातीर or मागीरसीतीर for गङ्गा or मागीरसी. Herein consists the परिदृष्टसहस्र. It is not meant that in शाब्दी व्यञ्जना, the अर्थ (meaning) is not necessary. What is meant is that in शाब्दी व्यञ्जना, the particular words employed are most important; the circumstances which constitute अर्थी व्यञ्जना may or may not be present but it is not meant that they must not be present. As it is the word that is most important in this kind of व्यञ्जना, it is called शाब्दी or शब्दनिष्ठा in accordance with the न्याय 'प्राधान्येन व्यवदेशा भवन्ति.'

(P. 14, II. 14-16) वक्तुर्बोद्धव्यः.....अर्थसम्भवा. Construe वा (व्यञ्जना) वक्तुर्बोद्धव्यवाक्यानाम् अन्यसंनिधिवाच्यबोः प्रस्तावदेशकालानां कारकोऽपेक्षाशिक्ष्य च वैशिष्ट्यात् अन्यन् अर्थेन् बोधयेत् सा अर्थसम्भवा (व्यञ्जना). That suggestion is said to arise from the sense of words, which causes one to think of something else through the peculiar character of the speaker, or the person addressed, or the sentence, or the proximity of another person, or the expressed meaning, or the occasion, or the place, or the time, or the modulation of voice, or gestures etc. Our author copies the

very words of Mammata 'वक्तुबोद्धव्यकाङ्क्षां वाक्यवाच्यान्यसंनिधेः ॥ प्रस्तावदेशकालादेर्वैशिष्ट्यात् प्रतिभालुभात् । बोद्धव्यस्याप्येवैतुष्यापाते चक्तिरेव सा ॥' K. P. III. 2-3, p. 72 (Va). On बोद्धव्य, महिनाथ in his तरु remarks "बोद्धव्यो बोधयितव्यः प्रतिपाद्यो जन इत्यर्थः । अन्तर्नी (नी?) तन्निधेः प्राप्तेणार्थं बुधिपातुः । यथा 'एकमुक्तिं दूरात् सम्बुद्धी' (पा० १. २. ३३.) इत्यत्र सम्बुद्धिशब्दे" p. 78. प्रस्तावः = प्रकरणम्. काङ्क्ष has been explained above. अन्यः अर्थः—वाक्यवदवस्थातिरिक्तः

(P. 14, ll. 18-22) तत्र वक्तु...बोद्धव्ये. वक्तु etc. विद्यनाथ cites his own verse as an example, where there is some specialty in respect of the speaker, the sentence, the occasion, the place and the time. काङ्क्षो मयुः-etc. श्लेद-exhaustion. समीरः-wind. केलीवनीयमपि-separate केलीवनी इयमपि, this pleasure-garden also. वञ्चलकुलमधुः—वञ्चलः अशोकः (see अमर. II. 4. 64) तेषां कुलाः तैः मधुः—Lovely with the bowers of As'okas. प्रच्छलकामुकः—Paramour. The specialty of the five, viz. वक्तु, वाक्य, देश, काल, and प्रस्ताव is well brought out by रामः as follows:—'वक्तुः कामुकत्वम्, वाक्यस्योदीपन-निर्भावसमूहकानोद्रेकजनकतत्कालपत्यलामकतैव्यानिश्चयविषयत्वम्, प्रस्तावस्य सुरत-विषयत्वम्, कालदेशयोः कानोद्रेकजनकत्वम्'.

(P. 14, l 23 ff). बोद्धव्यवैशिष्ट्ये etc. Where the specialty is in respect of the person addressed the example is निःशेष etc. निःशेषच्युत etc. This verse occurs in the printed अमरशतक as No. 105. It is not commented upon by अर्जुनवर्मदेव (1216 A. D.), but is commented upon by वेमभूषणः. A great deal of controversy has raged about the meaning of this verse. Our author appears to hold that this verse is an example of व्यवहारा based upon लक्षणा, as is made clear by his remark 'तदन्तिकमेव गतासीति विपरीतलक्षणाया लक्ष्यम्.' Let us first understand the meaning of the verse as interpreted by our author. नावकानवनाय प्रेरितां तं सम्बुधवागतां दूतीं प्रति विदग्धोत्तमनायिका खानकार्यत्वप्रतिपादनमुखेन सम्भोगविह्वलान्मुद्रादन्वितुमाह \* ।

\* मिथ्यावादिनि मया गत्वा बहुधा प्रसादितोऽपि नागत इति मिथ्याभाषणशीले । वाक्यवचनास्य मद्रूपस्य अज्ञातः स्वार्थपरायणतयाऽनाकलितः पीडाया आगमः आगमनं यथा तथाविधे । दूतिः, ननु सखि । .....इतो ममान्तिकात् वापीं प्रति खानाय गतासि । खानकाखानातिजनलोभात् । पुनरिति स्वार्थे । नैवेत्यर्थः । तस्य बहुधा कृतापराधस्य । अत एव अपमस्य परवेदनानमिकृतया दुःखप्रयोजककर्मशीलस्य । अन्तिकं समीपं गतासीत्यनुपपन्नः । वक्तव्ये साधकमाह निःशेषेत्यादि । उ० च० । सानतर्तं कुवतर्तं निःशेषच्युतचन्दनं निःशेषं यथा नवति तथा च्युतं यत्नितं चन्दनं यस्मात्तत्तथोक्तम् । ; on the propriety of this word निःशेष, विजयीमाता remarks p. 3 'खाने हि सर्वत्र चन्दनच्युतिः स्यात् तत्र तु सानयोक्तये उपरिभागे एव दृश्यते । इयमापेक्षकृतैव.' निर्मृष्टरागोऽवरः—अवर lower lip. निर्मृष्टरागः अपगतालकः



७० च० । The plain meaning is 'you went hence to bathe in the well and not, as I had directed you, to the wretch.' Our author's idea appears to be that this plain meaning (मुख्यार्थः) is inapplicable under the circumstances and that these words indicate, by the relation of contrariety (as in Irony), that she went to the wretch (and not to the well).

The words निःशेष etc. apparently denote the effects of bathing. But as the apparent meaning (वाणीमान) is incompatible under the circumstances, the meaning 'you went to the wretch' is indicated by विपरीतलक्षणा. The words निःशेष etc. are then properly construed with this meaning.\* This is what the author says in the words 'अथ तदन्तिकमेव गतासीति विपरीतलक्षणाया लक्ष्यम्'. तस्य च... नोपपत्तेः. तस्य = लक्ष्यस्य. From this indicated sense, is understood the suggested sense 'your purpose was dallying with him' through the specialty of the messenger addressed. Therefore the verse is an example of the specialty of the वीक्षणम्. The motive, here, in resorting to लक्षणा, as done by our author is to convey the idea of dallying.

The above view about this verse is entirely opposed to that of Mammata, his commentators like Pradīpakara and Nāgārjuna, and to that of Jagannātha. The words of मम्मट are 'अथ तदन्तिकमेव रन्तुं गतासीति प्राधान्येन अवसरदेन व्युत्पत्तेः.' Here मम्मट says that the sense 'you went near him only for dallying with him' is suggested by the word अवसर which is most prominent (according to Pradīpa) or the fact that 'you went only to dally with him,' which is the most prominent, is suggested by

नयनतन्मूलरागो वा. In bathing the colour of both the lips would be washed away, if at all. 'तथा निमृष्टरागोऽथर इत्यत्र तान्मूलग्रहणविलम्बात् प्राचीनरागस्य किञ्चिन्मृष्टतेत्यन्वयासिद्धिपरिहाताय निमृष्टराग इति रागस्य निःशेष-मृष्टवोक्तौ । पुनः स्नानसाधारणव्यावर्तनेन सम्भोसविहोदादनाव अपर इति विशिष्यग्रहणम् । वस्तुतस्तु सरागे अपरोक्षमात्रस्य निमृष्टरागता जुम्बनकृतत्वं । नेत्रे दूरमनजने-नेत्रे दूरमलये कञ्चलरहिते । दूरमलयेतिमिति आपातवोऽर्थः ( the meaning at first sight ) । कालतः रमानेन वा सर्वतोऽञ्जनलोपः स्यात्, तव तु शोचनयोः वक्षित्यान्वयः सनजनात् । इदं जुम्बनकृतमेवेति । नि. मी. तन्वी slender, तन्वी तवेव तनुः पुलकिता सरोमाजा । आपाततः तन्वीति सङ्गतावनवीर्तनेन पुलकितेति स्नानविहो-पन्यासः । पुलकिताऽपि तन्वी वर्तते इति हविः स्थितोऽन्वयः । तेन च स्नानेन पुलकिता तनुः किञ्चिदुच्छसिता भवति । इयं तु न तवेति रतिवैशज्यनितायेव तानवपुलकोद्गमी इति सर्वोदात्तम् । नि. मी. p. 3.

\* As done in the वि० मी० quoted above.

the word अथम् (according to उद्योत). सम्प्र's idea is that in this verse, you cannot resort to लक्षणा at all. Herein he differs from our author. Moreover he says that the whole व्यंग्य sense can be had from the word अथम्. The words निःशेष etc. are common both to वापीखान and dallying with him. They are not to be interpreted as being inapplicable to वापीखान and specially appropriate to तदन्तिकगमन, as is done by the चिन्तमोहास. Vide the words of सम्प्र in the 5th Ul. "तथा 'निःशेषच्युत' इत्यादी गमकात्वा नापि चन्दनवृक्षनाचीन्मुपात्तानि, तानि कारणान्तरतोऽपि सम्भवन्ति अतश्च अत्रैव खानकावेनेनोक्तानीति नोपभोगे एव प्रतिवक्ष्यामि इत्यनेकान्तिकानि" p. 254 (Va). The रसगङ्गाधर explains निःशेष etc. as applied to the bathing in the well as follows:—'निःशेषच्युतचन्दनं स्नानयोस्तस्मैव शोरः-स्नानम् । वापीगतबहुलबुवनवशापावरवदार्दसद्रजलधामत्वस्ति कीकृतमुज्ज्वलतायुगलेन तद-ल्लोचनतया मुद्रानशब्दः।' pp. 15-16.\*

After giving the explanations of निःशेष etc. as applied to bathing in a well, the रसगङ्गाधर remarks that there is no necessity for resorting to Indication, as the primary sense is not altogether inapplicable, because the words निःशेष etc. are equally applicable (to the primary and the suggested sense). After the primary meaning is understood, we see that the speaker, the person addressed and the hero have a specialty of their

\* The उद्योत comments as follows:—

"...इतः मत्तकाशात् । वापीमिति । खानकालातिक्रमनधात् नदीमदीमधिकशोर-  
निकसगलैरेवर्षः । तस्य परवेदनानभिज्ञस्य ।.....अथमस्य कृतापराधस्य स्वशर्या-  
रक्षकस्य वा । खानोपपादकमाह निःशेषेति । वतस्तत्र स्नानोः तदं प्रान्तदेशः निःशेषं  
वशां स्यात्तथा च्युतं स्वलितं चन्दनं वसात् तथा । न तु वरःस्थले नापि संच्छादिरुपनि-  
म्नोक्तमनोऽपि । नात्रा गम्भीरजलाशयत्वात् विच्छिन्नतीरत्वात् तद्वतबहुलबुवनव-  
शापावरवदार्दसद्रजलधामत्वस्ति कीकृतमुज्ज्वलतायुगलेन तद्वरैव उज्ज्वलतया परामर्शात् ।  
अत एव च्युतं न तु च्छावितं क्षालितं वा । व्यंग्यपक्षे तु तत्रैव मर्दनानधिक्यात् । संच्छादौ  
नायककरपरामर्शयोगाच्च । एवमुत्तानतया बहुलजलसम्बन्धात् रदनलोचनाहुत्वादीनाम-  
धिकसमर्पवदनाच्चाधर एव नितरां मुद्रायाः न तु ईप्सत् । न तु कर्तृद्वयः । न्युज्ज्वलतया  
वतसम्बन्धमान्धात् । त्वरया सम्पगच्छालमाच्च । व्यंग्यपक्षे तु तत्रैव चुम्बनविशेषः, वक्ष्यते  
तन्निषेधाच्च तत्रैव तच्छ्रुतं (चुम्बनकृतं) तथात्वम् (निःसुष्टरागत्वम्) । नेत्रे दूर-  
प्रान्तभागं एव अगमने । खानकाले मुद्रणात् मध्ये जलसम्बन्धमावात् । व्यंग्यपक्षे प्रान्ते  
एव (नेत्रप्रान्ते एव) चुम्बनविशेषः, मध्ये तन्निषेधाच्च तत्रैवानजनत्वम् । दूरमत्यर्थमिति  
तु अयुक्तमेव । इयं तु तनुः तन्वी कृशा खानोत्तरमनोजनात् । अत एव पुलकिता  
जननमादक्षजलादरीकरणात् । पुलको रोमोद्वयः । व्यंग्यपक्षे काश्यं सुरतश्रमात् पुलकश्च  
तथानुभूताद्भुतरसस्पर्शात् । असम्पूर्णैरतलाद्वा । खानसाधारण्यसम्भादनाय वापीमि-  
त्युक्तम् । न तु शूर्व सर इति वा । p. 17 (Chan).

own. The word अयम means primarily one who is mean. So the word at first denotes one who gives pain by doing some harm. Then ultimately by the power of suggestion, the word अयम yields the sense of 'one who causes pain by dallying with the maid.' 'एवं साधारण्येषु वाक्यार्थेषु मुख्यार्थे बाधनाभावात्, तात्पर्यार्थस्य तदित्यनाकलनात्कुतोऽत्र लक्षणावकाशः । अनन्तरं च वाक्यार्थप्रतिपत्तेः वक्तव्योद्देश्य-  
नायकादीनां वैशिष्ट्यस्य प्रतीती सत्यामयमपदेन स्वप्रवृत्तिप्रयोजको दुःखदातृत्वरूपो भवेत् साधारणात्मा वाक्यार्थदशायामपराधान्तरनिमित्तकदुःखदातृत्वरूपेण स्थितो व्यञ्जना-  
व्यापारेण द्वीतीयसम्भोगनिमित्तकदुःखदातृत्वाकारेण पर्यवस्यतीत्यालङ्कारिकसिद्धान्त-  
निष्कर्षः ।' p. 16 रसमं. This is the reason why the word अयम is the most prominent in the verse, as suggested by Mammata's specific mention in the words 'अयमपदेन व्यञ्ज्यते.' As for चन्दनचयन etc., the other circumstances mentioned in the verse, which are marks of bathing, they suggest dalliance, only when we reflect that they are also the effects of embraces, kisses etc. which are subsidiary to dalliance i. e. they first suggest the idea of embraces etc. and through these and along with these, they suggest dalliance. Therefore, the words निःशेषच्युत etc. are subordinate in conveying the अयम sense and the word अयम is prominent. Another reason for rejecting lakṣaṇā and regarding the word सयम as *pradhāna* in bringing out the suggested sense may be suggested. Even supposing for the sake of argument that there is विपरीतलक्षणा as said by our author, the word अयम will then mean 'noble' and as such will obstruct the अयम which, as admitted by all, is dallying with the दूती. Hence the presence of the word अयम in the verse precludes विपरीतलक्षणा and it is thus the most prominent word to suggest the sense intended, the remaining words being equally applicable either way. 'विदग्धाया गूढतात्पर्येण अनदा वाचोयुक्त्वा स्नानसाधारण्येनैतेषु कथेषु जवगतेषु धवत्तुवोद्देश्यादिवैशिष्ट्यवलात् दुःखप्रयोजककर्म-  
शीलत्वरूपमपदार्थव्यवहारेणार्थो नाच्यतादशायां कर्मान्तरसाधारण्येन अवस्थितोऽपि  
व्यञ्जनदा द्वीतीयसम्भोगरूपतादृशकर्मोकारेण पर्यवस्यतीति । इदमेव अयमपदस्य अयम-  
पदेनेति प्रतिपन्नमितं प्राधान्यम् । इति इतरानपेक्षतया व्यङ्ग्यबोधकत्वाच्च । चन्दनच-  
यनादीनां तु स्नानकार्यतया निबद्धानां योग्यतया सम्भोगाभूतत्वेन पुनर्वनादिकार्यवत्तयापि  
प्रतिस्पर्धने सति तद्व्यञ्जनद्वारा तत्साहित्येनैव सम्भोगमकत्वमिति विशेषः ।' उद्योत  
p. 16 (reads the lucid and interesting remarks of R. G. pp. 12-16.)

(P. 15, ll. 1-8) अयमसंनिधिः.....प्रयोजकम्. उभ.....सहसृति न्व =  
(संस्कृतम्) पश्य निबलमिष्यन्दा विसिनीपत्रे राजते वलाका । निर्मलमरकतमागन-  
परिस्थिता सहसृतिरिव ॥. This is the fourth verse of the गायामस्तवती  
of हाल alias सातवाहन, who is referred to even by Bāṇa.  
'नविनाशिनसम्यग्यमकोट सातवाहनः । विशुद्धजातिभिः कोशं रत्नैरिव भूभाषितः ॥'



इदं Intro. 13 (verse). 'See, that crane stands unmoved and undisturbed on the leaf of the lotus, like a conch-shell placed upon a tray of pure emerald.' 'उन्न इत्यवयवं पश्येत्यर्थः । काचिदुपनायकं प्रति वदति । विसिनी कमलिनी तस्याः पत्रे वलाका समिद्धः पङ्क्तिविशेषः । शोभते त्वं पश्येति तावत्पार्श्वं कर्मेत्येवान्वयः । समीहितसूचनाय विशिनष्टि—निश्चलेत्यादि । निश्चला चासौ निष्पन्दा चेति कर्मधारयः । चलने शरीरक्रिया स्वामान्तरप्राप्तिका । स्पन्दस्त्वयवयवक्रिया तदप्राप्तिका । 'रपदि किञ्चिच्छले' इति पाठ्यनुसारात् । निमैले स्वच्छे मरकतस्य नीलवर्णभाजने स्थिता शङ्खस्य शुक्तिः शङ्खपरितं शुक्तिस्तदुक्तं कन्दनादिनिधानपात्रम् । न तु मुक्ताशुक्तिः । तस्या वलाकावर्णसदृशवर्णत्वान्नावात् । शङ्खशुक्तिपदस्य तत्रासामर्थ्याच्च । एवं चात्रेतनोपमया ज्ञातान्तिवक्ष्योमानावाः सूच्यते ।' ३० वं p. 33. This verse is addressed by a damsel to her paramour. निश्चलनिष्पन्दा may be taken as one word or as two words. In the first case, निश्चल would mean 'not moving to another place' and निष्पन्द 'not moving any part of its body'; in the latter, निश्चल would be addressed to the paramour and would mean 'lazy, not quick to seize the opportunity' (जनशङ्का विशदस्यापारनिरुद्धोऽऽशोभते). अत्र वलाकाया...प्रत्युच्यते Here by the motionlessness of the crane, its security is suggested and from the security, the fact that the spot is devoid of people; hence it is said (suggestively of course) by some woman to a paramour who is *by her side* that 'this (where the crane stands fearing no intrusion) is the place for a rendezvous.' Here the word निष्पन्द suggests the sense of security (विश्रान्त). This suggested sense suggests another sense, viz., that the place is a lonely and unfrequented one and hence that it is a nice place for their meeting. So here one व्यङ्ग्यात्वे gives rise to another. Therefore this is an example of आर्षी व्यञ्जना. The last व्यङ्ग्यात्वे i. e. सङ्केतस्नानमेतद्, is due to the specialty of the fact of the paramour being near the speaker, i. e. because the paramour is near, the fact that the place is solitary suggests the further idea that it is a proper place for their meeting. Thus this is an example of अन्यसंनिधिबैशिष्ट्य. अन्यैव.....प्रयोगकम्—In these words the author seems to give us an example of आर्षी व्यञ्जना due to the वैशिष्ट्य of वाच्य. He exemplified the वैशिष्ट्य of चक्षुः, प्रस्ताव, देश, काल, and वाक्य in 'कालो मयुः'; that of श्रोत्र and अन्यसंनिधि in 'निर्देश' etc. and 'उन्न' etc. respectively. Further on he will speak of the वैशिष्ट्य of काल and देश. So out of the ten specialties mentioned above, वाच्यवैशिष्ट्य alone remains to be dealt with. We interpret this line as follows:—In this very example 'उन्न निश्चल' etc. the specialty of the suggested sense, viz. the loneliness of the spot, is what leads to (the appro-

bension of a further suggested sense). Here we must put a wide interpretation upon the word वाच्य so as to take it to mean 'वाच्य, लक्ष्य, or व्यंग्य अर्थ'. So according to this interpretation, the verse is an example of वाच्यवैशिष्ट्य as well as व्यंग्यसन्निविष्टिष्ट्य. Pramadadāsa does not understand the passage as an example of वाच्य, as we do. The व्यंग्य sense in the verse 'तम निवृत्त etc.' is brought out in two ways by Mammata, one sense favouring सम्भोगसुधार and the other विप्रलम्भसुधार. The first is the same as that brought out by our author. The second is 'अथवा मिथ्या वदसि न त्वमवागतो भूरिति व्यज्यते' which is explained by प्रदीप as 'मिथ्यन्दत्वेन आश्रयात्त्वम्, तेन जनागमनाभावात्, अतो न त्वमवागत इति मिथ्या वदसीति कथञ्चित् दत्तमहेता त्वं गमता अहं त्वागत इति वदितेन प्रति व्यज्यते'. This means:—Some woman made an appointment with her paramour to meet him at a certain place. He rebuked her for not coming as appointed, while he himself came. Thereupon, the woman recites the verse and suggests by the use of the word निवृत्त, that the crane is securely standing and further none must have come there to disturb it and hence that the paramour tells a lie in saying that he came there. महाधरमट्ट in his comment upon this verse in the गद्यसंग्रहटी gives another meaning altogether.

(P. 15, ll. 7-11) 'मित्रकण्ठ..... काका व्यज्यते. 'मित्रकण्ठ..... अभिधीयते.' This is quoted in जयरत्न's अलङ्कारसर्वस्वनिर्माशिनी p. 175, the first half being 'वाक्याभिधे (धी?) यमानेऽर्थे वेदान्तः प्रतिपद्यते'. This is a definition of काकु, which we have explained above. This definition means 'That is called by the wise काकु, emphasis or modulation of voice, which is an alteration of the sound in the throat.'

आकरैर्बो ज्ञातव्याः—The varieties of काकु should be known from original works. The word आकर is used for the works on any Śāstra, in which the topics peculiar to a शास्त्र are authoritatively and completely dealt with; e. g. the तत्त्वबोधिनी (commentary on the सिद्धान्तबौद्धी) applies the word आकर to the महाभाष्य of पतञ्जलि "अथाहुः—संवातातिक्रियाशब्दान् हित्वाऽन्वे गुणवाचिनः । चतुष्टयी शब्दानां प्रवृत्तिरित्याकरग्रन्थनिष्कर्षोदेव निर्णय इति" p. 119 on बोतो गुणवचनात् । वा= IV. 1. 44; similarly नानेशमट्ट in his वैवाकरणसिद्धान्त-मञ्जूषा says 'अत एव निपातानां बोतकत्वमाकरे उक्तम्.' काकु is divided into two varieties साकांक्षा and निराकांक्षा in भरत's नाट्यशास्त्र 17th अ० pp. 187-188. See also the कामानुशासन of हेमचन्द्र pp. 234-239. 'गुरवर..... समवेऽसी'—Being dependent on his elders, alas, he is

about to depart to a far-off land. In the spring-time, deliciously charming on account of its swarms of bees and its cuckoos, 'he won't come back, my friend.' Here she says 'he won't come back', but by a change of voice when uttering नैष्यति it is suggested that he *will* surely come back. So this is an example of अर्था-व्यञ्जना due to काकु. Mammata cites this verse as an example of काकुवक्रोक्ति (K. P. 9th Ul. p. 493). There we have to understand that the heroine said that 'he won't come' and that her friend interprets it as 'would he not come?' Vide प्रथम 'अथ नैष्यतीति नायिकया निषेधानिषाद्येनोक्तं सत्त्वा तु नैष्यति अपि तु एष्यति इत्येकपक्षतया काका बोध्यते.' In the verse as interpreted by विश्वनाथ in the text, the heroine utters the verse with the apparent meaning that he won't come, but by a change of voice she suggests herself the idea that he would surely come.

(P 15, ll. 12-15) चेष्टावैशिष्ट्ये.....बोध्यते. सङ्केतकालमसं..... निमीलितम्. This verse is quoted in the चन्द्रालोक (p. 103). It is cited by Mammata (and by our author also) as an example of सूक्ष्माङ्गार. 'विटं वारम् । सङ्केतकाले मदो यस्य । ते विद्यामुमिल्लवः । अत एव हसन्त्या नैष्यान्वा अपितं सुचितं आकृतं रहस्यं येन तादृशं (विटं) आत्मा निदम्बया नायिकया लीलासम्बन्धि पद्यम् निमीलितमित्यन्वयः' उ० चं० p. 440. We may also construe हसन्त्येवार्पिताकृतं as an adverb or as an adjective qualifying लीलापद्यम्. Perceiving that her lover was anxious to know the time of their secret meeting, the quick-witted damsel closed the lotus with which she was playing in such a manner as to convey her import by her laughing eyes. अथ संख्या.....बोध्यते. Here by the gesture of closing the lotus, it is suggested by a certain woman that the twilight is the time of meeting. The petals of lotuses close in the evening. So by the gesture (चेष्टा) of closing the lotus, she suggests the time. Here the व्यस्य sense viz., the time of twilight, is due to the वैशिष्ट्य of चेष्टा. एवं.....बोध्यम्. व्यस्य taken separately. समस्त taken in combination.

(P. 15, l. 17) त्रैविध्यादिव.....त्रिविधा मता. As meanings are three-fold, the power of suggestion is held to be, in respect of each of the above-mentioned varieties (in सङ्केतबोध्य etc.), three-fold.

(P. 15, ll. 18-21) अर्थाणां.....प्रपञ्चमिष्यते. Meanings are three-fold, viz. वाच्य, लक्ष्य and व्यस्य. अनन्तरुक्ताः mentioned just above. An example of the power of suggestion belonging to an expressed sense is 'कालो मयुः', where all the words are to be



understood literally and then give rise to the suggested sense. An example of suggestion belonging to an indicated meaning is 'निःशेषच्युत etc.', where the words indicate the reverse of what is said and the suggestion originates in this indicated meaning; and 3rdly, an example of suggestion belonging to a suggested meaning is 'उन्न जिह्वल etc.', where the suggestion of its being a fit place of meeting arises from the suggested sense of its being a lonely place. प्रकृति etc. But suggestiveness belonging to the radical part of a word, to an affix etc. will be treated of at length. The author deals with this topic in the 4th परिच्छेदे pp. 221 ff. ( Nir. ). 'पदाश्वर्णरचनाप्रवर्णोपसृक्तमः । असंलक्ष्यक्रमव्यंग्यो नमिल्लव पदाश्वमकुलितमव्यंग्योपसर्गनिपातादिभेदादनेकविधः ।'. An example is the verse 'न्यकारो' etc. where the plurals अरवः and सुजैः, the नदित affix in शान्तिका etc. suggest senses.

(P. 15, ll. 22-25) शब्दबोध्यो व्यनवत्यर्थः.....अङ्गीकर्तव्यः। शब्दबोध्यो... सहकारिता। The meaning understood from a word suggests, so also does a word applied in another sense suggest. When the one suggests, the other is its co-adjutor. The author here answers an objection that may be raised against his division of व्यञ्जना into शाब्दी and अर्थो. When you say that व्यञ्जना is अर्थो, do you mean that in that case शब्द is of no account? Similarly, when you say that व्यञ्जना is शाब्दी, do you mean that अर्थ is of no account? Our author replies that this is by no means the case. Word and sense are inseparably related together. When we say the व्यञ्जना is अर्थो, we do not mean that it has nothing to do with शब्द. What we mean is that it is there primarily concerned with अर्थ, and in a subordinate manner with शब्द. यतः शब्दो...शब्दम्. 'Because a word, when it suggests has an eye to another meaning (without which it would fail of suggesting) and so too a meaning when it suggests has an eye to the word, without which the meaning would vanish'; e. g., in the example of शाब्दी (अभिप्रायः) व्यञ्जना, the word उमान्वतः suggests S'iva, only when it denotes another meaning, viz. the husband of Umā. So here also, sense is required (सहकारितया) as a helper. तद् = उमान्व. एकस्य व्यञ्जकत्वे—When one suggests, the co-operation of the other must needs be admitted. The name शाब्दी or अर्थो is employed, as said above, because we look only to what plays the prominent part in the व्यञ्जना.

(P. 15, ll. 26-27) अभिप्रादि.....व्यञ्जकत्वात्। A word also is held (like the meaning) to be three-fold on account of its being

distinguished by the three distinguishing elements, viz., primary power etc. A word is expressive, indicative or suggestive. Compare the words of Maxmala 'स्याद्राचको नास्तिकाः उच्येत्यव्यक्तलिङ्गा । वाच्यवादस्तदर्थोः स्तुः' K. P. II. Ul.

(P. 16, ll. 2-6) तात्पर्यास्तां वृत्तिः.....मतम्. तात्पर्यास्तां.....परे. *Construed* :—परे पदार्थान्वयबोधने तात्पर्यास्तां वृत्तिः तदर्थं तात्पर्यार्थं तद्वोधकं च वाच्यमाहुः 'Others say that there is a function called Purport (तात्पर्यं) which function consists in making one apprehend the connection among the meanings of the words; the sense from the Purport being the 'Drift' and the sentence as a whole being what conveys that drift by the said function.' अभिप्रायः..... तात्पर्यं नाम वृत्तिः—As the power of Denotation ceases after conveying the meanings of the several words, there is a function called Purport which leads us to apprehend the connection among the meanings of the words in the form of the sense of the whole sentence. तदर्थश्च तात्पर्यार्थः—The sense arising from the function called तात्पर्यं is the Drift. तद्वोधकं च वाच्यम्. The sentence as a whole conveys the तात्पर्यार्थं through the power called तात्पर्यं. This is the opinion of the अभिहितान्वयवादिन्. What is meant is this :—There is a fourth function called तात्पर्यं, in addition to the three treated of, viz., अभिप्राय, लक्षणा and व्यञ्जना. This function consists in conveying the connected meaning of several words and is not like अभिप्राय, लक्षणा and व्यञ्जना which convey the meaning of a particular word. As the meaning conveyed by लक्षणा is called लक्ष्य, that conveyed by व्यञ्जना is called व्यञ्ज्य, so the meaning conveyed by this वृत्ति (तात्पर्यं) is called तात्पर्यार्थं. It is generally the word that conveys the अभिप्रेत or लक्ष्य meaning; the तात्पर्यार्थं is conveyed not by a word, but by the whole sentence. This view is held by that school of the पूर्वमीमांसा, which is called अभिहितान्वयवादिन्. The opposing school is designated अन्विताभिधानवादिन्. अभिहितान्वयवादिन्ः—What they say is this :—Words have a general meaning. The logical connection of words is not known from the words, but by the function called तात्पर्यं based upon आकाङ्क्षा, योग्यता and संनिधि. This तात्पर्यार्थं that arises is distinct from the meanings denoted by the words. In the example गामानय, गो means, 'साक्षादिमान्यदार्थः' generally, the affix अय् shows कर्मेत्वं generally, गी shows motion generally. The simple word गो by itself does not express the गो meant in the sentence, viz. the आश्रय of the कर्मेत्वं denoted by अय्. The connection between the पदार्थः is known from आकाङ्क्षा, योग्यता and संनिधि and when the connection is known, a special sense

arises, which is called तात्पर्यार्थे or वाक्यार्थे. The views of these मीमांसकs are expressed as follows by मधुसूदनाख्य (from whom the अभिहितान्वयवादिनs are called माहुs) in his लोकवातिक 'साक्षात्प्रतिपक्षेण कुर्वन्ति पदार्थेतिपादनम् । अतोऽस्मादि नैतस्मिन् पदार्थेऽस्मिन् निष्कले ॥ वाक्यार्थेऽस्मिन् तेषां प्रवृत्ती नास्तीत्येवम् । पापे ज्वालेव कामानां पदार्थेऽस्मिन्' verses 342-343, p. 943. Mammata explains their views as follows:—  
आकांक्षाबोधोऽस्मिन्निविष्टाद्वयमात्रसंख्यायां पदार्थानां समन्वये तात्पर्यार्थो विशेष-  
मपुनरुक्तोऽपि वाक्यार्थः समुल्लसतीत्यभिहितान्वयवादितो मतम्' K. P. II. Ul. pp. 25-26 (Chān). पापेतिपादयित्वा in his न्यायरत्नमाला supports अभिहितान्वयवाद by quoting the authority of वैमिनि and शबर. 'अभिहितान्वयं पदं ज्ञायान् । तथा च सूत्रकारः ( पू. मी. सू. I. 1. 25 ) 'अनेकं दत्तं निमित्तत्वात्' इति स्वकमेव पदार्थेऽस्मिन्निमित्तकार्थं वाक्यार्थेऽस्मिन् दर्शयति । आशयकारोऽपि हि 'अस्मिन् पदानि स्व स्वकमेव निमित्तत्वात् निमित्तत्वात्प्रागपि, अनेकानां पदार्थानां अभिहिताः सम्यो वाक्यार्थेऽस्मिन्निमित्तत्वात्' इत्याह ।' p. 97. The reason why they are called अभिहितान्वयवादिनs is—'अभिहितानां पदार्थानां अर्थाभिप्रायिनां वा पदार्थानामन्वयः इति ये वदन्ति ते अभिहितान्वयवादिनः.'

अभिहितान्वयवादितः—These writers say—Words do not express their meanings generally, but connectedly as parts of a sentence. In ordinary life, we first understand meanings from sentences. When a child hears a man say to his servant 'गामानय', he sees the servant move a साक्षादिमत्पदार्थे from one place to another and infers that the servant understood from the sentence the bringing of a साक्षादिमत्पदार्थे. He then hears 'अगमामय' where the word गमामय is the same as before. He then knows the meanings of the words गो and अय, not generally, but as connected with some such act as bringing. Hence we see that it is a sentence alone that sets a man in motion or dissuades him. The सूत्रेण is made in respect of a word not as denoting a general meaning, but rather as connected with other meanings. Hence words have a power to denote things, but as having a connection with some other things. Hence we need not postulate the special existence of a वृत्ति called तात्पर्य, from which we are to understand the meaning of a sentence. No वृत्ति is necessary to logically connect the meanings of words, as said by the अभिहितान्वयवादिनs, but the several meanings themselves connectedly denoted by the words constitute the meaning of the sentence. Their views are clearly set forth by Mammata in the 5th Ul. pp. 265-268 ( Va ). "देवदत्त गामानय' इत्यादिमत्पद-  
वाक्यप्रयोगादेशादेऽस्मान्तरं साक्षादिमत्पदार्थं मध्यमवृत्ते मयति सति 'अनेकासाक्षात्पद-  
देवविधीऽर्थः प्रतिपन्नः' इति तत्वेद्वयानुमाय तदोपलब्धवाक्यवाक्यार्थयोः अर्थापत्त्या



वाच्यवाचकभावलक्षणं सम्बन्धवशात् बालस्तत्र व्युत्पद्यते । परतः 'चैत्र गामानय,  
 देवदत्त अश्वमानय, देवदत्त गानय,' इत्यादिवाक्यप्रयोगे तस्य तस्य शब्दस्य तं तमर्थमवधार-  
 यतीति अन्वयव्यतिरेकाभ्यां प्रवृत्तिनिवृत्तिकारि वाक्यमेव प्रयोगयोग्यमिति वाक्य-  
 खितानामेव पदानामन्वितैः पदार्थैरन्वितानामेव सङ्केतो गृह्यते इति विशिष्टा एव पदार्था  
 वाक्याथैः, न तु पदार्थानां वैशिष्ट्यम् । यद्यपि वाक्यान्तरप्रयुज्यमानान्यपि प्रत्यभिज्ञा-  
 प्रत्ययेन तान्येवेतानि पदानि निश्चीयन्ते इति पदार्थान्तरमात्रेणान्वितः पदार्थः  
 सङ्केतगोचरः, तथापि सामान्यावच्छादितो विशेषरूप एवासौ प्रतिपद्यते स्वतिपक्तानां  
 पदार्थानां तथामूलत्वादिति अन्विताभिधानवादिनः<sup>1</sup>। The reason why they  
 are called अन्विताभिधानवादिनः is—अन्वितानामेव पदार्थानामभिधानं शब्दैः  
 प्रतिपादनं इति ये वदन्ति ते अन्विताभिधानवादिनः<sup>1</sup>; see भाट्टचिन्तामणि p. 172.  
 The अभिधावृत्तिमातृका (on कारिका 7-8) clearly explains the  
 two views 'इह केषांतिदन्वयव्यतिरेकावसेयसामान्यभूतत्वाधेमात्रविश्रान्तेषु पदेषु  
 पदार्थाकाङ्क्षासंनिधियोग्यतामहिम्ना वाक्याधेयानभिधेयभूतस्य हर्षशोकादिवदवसेयत्व-  
 मेव । यदा हि ब्राह्मण पुत्रस्ते जातः, ब्राह्मण कन्या ते गर्भिणीति यथाक्रमं  
 पुत्रजन्मकन्यागर्भिणीत्वनिमित्तौ हर्षशोका स्तदन्वेनानभिहितावपि शब्दाभिधेयभूतवस्तु-  
 सामर्थ्यादाक्षिप्येते । एवं वाक्याधेयानभिधेयभूतस्यैव पदार्थाक्षेप्यारवं द्रष्टव्यम् । एषां  
 जीववादिनां मतेनार्थानामभिहितानामुत्तरकालं परस्परावच्छादमिहितान्वयः ।  
 अपरे स्वाहुः । वृद्धत्ववहाराच्छब्दाधेयसम्बन्धावसायः । स च वृद्धत्ववहारः प्रवृत्तिनिवृत्ति-  
 रूपः । प्रवृत्तिनिवृत्ति च विशिष्टाधेयिष्ठे । अतो विशिष्ट एवार्थे पदानां सम्बन्धावभूतिः ।  
 ततश्च विशिष्टा एव पदार्था न तु पदार्थानां वैशिष्ट्यम् । एवं च परस्परावच्छादितानां  
 वाक्यार्थरूपतापन्नानां तत्तत्सामान्यावच्छादितत्वेन गृहीतस्ववाचकसम्बन्धानां  
 पदैः प्रत्यायनादन्विताभिधानमिति ।' p. 15.

## PARICHCHHEDA X.

(P. 17, ll. 3-4) अव.....उपमासाह. अव = शब्दालङ्कारविरूपणानन्तरम्. अवसरप्राप्तेषु अर्थालङ्कारेषु.—The occasion for treating the figures of sense having arrived. प्राधान्यात्...लक्षितव्येषु—those that are based upon similitude should be defined first, as being the principal ones. Alankāras are often classified as those based upon सादृश्य, विरोध, लोकाभ्यास etc. We shall speak of these classifications later on. तेषामप्युपजीव्यत्वेन—he speaks of simile first, which is the root of even those (सादृश्यमूल अलङ्कारः). Compare the words of राजशेखर as quoted in अलं. शेष. p. 32 'अलं. रश्मिरिव सखं काव्यसम्पदाम् । उपमा कविर्ब्रह्म मातैवेति मतिर्नमः ॥'; अलं. स. p. 26 'उपमेवानेकप्रकारवैचित्र्येणानेकालङ्कारवीजभूतेति प्रथमं निर्दिष्टा १'; तरुल p. 195 'मुखमेव चन्द्रः मुखचन्द्रः. मुखं चन्द्रश्च बोधते, मुखं वा चन्द्रो वा, न मुखं किं तु चन्द्र इत्यादिसादृश्यविच्छित्तिविशेषै रूपकादीपकाद्यनेकालङ्कारवीजतवोपमायाः प्रथमं निरूपणमित्यर्थः १'

(P. 17, ll. 5-7) साम्यं वाच्यं.....इत्यस्या भेदः. साम्यं...—इयोः—\* construe वाच्यव्यये (सति) इयोः (वस्तुनोः) वाच्यं अवैधर्म्यं साम्यं उपमा—Simile is the resemblance between two things expressed in a single sentence and unaccompanied with the statement of difference. रूपकादिषु.....इत्यस्या भेदः—The author now proceeds to explain the propriety of each of the words used in the definition. The word वाच्य serves to distinguish उपमा from रूपक (metaphor). An example of metaphor is मुखं चन्द्रः (the face itself is the moon); while an example of simile is मुखं चन्द्र इव (the face is like the moon). In metaphor, when we reflect upon the fact that the face cannot be identified with the moon, unless there be some points in which the one is like the other, the similarity of the two objects is suggested; while in simile (the face is like the moon) the similarity is directly expressed (by the word इव in the example). व्यतिरेके च—In व्यतिरेक (Contrast), points of difference also (between two objects) are expressly mentioned. In व्यतिरेक, the उपमेय (the object of comparison) is said to be superior to the उपमान (standard of comparison), which superiority may be due to the excellence of the Upameya, or to the inferiority of the Upamana. So in व्यतिरेक there is not only resemblance between

\* The figure 14 is put after this line in the text, because there are 13 Karikās in the 10th Pari. dealing with शब्दालङ्कारः which we have omitted.

two things, but it is also pointed out that one thing excels another in a certain point (वैधर्म्यं स्व उक्तिः); while in simile, resemblance alone is referred to and hence अवैधर्म्यं serves to exclude व्यतिरेक. An example of व्यतिरेक is 'अकलङ्कं मुखं तस्मात् न कलङ्कं विधुंषा'. उपमेयोपमायां वाक्यद्वयम्.—In उपमेयोपमा, the उपमान is compared with the उपमेय and the उपमेय is compared with the Upamāna. e. what was Upameya becomes the Upamāna and what was Upamāna becomes the Upameya. An example of उपमेयोपमा is 'कमलेव मतिर्नेतिरिव ५मला' (the intellect is like wealth and wealth is like the intellect). But the above example contains two sentences. Therefore by the word वाक्यद्वये, उपमेयोपमा, which has two sentences, is excluded. अनन्वये तु...मेदः In अनन्वय (self-comparison) the same thing is compared to itself, the purpose being to show that no second thing resembling it is known to exist. An example is 'रामराज्ययोर्विदं रामराज्ययोर्विदं'. In Upamā two things are compared and therefore the word द्वयोः serves to exclude the figure अनन्वय, in which there is साम्य, but not between two things that are distinct. Some other definitions of Upamā are given below:—'अथात उपमा वदतत्तत्सदृशमिति गार्ग्यस्तदासां कर्म' etc. निरुक्त III. 13; यत्किञ्चित्काम्यवन्नेषु सादृश्येनोपमीयते । उपमा नाम सा ज्ञेया गुणाकृतिसमाश्रया ॥ भरतनाट्य० 16. 42; विरहेनोपमानेन देशकालक्रियादिभिः । उपमेयस्य वत्साम्यं गुणलेखेन उपमा ॥ रामाय II. 30; सन्नेतोद्धारि साधर्म्यमुपमानोपमेययोः । निधो विभिन्नकालादि शब्दद्वयोपमा तु तत् ॥ उद्भट I. 34; उपमा यत्र सादृश्यलक्ष्मीरुक्तसति द्वयोः ॥ चन्द्रालोक V. 3.

( P. 17, ll. 8-11 ) सा पूर्णा—उपमानं चन्द्रादि. Construe सा (उपमा) पूर्णा ( भवति ) यदि सामान्यधर्मः श्लेषम्यवाचि ( पदम् ) उपमेयं उपमानं च वाच्यं भवेत्—The simile is fully expressed, when the common property, the word implying comparison, the object of comparison and the standard of comparison are all expressed. The author now comes to the divisions of Upamā. Simile is divided into पूर्णा and तुल्य. There is a fully expressed simile when all the four elements of comparison are expressed. In the example 'मुखं कमलमिव सुन्दरम्' the word मुख is the उपमेय, कमल is the Upamāna, इव is the श्लेषम्यवाचि शब्द and सुन्दरम् the common property. When all these four are expressed, there is a fully expressed simile; if any one or more of them be unexpressed, there is alliptical उपमा. साधारणधर्मो...मनोज्ञत्वादि—The common property i. e. the quality or action which causes the similarity of two objects is such as loveliness etc. ( in the example चन्द्र इव मनोज्ञं मुखम् ).



( P. 17, ll 12-31 ) इवयुतः.....वनेस्वादाने. इव=पूर्वो. पूर्वा is divided into two varieties श्रौती and आर्षी. That ( पूर्वा ) again is Direct ( श्रौती ) in which the notion of comparison is conveyed by particles, such as यथा, इव, वा, or by the affix वत् when it is equivalent to इव; it is Indirect when the notion of comparison is conveyed by attributive words such as तुल्य, समान etc. or the affix वत् is employed in the sense of तुल्य ( equal ). The author tells us that the उपमा is श्रौती, when the words यथा, इव, वा, etc. are employed to express the comparison and that it is आर्षी when words like तुल्य are employed. A question arises:—what is the difference between the words यथा etc. and तुल्य etc. The difference between the two classes of words is as follows:—The words इव, यथा, वा, etc. primarily express साम्य i. e. relation of two things based upon their possessing a common property 'व वा यथा तथैवैव साम्ये' । अमर III. 4. 9. 'यथेवैवैव सादृश्यमाह तुल्येतिरेकिणोः' भागवत II. 31. The words यथा etc. have a peculiar power whereby they denote, whenever they are used, that two things are related together as possessing a common property. In the example 'यथानिच मुसम्' by the very employment of the word इव, the two things पक्ष and मुस are shown to be related together as उपमेय and उपमान on account of their possessing some property in common. The words तुल्य etc. on the other hand, are used in the sense of 'similar' ( सदृश ). In the example 'यथेन तुल्यं मुसम्', the word तुल्य expresses that मुस is an object similar to another. Here the word तुल्य does not convey the idea of सादृश्य directly; it only expresses that one thing has similarity in it. The word तुल्य does not tell us, by its very employment, that two things are related together by the possession of a common property. The idea of the possession of a common property comes in only when we consider that similarity cannot exist unless there be some property in common. Compare the words of Mallinātha in his तरु 'इवादीनामप्यर्थात्सदृशपर्यवसानं शब्दा तु सादृश्यमकल्पनेनेति तत्प्रयोगे श्रौतीत्यर्थः । तुल्यवादिशब्दानां तु शब्दा सदृशपरत्वमर्थात् सादृश्यव्यवसानमिति तेषां प्रयोगे त्वार्थोक्ताह ।' p. 198. यथेवैवैवः शब्दाः—वा has two senses 'उपमायां विकल्पे वा' अमर. III. 3. 249. उपमानानन्तर etc.—Although they are quite similar to words like तुल्य when employed after the उपमान. The particles इव, यथा etc. are used after the उपमान as in चन्द्र इव मुसम्. तुल्य etc. may be used with the उपमान or उपमेय or both. When तुल्य is used after the उपमान, it and इव would be quite similar ( as in

यत् तत्त्वं मुखेन). What difference is there between इव and तुल्य when so used? The author replies as follows:—**हुतिमात्रेण.....**  
**बोधयन्ति**—They (यथा etc.) convey the notion of the relation of similarity between the उपमान and उपमेव by the very word. तत्सद्भावे—यथेवादिसद्भावे. औत्ती उपमा—The उपमा is said to be direct because words like यथा, employed in it, directly (बुद्ध्या) convey the notion of सादृश्य. Compare 'यथेवद्यथेयमेन सा तुल्यान्वयमहेति' उद्भट. I. 35; 'औत्तत्वं बोधमानोपमेययोः साधारणधर्मसम्बन्धरूपायास्तस्याः शाब्दबोधविषयत्वम् / अर्थापत्तिगम्यत्वं चाहेत्वम्' प्रदीप (p. 4 Chān). एवं...  
**वतेरुपादाने**—It is so (i. e. the उपमा is औत्ती) when the affix वत् is employed in the sense of इव as laid down in the sūtra of पाणिनि 'तत्र तस्येव' V. I. 116, which means 'the affix वत् is applied to a standard of comparison in the locative or genitive case and takes the place of the case affix and of इव'; examples of this rule are 'मधुरावत् (मधुरायामिव) लुप्ते प्राकारः' and 'चैत्रवर्त्मनस्य गावः' (चैत्रस्येव). तुल्यादयस्तु...**आर्था**—The (power of) words like तुल्य is exhausted in the उपमेव in such examples as 'the face is similar to the lotus'; in the उपमान in such examples as 'The lotus is the equal of the face'; and (the power is exhausted) in both in the example 'the lotus and the face are alike'; these words convey comparison only when we reflect upon the sense of these words; and so the Upamā is Indirect, when these words are employed. The idea is:—the expressive power of such words as तुल्य is exhausted in being attributive to the Upamāna when they qualify it etc. They have not the further power of expressing the notion of सादृश्य between two things based upon the possession of some common property. When we reflect upon the fact that one thing cannot be said to have similarity unless there be some common property, we understand that the two things are related by सादृश्यसम्बन्ध. Hence the उपमा is said to be **आर्था**. एवं.....**वतेरुपादाने**—so (the Upamā is **Ārthī**) in the case of the employment of वत् (in the sense of तेन तुल्य) as laid down in Pāṇini's rule 'तेन तुल्यं क्रिया चेदतिः' V. I. 115, which means 'the affix वत् is applied to a noun (which would otherwise be in the Instrumental) in the sense of तेन तुल्य, if the similarity consists in an action (and not गुण, quality)' e. g. **नाम्नवदधीते** (नाम्नेन तुल्यमधीते). Here the similarity is in studying. Compare मामह 'वतिनाऽपि क्रियासाम्यं तद्वदेवानिधीयते। द्विजातिवदधीतेऽसी तुल्यवानुदास्ति नः॥'. But we cannot say **चैत्रवत् कृशः**, because कृशत्व is a गुण; in this case we must say '**चैत्रेण तुल्यः कृशः**'. Our author in this passage borrows the words of Mammata

almost verbatim. See K. P. X. "तत्र तस्येव" इत्यनेन इवायं विहितस्य बतोकपादाने । 'तेन तुल्यं मुखम्' इत्यादावुपमेये एव, 'तत्तुल्यमस्य' इत्यादौ चोपमाने एव, 'इदं च तच्च तुल्यम्' इत्युभयत्रापि तुल्यादिशब्दानां विश्रान्तिरिति साम्यपूर्वा-लोचनया तुल्यताप्रतीतिरिति साधर्म्यस्यार्थत्वात् तुल्यादिपदोपादाने आर्थाः । तद्वत् 'तेन तुल्यं क्रिया चेदतिः' इत्यनेन विहितस्य बतैः स्मिन् ।"

(P. 17, l. 22-p. 18, l. 1) हे...विविधा आर्थाः हे etc.—हे both (i. e. श्रौती and आर्थाः) are to be set forth by a nominal affix (तद्धित), by a compound and by a sentence. सौरभ etc.—मुखस्य सौरभम्-अम्भोरुहवत् the fragrance of thy face is like that of the lotus plump. तव वदनं हृदयं मदयति यथा शरदिन्दुः (मदयति) your face gladdens the heart as the autumnal moon. In this verse अम्भो-रुहवत् is an example of तद्धितगा श्रौती पूर्णा. Affixes like वत्, कल्प etc. are तद्धितस्य. This is श्रौती because here वत् is used in the sense of इव in accordance with the sūtra 'तत्र तस्येव' (अम्भोरुहवत् = अम्भोरुहस्य इव). कुम्भी इव is an example of समासगा श्रौती. Here the word इव is compounded with कुम्भी in accordance with the Vārtika 'इवेन (नित्य) समासो विभक्त्यलोपः (पूर्वपदप्रकृतिस्वरत्वं) च' on Pāṇini II. 4. 71. The words in brackets are not found in the सिद्धान्तकौमुदी (with तत्त्वबोधिनी printed by the Nir. press), but are found in K. P. In the महाभाष्य (vol. I. p. 417) on the sūtra कुगतिप्रादयः we have the words 'इवेन विभक्त्यलोपः पूर्वपदप्रकृति-स्वरत्वं च' (but not printed by Kielhorn as a Vārtika). The reading नित्यसमासः appears to be wrong, as this compound is optional and not नित्य (obligatory). The Vārtika means 'the word इव is compounded with a noun which does not, however, lose its case-termination' (as all nouns generally do in a compound). वदनं.....शरदिन्दुयेया is an example of वाक्यगा श्रौती-मधुरः\* सुषावदधरः...तस्याः—पेल्ल soft, or delicate. In this verse, सुषावत्, पल्लवतुल्यः, चकितमृगलोचनाभ्यां सद्बो are respectively the examples of तद्धितगा आर्थाः, समासगा आर्थाः and वाक्यगा आर्थाः. पूर्णा षडेव तद्—Thus the fully expressed simile is six-fold. उपमा was first divided into पूर्णा and लुप्ता. Pūrṇa was divided into श्रौती and आर्थाः and each of these two was divided into three varieties. So there are six varieties of पूर्णा.

(P. 18, ll. 4-5) लुप्ता.....पूर्ववत्. Construe—सामान्यधर्मादेरेकस्य यदि वा द्वयोः त्रयाणां वा अनुपादाने लुप्ता, सा अपि (लुप्ता अपि) पूर्ववत् (पूर्णावत्) श्रौती आर्थाः (च). It is Elliptical when one, two or three of the

\* This example appears to break the rule of Pāṇini contained in 'तेन तुल्यं क्रिया चेदतिः'



four ( viz. सामान्यधर्म, औपम्यवाचिपद, उपमेव and उपमान ) beginning with the common property are omitted. This also like the former is Direct or Indirect.

( P. 18, ll. 7-11 ) पूर्णावद्धर्मः.....अश्मवत्. पूर्णावत्.....तद्विते—सा ( लुप्तोपमा ) धर्मलोपे पूर्णावत् तद्विते तु औत्ती विना. The धर्मलुप्ता has five varieties viz. वाक्यगा and समासगा औत्ती, वाक्यगा, समासगा and तद्वितगा आधी. तद्वितगा औत्ती, when the common property is omitted, is impossible. The reason is as follows:—the तद्वितगा औत्ती उपमा is possible only when the तद्वित affix is used in the sense of इव. Such an affix is वत् only, when it is used according to the sūtra 'तत्र तस्येव'. When वत् is used it always requires the express mention of the ground of comparison, as in चैत्रवर्मेवस्य गावः or in मधुरावत् लुप्ते प्राकारः, where गावः and प्राकारः are the ground of comparison. We cannot simply say चैत्रवर्मेवस्य; we must mention the common attribute if we are to have any complete sense out of the words. But here धर्म is said to be omitted and therefore औत्ती तद्वितगा (which occurs only when वत् is employed in the sense of इव) is impossible. मुलम्.....अश्मवत्. Here इन्दुवर्षा and पद्मवेन समः are examples of वाक्यगा औत्ती and वाक्यगा आधी; सुधा इव, विन्वतुल्यः and अश्मवत् are examples समासे औत्ती, समासे आधी and तद्विते आधी respectively. In none of these five varieties is the common property mentioned.

( P. 18, ll. 12-19 ) आचारः.....एवमन्यत्र. आचारः.....पुनः—This ( i. e. धर्मलुप्ता ) is five-fold, being possible in the two sorts of the affix वच् respectively applied in the sense of position and object, in the case of the affix वच्, and in the case of the gerundial affix वमुक् added in the sense of the agent or object. ( 1 ) The affix वच् is applied to a noun in the objective case, which is expressive of Upamāna, in the sense of 'behaviour'. 'उपमानादाचारे' पा० III. 1. 10. 'उपमानात् कर्मणः सुवन्तात् आचारे अर्थे वच् स्मात् । पुत्रमिवाचरति पुत्रीवति छात्रम् ।' सि० कौ०. An example is पुत्रीवति. Here the affix वच् is applied to पुत्र which is an Upamāna in the objective case ( पुत्रमिव ), in the sense of आचार ( पुत्रमिव आचरति न्ववहरति पुत्रीवति छात्रम् he behaves towards his pupil as towards his own son ). ( 2 ) A Vārtika on the above sūtra says 'अधिकरणाधेति वक्तव्यम्' which means that 'the affix वच् is applied to an Upamāna in the locative, in the sense of आचार'; e. g. प्रासादीवति कुट्यां मिथुः the bhīkshu behaves in his hut as if he were in a palace ( प्रासादे इव आचरति कुट्यां मिथुः ). ( 3 ) 'कतुः न्वत् स लोपश्च' पा० III. 1. 11. 'उपमानात्कतुः सुवन्तात् आचारे

व्यङ् वा स्यात् । सान्द्रस्य तु कर्तृवाचकस्य लोपो वा स्यात् ।' सि० कौ० The affix व्यङ् is applied to a noun in the nominative case and expresses the sense of 'behaving like' e. g. कृष्णायते (कृष्ण इव आचरति). Here कृष्ण is a noun in the nominative case and is an उपमान. The व्यङ् affix makes the denominative verb *Ātmanepadi*. The णमुल् (ञम्) affix forms gerunds from verbs when repetition of an action is to be implied, according to the sūtra 'आनीक्ष्ये णमुल् च' शु० III. 4. 22, e. g. स्मरं स्मरन् having again and again remembered. (4 and 5) 'उपमाने कर्मणि च' III. 4. 45. 'चात् कर्तरि ष्टनिधानं निहितं जलम् । प्लुतमिव सुरक्षितम् । अजकनाशं नष्टः । अजक इव नष्ट इत्यर्थः ।' सि० कौ०. The affix जम् is applied to a root compounded with a noun in the accusative or nominative, which is an उपमान; e. g. in अजकनाशं नष्टः the affix जम् is applied to the root नष्ट and the gerund is compounded with the noun अजक which is in the nominative case and is an उपमान. व्यच्.....णमः—*Kalāpamata* is a grammar of the Sanskrit language, the author of which, शर्व्वर्मा, is said to have received it from कार्तिकेय. शर्व्वर्मा taught it to king Śatavāhana, who made his teacher king of Bharukachchha (Broach) out of gratitude. The Grammar is called *कातच* because it is small as compared with *Pāṇini's* and also *कालापक* from the *कलाप* (tuft of hair) of the peacock which is the vehicle of कार्तिकेय; see for the story *बृहत्कथामञ्जरी* I. 3 and *कथासरित्सागर* I. 6 and 7. 'प्रतिष्ठायेति तपसा विलोक्य वरदं युद्धम् । स कातचेन नृपति मातैश्चक्रे बहुश्रुतम् ॥ बृहत्कथा० I. 3. 48; अयासी भगवान् साक्षात् पद्भिराननपङ्क्तयैः । सिद्धो वर्णसमासाय इति मूत्र-सुदीरवत् ॥ तच्छ्रुत्वा मनुष्यत्वसुलभाच्चापलादित । उत्तरं सूत्रमभ्यूह स्वपमेव मयोदि-तम् ॥ अधामकीत् स देवो मां नावधिष्यः स्वयं वदि । जमविष्यदिदं शास्त्रं पाणिनीयोप-मदंकरम् ॥ अधुना स्वल्पतयात् कातचाख्यं भविष्यति । मद्राहनकलापस्य नास्ती कालापकं तथा ॥ कथासरित्सागर I. 7. 10-13. Vis'vanatha says that in the *Kātantra* Grammar चिन्, जाणि and णम् stand for the व्यच्, व्यङ् and णमुल् of पाणिनि. व्यच्...णमः—कातच (B. I. ed.) 'उपमानादाचारे' III. 2. 7, 'उपमानाज्ञाज्ञः आचारेऽभिधेये चिन् परो भवति । पुत्रीयति माणवकम् ।' दुर्गसिंह; then for जाणि see 'कर्तुराणिः सलोपश्च' III. 2. 8. and for णम् 'णम् चानीक्ष्ये सलोपश्च' IV. 6. 5. अन्तःपुरीयसि... क्षितीश—रणेषु अन्तःपुरीयसि (अन्तःपुरे इव आचरसि) is an example of आधारव्यच्. त्वं पौरं जनं सुतीयसि (सुतमिव आचरसि) is an example of कर्मव्यच्. श्रीः सदा रमणीयते (रमणी इव आचरति) 'fortune behaves as a wife towards you'—is an example of व्यङ्. प्रियाभिः अमृतवृत्तिदर्शं दृष्टः—looked upon by the beloved ladies as the moon (whose beams are nectar-like)—is an example of कर्मणमुल्; because अमृतवृत्तिदर्शम् is equal to अमृतवृत्तिमिव दृष्टा.

In the case of certain roots like कृष् etc. the same verb, to which णमुल् is affixed, must be repeated after the Gerund according to the sūtra 'कृपादिषु यथाविध्यनुप्रयोगः' पा० III. 4. 46. 'यस्माण्णमुल्कः स एव धातुरनुप्रयोक्तव्यः' सि० की०. मुवि इन्द्रसञ्चारं सञ्चारसि—Thou walkest on the earth like Indra himself. This is an example of कर्तृणमुल् (i. e. where the णमुल् is affixed to a root which is compounded with a noun in the nominative case, इन्द्र इव चरित्वा). Thus in one verse the five varieties of धर्मलुप्ता are exemplified. ज्व.....लोपः—Here in the word अन्तःपुरीयसि, the common property, viz. the circumstance of being a place of pleasant sports is omitted and in the word सुतीयसि, the circumstance of being full of affection is omitted. प्रवमन्वत् similarly (the common property is omitted) in the remaining (three expressions).

(p. 18, l. 20) इह च...नान्ति—In these five varieties, i. e. those due to स्वच् etc., there is no necessity of discussing whether these are श्रौती or आशी similes, because in them the words इहा, तुल्य etc. are absent.

(p. 18, ll. 20-21) इदं च.....उदाहरन्ति—Some instance these (five based upon स्वच् etc.) as the cases of the omission of इव etc. expressive of comparison. It is Mammata who instances these as varieties of वादिलुप्ता. 'वादेर्लोपे समासे सा कर्माधारत्ववि क्वडि । कर्मकर्त्रोर्लुप्तिः' K. P. X. मम्मट says that in the कर्मस्वच् or आधारस्वच्, स्वह् and णमुल् we have instances of वादिलुप्ता (omission of words conveying the simile) and not of धर्मलुप्ता.

तदुक्तम्—This is improper. स्ववादेरपि.....प्रतिपादकत्वात्. तदर्थे—विहितत्वेन = इवाद्यर्थेविहितत्वेन. Mammata's view is not right, because स्वह् etc. also, being added in the sense of इव etc. (as laid down in the sūtras of Pāṇini) convey comparison. Therefore स्वच् etc. cannot be examples of वाचकलुप्ता.

(P. 18, ll. 22-p. 19, l. 2) ननु.....लुप्ता Nor can you say that the affixes स्वह् etc. do not well convey comparison, because being affixes they are not independently expressive and because such words as इव are not used in these cases. The words ननु.....प्रयोगमावाचेति raise an objection against Viśva-nātha's position that स्वह् etc. convey comparison as इव etc. do and that therefore स्वह् etc. should not be regarded as cases of वाचकलुप्ता. The objection is based on two grounds; 1 स्वह् is a termination and not a word like इव. Some say that a termination has no independent meaning. It has a meaning only



when connected with a word. So as *व्यङ्* by itself has no meaning, it cannot well convey औपम्य. II It is generally acknowledged that words like *इव*, *वत्* etc. are उपमाप्रतिपादक. *व्यङ्* etc. are not so recognised and therefore when *व्यङ्* etc. are used, the comparison is not so well conveyed as when *इव* etc. are used. For these two reasons *व्यङ्* etc. should be cited as cases of वाचिभूता (i. e. वाचकभूता) and not of धर्मेभूता. S. D. replies in the words कल्पवादावपि तथा प्रसङ्गात् 'the same might be urged against कल्प etc.' (which are admitted by मम्मट as expressive of comparison in 'विषकल्पं मनो वेत्ति यदि जीवति तत्सखे' which is an example of धर्मेभूता तद्विज्ञाया आर्षा). What S. D. means is that कल्प is an affix just like *व्यङ्* and not an independent word like *इव*. Therefore, if you say that *व्यङ्* cannot well convey comparison, being an affix, then कल्प also being an affix cannot convey comparison. But you admit it to be expressive of comparison. So you are inconsistent. You must admit that *व्यङ्* is उपमाप्रतिपादक like कल्प. So *व्यङ्* etc. should not be cases of वाचकभूता, but of धर्मेभूता. The affix कल्प is applied according to the *sūtra* 'ईषदसमाप्ती कल्प-देश्व-देशीयः' पा० V. 3. 67. The affixes कल्प, देश्व and देशीय are added in the sense of 'a little less than'; e. g. ईषदूनो विद्वान् विद्वत्कल्पः. न च.....सोतकल्प- 'Nor can it be argued that कल्प etc. as being equivalent to *इव* etc. are expressive of comparison, while *व्यङ्* etc. are only suggestive of it.' Here the objector brings forward the idea that कल्प, though an affix, is used in the sense of *इव* and is therefore, like *इव*, साक्षात् औपम्यप्रतिपादक; while *व्यङ्* etc. are only suggestive of comparison. S. D. answers this objection by simply denying what the objector assumes as indisputable. Grammarians say that निपातः (like च etc.) are सोतक and not वाचक. 'चादयो न प्रयुज्यन्ते पदस्य सति केवलाः । प्रत्ययो वाचकत्वेऽपि केवलो न प्रयुज्यते ॥' वाचस्पदीय II. 106, on which पुण्यराज says 'एते हि चादयः केवला न प्रयुज्यन्ते ततो वाचका न भवन्तीति बोद्धव्यम्'. *इव* is included in the चादिगण. Therefore S. D. says इवादी.....निक्षयमावात्—There is no certainty as to whether *इव* etc. are expressive. वाचकत्वे वा..... साम्यमेवेति. 'Granting that कल्प etc. are expressive, there can be no difference between the affixes of the वत् class and those of the व्यङ् class, according to either of the two opinions touching affixes, viz. (1) the inflected word in its integrity is expressive and (2) the base and the affix have each its own significance.' S. D.'s idea is as follows:—He first threw doubt on the theory that *इव* etc. are वाचक. He concedes that कल्प (and therefore *इव*

etc. also) are वाचक. He says that, even conceding this, his position is not in the least affected. As कृत् is an affix (and not an independent word), so is कृत् also. So what holds good of कृत् must hold good of कृत् also. If कृत् is वाचक (of औपम्य), then so is कृत् also. There are two views as to the meaning of affixes. Some say that an affix by itself has no meaning. It is the inflected word alone that has a meaning. Affixes etc. are all of them the contrivances of Grammarians, who divide a word into two portions, प्रकृति (base) and प्रत्यय (affix), for the easy comprehension of language. P. I. M. 'तत्र प्रतिवाक्यं सङ्केतग्रहासम्भवाद् वाक्यान्वाङ्मानस्य लघुपायेनाशङ्क्यत्वाच्च कल्पनया पदानि प्रविभज्य पदे प्रकृतिप्रत्ययभागान् प्रविभज्य कल्पिताभ्यामन्वयव्यतिरेकाभ्यां तत्तदर्थविभागं शास्त्रमात्रविषयं परिकल्पयन्ति साचार्याः । तत्र शास्त्रप्रक्रियानिर्वाहको वर्णोक्तोऽस्ति । प्रकृतिप्रत्ययवास्तत्तदर्थवाचका एवेति तदर्थः । उपसर्गनिपातधातुविभागोऽपि काल्पनिकः ।.....एवं च स्थानिनां वाचकत्वमादेशानां वेति विचारो निष्कल एव कल्पितवाचकत्वस्योभयत्र सत्त्वात् । मुख्यं वाचकत्वं तु कल्पनया बोधिते समुदायरूपे पदे वाक्ये वा । लोकानां तत् एवार्थबोधात् । pp. 1-2. Note the words of the वाक्यपदीय I. 73 'पदे न वर्णो विद्यते वर्णव्यवस्था न च । वाक्यापदानामत्यन्तं प्रविष्टो न कश्चन ॥'. This is the view of those (the वैद्याकरणा) who are स्कोटवादिन्स. The second view is that the base and the affix have each its own independent meaning. The base expresses a meaning which is general; the affix denotes its own meaning and then by the combination of these two meanings, a distinct and limited meaning arises from the inflected word as a whole, which meaning is not expressed by anyone singly out of the two, प्रकृति and प्रत्यय; e. g. in the word पचक, the root पच् simply denotes the action of boiling and the affix अक denotes an agent in general. These two meanings being combined, we get from पचक the idea of 'cook', which is not singly expressed by any one of the two i. e. पच् and अक. See पूर्वमीमांसा II. 1. 1. and तत्त्वार्थिक p. 348 'प्रत्ययार्थं सह नतः प्रकृतिप्रत्ययो सदा । प्राधान्याद्वाचना तेन भावनार्थोऽवधार्यते ॥' Compare the following from the न्यायरत्नमाला of पार्थसारथिभट्ट "प्रत्ययेन स्वार्योऽभिधीयमानः प्रथमावगतप्रकृत्यर्थानुरक्त एवावगम्यत इति तत्रान्वयव्यतिरेकाभ्यां प्रकृतेः प्रत्ययस्य च स्वे स्वेर्धे अनुरागांशे च प्रकृतिप्रत्ययसमभिध्याहारस्यैव पदार्थान्तरानुरागनिमित्तत्वं विविच्यते ।.....यथा ग्रहणस्मरणात्मना प्रत्यभिधाने ग्रहणां शस्त्रेन्द्रियनिमित्तत्वं कारणांशस्य च संस्कारनिमित्तत्वम्.....तथात्रापि अनुरागांशस्य प्रकृतिप्रत्ययसमभिध्याहारादेव प्रतीतिसिद्धेर्न प्रत्ययस्य तदभिधायकत्वे स तु स्वार्येभेवाभिधत्ते । आह च । 'प्रकृतिप्रत्ययो नतः प्रत्ययार्थं सहेति यत् । भेदेनैवाभिधानेऽपि प्राधान्येन तदुच्यते ॥ पाकं हि पचिरेवाह कर्तारं प्रत्ययोऽप्यकः । पाकयुक्तः पुनः कर्ता वाच्यो नैकस्य वाक्यवित् ॥" p. 101. Col. Jacob (Laukika N. III.



p. 59) traces the maxim 'प्रकृतिप्रत्ययी ऋतुः प्रत्ययार्थे सह' to the Mahābhāṣya; but he leaves the meaning of प्रत्ययार्थे in doubt. The above quotation sheds much light upon its meaning. We think it clearly established from the above that प्रत्यय means here also 'an affix'; the quotation cited by पार्श्वसारथि explains the reason of the maxim. On the question whether इव etc. are वाचक or द्योतक the R. G. has the following interesting note:—

'उभेवादीनां द्योतकत्वमेव न वाचकत्वम् । निपातत्वादुपसर्गवत् । द्योतकत्वं च स्वतन्त्रमभिव्याहृतपदान्तरेण शक्यत्वा लक्षणया वा तादृशाद्येवोपने तात्पर्यमाहकारत्वेनोपयोगित्वमिति वैधाकरणाः । उपसर्गोणां द्योतकत्वमावश्यकम् । अन्यथा उपास्यते शुरुः, अनुभूयते सुखमित्यादौ युवदिलेन अभिधानं न स्यात् । धात्वर्थकमेताविरहात् ॥ इवादीनां तु वाचकत्वम् । वाचकानां वा । प्रायुक्तहेतुसर्वप्रयोजकत्वाच्च साधकः । अन्यथा अव्ययत्वादिति हेतुना अव्ययवमाचरत्येव द्योतकतापत्तिरिति वैधायिकाः ।' p. 191.

Whichever of the above two views about affixes we may hold, वद्, कल्प etc. and क्वद् etc. are similar. If कल्प is औपम्यवाचक, then क्वद् also must be so; and therefore क्वद् etc. are cases of धर्मतुल्यता and not of वाचकतुल्यता. यच्च केचिदाहुः.....इति—As to what some say that affixes like वद् are directed by Pāṇini to be employed in the sense of इव, while क्वद् etc. are directed to be employed in the sense of 'behaviour' (as in 'उपमानादाचारे'). What these people mean is as follows.—Pāṇini lays down that वद् etc. are to be used in the sense of इव ('तत्र तस्यैव'); therefore just as इव is औपम्यवाचक, so are वद्, कल्प etc. But क्वच्, क्वद् etc. are applied in the sense of आचार (behaviour) only. Pāṇini does not expressly say that they are affixed in the sense of इव. So in his opinion there is a difference between वद् etc. and क्वद् etc. The latter, being affixed in the sense of simple behaviour, do not denote औपम्य and therefore are fit cases of वाचकतुल्यता. To this Viśvanātha replies as follows:—'तदपि न... इति.' This view also is wrong; for क्वद् etc. do not simply imply behaviour, but similar behaviour. Viśvanātha says that Pāṇini's very words suggest the idea that क्वच् etc. are applied in the sense of similar behaviour ('उपमानादाचारे'). He directs that क्वच् etc. are to be applied to an उपमानं in the sense of 'behaviour' to form denominative verbs. So the presence of the word Upamāna clearly suggests that the behaviour meant is similar behaviour. Therefore क्वद् etc. are सादृश्यवाचक and hence when they are employed, there cannot be वाचकतुल्यता. When they are employed, the common property 'similar behaviour' is not directly expressed and hence they are cases



of धर्मलुप्ताः तदेवं.....लुप्ता. Thus धर्मलुप्ता is tenfold, i. e. वाक्यगौरी and आर्षा, समासगौरी and आर्षा, तद्धितगौ आर्षा (5 in all) and कर्मव्यञ्ज, आधारव्यञ्ज, व्यञ्ज, कर्मणमुल्ल, and कर्तुणमुल्ल.

R G. looks upon कर्मव्यञ्ज, आधारव्यञ्ज, and व्यञ्ज (but not कर्तुणमुल्ल) as cases of the omission of both वाचक and धर्म. Vide his remarks "अत्रेदमवधेयम्—कर्मधारयव्यञ्जि व्यञ्जि च वाचकलुप्तोदाहरणं प्राचामसहस्रमिव प्रतीयते । धर्मलोपस्यापि तत्र सम्भवात् । न च व्यञ्जार्थे आचार एव साधारणधर्मोऽस्तीति वक्तव्यम् । धर्ममात्ररूपस्याचारस्योपमाप्रयोजकत्वाभावात् । 'भारीयते सपञ्चसेना' इत्यादी वृत्तान्तरनिवेदिनैः कातरत्वादिनिरभिज्ञतवाध्यवहितस्याचारस्योपमानिष्पादकत्वात् । यदि च व्यञ्जार्थे आचारमात्रमुपमानिष्पादकं स्यात् तदा 'विविष्टं तस्मिन् भारतावते' इत्यादी सुप्रसिद्धत्वादिरूपाचारोपस्थितावधुपमालङ्कारनिष्पत्तेः । तस्यैव च 'सुपूर्वभिः शोभितमन्तराश्रितैः' इति चरणान्तरनिर्माणे तस्या निष्पत्तेः व्यञ्जार्थः साधारणोऽपि नोपमां प्रयोजयति । उपमाप्रयोजकतावच्छेदकरूपेण साधारणधर्मवाचकशून्यत्वस्यैव धर्मलोपशब्देनाभिधानात् । अन्यथा 'मुखरूपमिदं वस्तु प्रकुलमिव पङ्कजम्' इत्यादी पूर्णोपमापत्तेरिति दिक् ।" pp. 169-170.

(P. 19, ll. 3-9). उपमानुपादाने.....वोक्तम्. उपमाना.....समासयोः—When the Upamāna is omitted, the लुप्ता is two-fold, in a sentence and in a compound. अत्र.....उपमानलोपः—Here objects answering to the face and eye being simply suggested (and not expressed) there is omission of the Upamāna. In the words मुखेन सदृशं रम्यं we have वाक्यगौ उपमानलुप्ता and in नयनतुल्यं रम्यं we have समासगौ उपमानलुप्ता. अत्रैव.....सम्भवति—In this very verse, if we read मुखं यथेदं for मुखेन सदृशं and इगिव for नयनतुल्यं we shall have गौरी (उपमानलुप्ता) also. Thus वाक्यगौ and समासगौ उपमानलुप्ता will each have two varieties, गौरी and आर्षा and there will be four varieties of उपमानलुप्ता. प्राचीनानां.....उक्तम्—Yet following the manner of the ancients, we have spoken of उपमानलुप्ता as of two sorts only. It must be said that these remarks of विश्वनाथ are quite wrong, as they are opposed to all ordinary ideas. The words इव and यथा when placed after a noun lead us to understand that the noun is an Upamāna. Compare the words of Mammata 'यथेवमादिशब्दा वत्परास्तस्यैवोपमानताप्रतीतिरिति' etc. If we say इगिव, or मुखं यथेदं, इह and मुखं will be looked upon as Upamānas, if we are to pay any regard to ordinary modes of speech. Therefore in the उपमानलुप्ता we cannot employ such words as इव or यथा. Hence there can be no गौरी उपमा in उपमानलुप्ता and only two varieties remain. Compare the words of Pradīpa 'न वा गौरी (सम्भवति) । इवादीनामुपमानमात्रान्विततया तदनुपादाने (उपमानानुपादाने) उपामप्यनुपादानात् । अतो वाच्यसमासयोरेव । तयोरेवार्थी एवेति द्विप्रकारा लुप्तोपमानोपमा ।" p. 13

(Chān). The example also is not happy. It denies the existence of any Upamāna, and does not rest content with merely omitting the Upamāna. So the figure will be अनन्वय.

(P. 19, ll. 10-15) औपम्य...निर्देशात्, औपम्य...दिवा—When the word or affix expressive of comparison is omitted, the सुप्ता is two-fold being possible in a compound or the क्तिप् affix. सुधाकरमनोहरम्—सुधाकर इव मनोहरम्. Here, इव being omitted, the example is one of वाचकसुप्ता समासगा. As the औपम्यवाचक words, यथा, वत्, इव, तुल्य etc. are omitted, in this variety there can be no discussion about श्रीती or आशी nor can there be तद्वित्ता; for all तद्वित्ता like वत्, कल्प, being included as affixes of comparison, are to be omitted. Nor can there be वाचकगा because the sentence मुखं चन्द्रो रमणीयम् conveys no connected sense. So only समासगा remains. The author adds one more due to the क्तिप् affix, which is added according to the Vārtika 'सर्वप्रतिपदिकेभ्यः क्तिष्वा वक्तव्यः'. The affix क्तिप् may be applied optionally to all nouns in the sense of 'behaviour' to form denominative verbs. The difference between क्तिप् and वक्तव्य is that the latter leaves some trace of itself in the verb formed by adding it (as in नारीयते); but the क्तिप् affix leaves no sign of itself (as in गर्दभति). गर्दभति ह्रतिपरम्.....पुरतः—'He acts the ass, loudly and hoarsely screaming before the great.' Here, in गर्दभति, the क्तिप् affix expressive of comparison is omitted. न च.....निर्देशात् It cannot be said that in this example the उपमेय is also omitted; because the उपमेय is pointed out by the word निन्दन् (screaming) itself, which is the subject of the verb गर्दभति. It should be noted that Mammata cited क्तिष्वा सुप्तोपमा under धर्मवाचकसुप्ता (where both the common property and the word expressive of comparison are omitted). Our author cites क्तिष्वा under वाचकसुप्ता. Our author says above that वक्तव्य is a case of 'नेत्रुप्ता. As क्तिप् is applied in the senses of वक्तव्य optionally, and as the affix क्तिप् is omitted altogether, we should look upon क्तिष्वा as a case of धर्मवाचकसुप्ता according to our author's own reasoning. So he is inconsistent.

(P. 19, ll. 16-18). दिवा समासे.....दाहरणम्. When both धर्मे and उपमान are omitted, we need not discuss whether श्रीती is possible; because इव etc. are used only with the Upamāna; for the same reason तद्वित्ता is excluded. If in the verse 'तस्या मुखेन' etc. we read 'लोके' in place of 'रम्यम्' we shall have the two examples of वाचकगा and समासगा धर्मोपमानसुप्ता. 'मुखेन सदृशं लोके नारी'

will be वाच्यता. Here only the उपमेय and वाचकशब्द are expressed; the उपमान and common property are omitted. Similarly in the next.

(P. 19, ll. 19-23) किं समासगता...समासगा. विभवति मुखाच्चमस्याः Her lotus-like face shines like the moon (विधुरिव आचरति). Here the औपम्यवाचकशब्द and the common property, viz. loveliness, are both omitted. केचित्.....आहुः some say that here also, it is only the affix that is omitted. These people mean that this example is similar to the one given above under वाचकशुभा (i. e. गर्दनति); and so this is an example of mere वाचकशुभा and not of धर्मवाचकशुभा as the author says. 'मुखाच्चम्' is an example of समासगा धर्मवाचकशुभा. The compound is formed according to the *sūtra* 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' पा० II. 1. 56. Here only the उपमान and उपमेय are mentioned and they are compounded.

(P. 19, l. 24-p. 20, l. 2) उपमेयस्य.....अनुशासनविद्वत्त्वात्. The उपमेयशुभा is possible only in the क्वच् affix. अराति...सहस्रायुषीवति—This verse is given by Mammata in the connection in which our author gives it. अरातिविक्रमालोकेन वैरिपराक्रमदर्शनेन विकसरे विकासशीले विलोचने नयने यस्य सः। कृपाणेन खड्गेन उदयः मीपयः दोर्दण्डो बाहुर्वस्य सः। सहस्रायुषीवति सहस्रमायुषानि यस्य तमिव आत्मानमाचरतीति कर्मणि क्वच्। सहस्रायुषीवति is a denominative verb formed from सहस्रायुष by the affix क्वच् and means 'he conducts himself like one who wields a thousand weapons.' अत्र...लोपः—Here the उपमेय, viz. the word आत्मानम् is omitted, for the expression सहस्रायुषीवति when expanded is equivalent to the sentence 'he conducts himself like one who wields a thousand weapons.' An objection may be raised against this that here the उपमेय is directly expressed in the word सः and therefore this cannot be an example of उपमेयशुभा. The answer is:—Although the person denoted by सः is the उपमेय, he is the Upameya, not in his capacity as the agent, but in his capacity as the object. If it were said that सः is the Upameya and that the person is the Upameya in his capacity as agent (कर्ता), then we reply that in that case the affix क्वच् cannot be applied to सहस्रायुष to form a denominative verb. The क्वच् affix, as said above, is applied to a noun which is an Upamāna and which is an object. Now here if सः is the Upameya, सहस्रायुषीवति will have to be explained as सहस्रायुष इव आचरति. But here सहस्रायुष would be in the nominative case and क्वच् cannot be applied. So सहस्रायुषीवति must be interpreted as सहस्रायुषमिव आत्मानं आचरति. Thus we see that आत्मानम् is the



उपमेय, सहस्रायुधम् is the उपमान and in the objective case. As आत्मानम् is omitted there is उपमेयवृत्ता. Compare the words of Pradiya 'अथ यद्यपि विशेषणद्वारोपात्तः कर्तव्योपमेयः तथापि न तत्रात्मेन हि तु कर्मत्वेन । अन्यथा त्वचोऽसङ्गतत्वापत्तेः ।' न च.....न्यायात् nor can it be said that there is here the omission of the word expressive of comparison for reasons already stated above (when treating of कर्मवच् etc.). He has established that वच् etc. are तानक or सोतक like कस्य or वत्. अत्र केचित्.....लोपइति—some people, in order to get over the objection that the उपमेय is directly mentioned in the word सः, read स सहस्रायुधीयति as one word and interpret it as follows:—सहस्रायुधेन सह वर्तते इति सहस्रायुधः one who is possessed of a thousand weapons. They then apply the affix वच् and interpret सहस्रायुधीयति as सहस्रायुध इव आचरति (He behaves like one who possesses a thousand weapons). Then they say that the person who is the subject of description (विशेष्य) not being directly mentioned by any word, there is omission of Upameya. To this our author replies by saying that the view is untenable. The employment of वच् with the nominal base (सहस्रायुध) signifying an agent is opposed to the rules of Pāṇini. वच् is applied to a noun in the objective case. It is वच् that is applied to a noun which is an agent (कर्तुः वच्). But the verb formed by the affix वच् takes the Atmanepada. So in सहस्रायुधीयति the affix is वच् and the word is an example of उपमेयवृत्ता.

(P. 20, ll. 3-7) भर्गोपमेय.. लुप्तो. गवतः वदसि प्रसरति सपि सर्वे सागराः क्षीरोदीयन्ति क्षीरोदमिव आत्मानमाचरन्ति When thy fame spreads, all the oceans conduct themselves like the ocean of milk. Fame is, according to the convention of poets, white. Here, as in सहस्रायुधीयति above, the उपमेय 'आत्मानम्' is omitted, as we shall see when we explain the word क्षीरोदीयन्ति as 'they conduct themselves like the ocean of milk.' The common property 'whiteness' also is omitted. So this is an example of भर्गोपमेयवृत्ता.

(P. 20, ll. 8-12) त्रिलोके.....लोपः. When three out of the four elements of comparison are omitted, a simile is possible only in a compound. The word मृगलोचना is to be explained as मृगलोचने इव चञ्चले लोचने वस्याः 'she whose eyes are as tremulous as those of a stag.' Here मृगलोचने is the उपमान, इव is औपम्यवाचक शब्द and चञ्चल is the common property. All these are omitted and the उपमेय 'लोचने' alone remains. The उपमान is मृगलोचने and not मृग

and hence the presence of *सृग्* does not matter. The question is:—why is the word *लोचन* dropped from the word *सृगलोचने*? The answer is:—according to the *Vārtika* 'सप्तस्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' on 'अनेकमन्त्रपदार्थे' पा० II 2. 24., a compound word, containing in itself a word in the locative case or an *Upamāna*, enters into a *Bahuvrīhi* compound with another word and then the latter part of the first member (which contained in itself a noun in the locative case or an *Upamāna*) of the *Bahuvrīhi* compound is dropped; e. g. *उरसिलोमनि यस्य सः उरसिलोमा*, where *उरसिस्* (a compound word which contains in itself as its first member *उरसि* which is in the locative case) is compounded with *लोमन्* to form a *Bahuvrīhi* and then the latter part (i. e. *स्*) of the first member (i. e. *उरसिस्*) of the *Bahuvrīhi* is omitted and we get *उरसिलोमा*. Similarly *सृगलोचना* where *सृगलोचने* is *उपमान*, *सृग्*, being a part of it, is also *उपमान*, because the property of the whole may be attributed to the part or *eice teras* as said by *कैवट* (2nd sk., p. 120, Benares ed.) in his gloss on *उद्गमुष्ण* 'अवयवधर्मेण समुदायस्य व्यपदेशात् उद्गस्योपमान-तेति उपमानपूर्वं उद्गमुष्णशब्दः'. So *सृगलोचने* is *उपमानपूर्वपद* i. e. compounded word which has an *Upamāna* as its first member (here, *सृग्*) and when it is compounded with *लोचने*, the compound is a *Bahuvrīhi* and the latter member of the first compounded word i. e. *लोचने* out of *सृगलोचने*, is dropped.

There are, however, some who say that the word *सृग्* stands by Indication for *सृगलोचने*; according to this view *सृगलोचना* would not be an example of *त्रिलोपोपमा*. Compare the words of *Pradīpa* 'अत्र यदि सृगशब्देन लक्षणया लोचने विवक्ष्यते तदा नेदमुदाहरणम् । यदा तु सृगलोचने इव लोचने यस्या इत्यर्थो विवक्ष्यते तदा 'सप्तस्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' इत्यनेन सृगलोचनेत्युपमानपूर्वपदस्य नयनशब्देन बहुव्रीहौ उपमानवाचिनि सृगलोचने इति पूर्वपदे उत्तरपदभूतस्य लोचनशब्दस्य लोपोपमे-यभूतस्य नयनमात्रस्योपादानादिदमुदाहरणम्' p. 18 (Chān.).

(P. 20, ll. 13-14). तेनोपमायाः.....सप्तविंशतिप्रकारोपमा. Thus there are 27 sub-divisions of *Upamā*, 6 of the *Pūrṇā* and 21 of the *Lūptā*, viz. 10 of धर्मलुप्ता, 2 of उपमानलुप्ता, 2 of वाचकलुप्ता, 2 of धर्मोपमानलुप्ता, 2 of धर्मवाचकलुप्ता, 1 of उपमेयलुप्ता, 1 of धर्मोपमेयलुप्ता and 1 of त्रिलोपा. Our author in these sub-divisions follows

\*The *Mahābhāṣya* comments upon it as follows:—सप्तमीपूर्व-स्योपमानपूर्वस्य च बहुव्रीहिविचक्षण्य उत्तरपदस्य च लोपो वक्तव्यः । कण्ठेयः कालोऽस्य कण्ठेवाहः । उद्गमुष्णमिव मुखनस्योद्गमुष्णः । खरमुष्णः' Vol. II. p. 423 (Kielborn).

Mammata with some difference. He borrows some examples from Mammata and closely copies many others. Mammata gives in all 25 varieties of Upamā, 6 of Pūrṇā, which are the same as our author's and 19 of Luptā. The latter are as follows:—5 of धर्मलुप्ता (शौरी and बायी वाक्यगा and समासगा and बायी तद्धितगा); 3 of उपमानलुप्ता (वाक्यगा and समासगा), 6 of वाचकलुप्ता (समासगा, कर्मव्यञ्जा, साधारणव्यञ्जा, क्यञ्गा, कर्तृणमुलगा and कर्मणमुलगा) 2 of वाचकधर्मलुप्ता (किङ्गा and समासगा), 2 of धर्मोपमानलुप्ता (समासगा and वाक्यगा), 1 of वाचकोपमेवलुप्ता (क्यञ्गा), and 1 of विलोपा (समासगा). The curious reader may also consult the चित्रमीमांसा and रसगङ्गाधर. The grammatical basis of the divisions of Upamā appears to have first originated with Udbhaṭa. Vide his remarks "यमेवमन्वयोनेन सा कुलान्वयमर्हति । सदृशादिपदशेषादन्यथेष्टुदिता द्विधा ॥ संक्षेपमिदितान्वेषा साम्बवाचकविच्युतेः । साम्बोपमेयतद्वाविविधोवाच निवध्यते ॥ उपमानोपमेयोक्ती साम्बतद्वाविविच्यवत् । कवियु समसे तद्वाविविधेण कविच सा ॥ तयोपमानादाचारे क्यञ्चप्रत्ययवलोक्तिः । कवित्सा कर्तुराचारे क्यञ्चा सा च किञ्चा कवियु ॥ उपमाने कर्मेणि वा कर्तरे वा यो णमुल् कथादिगतः । तद्वाच्या सा वतिना च कर्मसामान्यवचनेन ॥ षडसप्तम्यन्ताच्च यो वतिर्नामतस्तदभिधेयः । कल्पप्रभृतिभिरन्यैश्च तद्धितैः सा निवध्यते कविभिः ॥" अलङ्कारसारसंग्रह I. 35-40. On the divisions of Upamā as given by Mammata and our author, the author of Chitramīmāṃsā makes some very appropriate remarks. Appaya Dikshita says that the divisions being based purely upon grammatical principles (thus merely proving that the authors are familiar with Grammar) should find no place in a treatise on Rhetoric; moreover, the divisions of Luptā are not exhaustive. Vide his remarks "एवमर्थं पूर्णलुप्ताविभागो वाक्य-समासप्रत्ययविशेषणीचरतया शब्दशास्त्रव्युत्पत्तिकौशलप्रदर्शनमात्रप्रयोजनो नातीवाङ्-ङ्कारस्यैव व्युत्पाद्यतमर्हति । न वा लुप्तानामर्थं साम्बत्वेन विभागः etc." चि. मी. p. 27.

(P. 20, ll. 15-26) एषु...निदिष्टे. The author now expounds a peculiarity of those varieties of simile in which the common property is not omitted. एकरूपः.....मिदा. Construe साधारणो गुणः कवियु एकरूपः, तापि मित्रः, मित्रे (साधारणे गुणे) विम्बानुविम्बत्वं उच्यमात्रेण वा मिदा (मिदः) सम्भवति. The common property is sometimes the same in both the उपमान and उपमेय; sometimes it is distinct. When the common property is distinct (being of a different sort in the Upamāna and the Upameya), there is the relation of विम्बप्रतिविम्बभाव (prototype and copy, or original and image) or there is merely a verbal difference. What our author means is as follows:—the साधारणधर्म may appear under three aspects; I It may be mentioned only once and is con-



connected with both Upamāna and उपमेय, as in the example मधुरः सुधाकरः, where मधुरत्व is mentioned only once and is directly connected with both the face and nectar; II The common property may be mentioned twice in two different words, one connected with the Upamāna and the other with the Upameya; here there are two ways again; (a) the common property, thus twice mentioned in two different words, may really be non-different in essence i. e. the same property may be mentioned in two words, as for example, in the verse 'धान्या मुकुलितकन्धरा-वनं तदाहृतकृतशतपत्रनिर्मलं वदन्त्या' the two words दलित (turned) and आहृत (turned) mean the same property, but one of the words is connected with कन्धरा (neck) and the other with वृन्त (stalk of lotus etc.). This aspect is referred to by our author as 'मिथे शब्दमात्रेण मित्रा,' which is elsewhere called वस्तुप्रतिबस्तुभावः; II (b) The common property may be expressed by two different words and the property in the Upameya is distinct from that in the Upamāna; but the two are looked upon as identical on account of their great resemblance, as for example, in महाप-वर्जितः etc. the heads are compared to honey-combs, the common property being twice mentioned in इमंशुलैः and सरषाब्जासिः (teeming with bees); here इमंशुल and सरषाब्जासि are not essentially the same, but they are so alike that they may be looked upon as identical. This is called दिम्बप्रतिदिम्बभावः. We see in ordinary life, that although the reflection in the mirror is different from the face reflected, people identify their face with the reflection and make use of such expressions in connection with the reflection 'This is my face.' उपरय has the following note here 'अत एवात्र दिम्बप्रतिदिम्बभावव्यपदेशः । लोको हि दर्श्यादी दिम्बात्प्रतिदिम्बस्य मेदेऽपि मदीयमेवात्र वदनं संकान्तमित्यमेदेना-भिमान्यते । अन्यथा हि प्रतिदिम्बदशने कुशोऽई खूलोऽहमित्याचमिमानो नोदिवात्, भूषणविन्यासादौ च नायिका नादिदेरन् ।' p. 28 अ० सू० वि०. दिम्बप्रतिदि-म्बत्वे.....श्रीद्विपटलेरिव—The verse is Raghuvams's IV. 63. 'He covered the earth with their (Persians') bearded heads severed by the lance, as with honey-combs teeming with bees.' Here corresponding to 'bearded' there is the word 'teeming with bees', as in the figure दृष्टान्त. दृष्टान्त is a figure where the Upamāna, Upameya and the common property are represented as if reflected, i. e. where no यथा, इव, are used; but the meaning of one sentence is a reflection as it were of another sentence. We shall treat of this figure later on. शुब्दमात्रेण.....माहृतम्. Where the words are different, but the common property is in

reality the same. This is वस्तुप्रतिवस्तुभाव, 'स्मेरं विषय...माकृतम्,' स्मेरं expanding. मनोगतम् आकृतम्. The secret meaning lying in her heart. Here the same common property is expressed in two different words (स्मेरं and विवसितं) as in प्रतिवस्तुपणा. In प्रतिवस्तुपणा the same common property is twice mentioned in different words in *two sentences* (and not in *one sentence* as in simile.) The author appears to borrow this treatment of the three aspects of the common property from the *Alaṅkārasarvasva* of Ruyyaka. तथापि साधारणधर्मस्य कश्चिदनुगमितया ऐकरूप्येण निर्देशः । कश्चिद्वस्तुप्रतिवस्तुभावेन पृथक् निर्देशः । पृथक्निर्देशे च सम्बन्धिभेदभावः (न पुनः स्वरूपभेदः कश्चिदित्यर्थः । जवरथ) प्रतिवस्तुपणावत् । विम्बप्रतिविम्बभावो वा दृष्टान्तवत् । pp. 26-27. The *चित्रगीमांसा* explains वस्तुप्रतिवस्तुभावः as 'एकस्यैव धर्मस्य सम्बन्धिभेदेन द्विरुपादानं वस्तुप्रतिवस्तुभावः' (i. e. mentioning the same common property in two different words on account of its being connected with two different substrates) and विम्बप्रतिविम्बभावः as 'वस्तुतो भिन्नयोर्धर्मयोः परस्परसादृश्यादभिन्नतवाव्यवसितयोर्द्विरुपादानं विम्बप्रतिविम्बभावः' p. 18 (i. e. mention of two properties, which, though really different, are looked upon as identical on account of resemblance between them). The *Ekāvalī* gives practically the same definitions (p. 205). For further information on these aspects of the common property, see *चित्रगीमांसा* pp. 18-21 and *रसगङ्गापर* pp. 174-177.

एकदेश...गन्धम् (p. 20, l. 27-p. 21, l. 4). एकदेश...साम्यस्य—यत्र साम्यस्य वाच्यत्वगन्धते भवेताम् (सा) एकदेशविवर्तिनी उपमा—There is partial simile when the resemblance is expressed (in one part) and implied (in another). नेत्रैरिव...सुखैरिव—This occurs in *Udbhāṭa's Alaṅkārasarasaṅgraha* (l. 42), except the third *pāda*, which is तुरुष इव भान्ति स्म in *Udbhāṭa*. Our author appears to have changed the third *pāda* for his own purpose. Construe सुरःशिवः सपत्न्यैः नेत्रैरिव, पद्मैः मुखैरिव, चक्रवाकैः स्त्रियैरिव, परे परे विमान्ति स्म—The charms of the lake at every step shone with blue lotuses as with eyes, with water-lilies as with faces and with *Brahmany-ducks* (चक्रवाक) as with breasts. Here resemblance between blue lotuses and eyes etc. is directly expressed, while that between the charms and women is implied; i. e. the word जह्नुना 'women' is not mentioned at all; from the fact that नेत्र, मुख and स्त्रिय are mentioned we infer that सुरःशिवः must have been compared to women. *Jagannātha* also speaks of एकदेशविवर्तिनी उपमा. 'इदमपि रूपकवर्त्तेनैव निरवयवा, भाषास्वरूपनिरवयवा, समस्तवस्तुविषयसावयवा, एकदेशविवर्तितावयवा, केवलदृष्टिपरम्परिता, भाषाकथयित्वा

परम्परिता, केवलशुद्धपरम्परिता, मालारूपशुद्धपरम्परिता चेत्युक्ता' p. 181. His example of एकदेशविवर्तिनी is 'मकरप्रतिमैर्महामदैः कविनी रत्नसमैः समन्विताः । कवितामृतकीर्तिचन्द्रोत्सवमिहोर्वारमणाति कारणम् ॥' p. 183. Here, the sea, the Upamāna of the king, is omitted, while मकर and रत्न associated with the sea are Upamānas of soldiers and poets associated with the king.

कविता.....विहायः (p. 21, ll. 5-9). कविता...उपमानता—construe यदि यद्योर्ध्वं उपमेयस्य उपमानता स्वात् (तर्हि) रसतोपमा कविता. If an object of comparison in one case is turned into an Upamāna at the next step and so on in succession, there is the chain of similes. If the उपमेय in a simile becomes the उपमान in another simile and is compared with a new उपमेय, which again is turned into an Upamāna and again compared to another Upameya and so on, there is रसतोपमा (रसना means 'girdle worn by women'). चन्द्रावते.....विहायः. The swan, on account of its pure colour resembles the moon; the woman, on account of her charming gait, resembles the swan; the water on account of its delightful touch resembles the woman; and the sky in its clearness resembles the water. Here हंस is at first the उपमेय; then it is turned into an Upamāna and कान्ता becomes the उपमेय; and so on.

मालोपमा.....सहस्रधा दर्शनात् (p. 21, ll. 10-22). मालोपमा...दृश्यते. वद् एकस्य (उपमेयस्य) बहु उपमानं दृश्यते (तदा) मालोपमा—When we have several Upamānas in connection with one Upameya, we have a garland of similes. वारिजेन.....मनोहरा—सरसी a lake, नय virtue or justice. Here श्री is compared to many Upamānas, viz. सरसी, निशीमिनी and वनिता. Here the common property (मनोहरत्व) is the same. Sometimes the common property may be different with each Upamāna, as in 'ज्योत्स्नेन नयनानन्दः सुपेव मदकारणम् । प्रभुतेव समाकृष्टसर्वलोका नितम्बिनी ॥'. कचिद्.....दृश्यते sometimes both the Upamāna and Upameya are connected with the subject-matter. Generally the Upameya is the matter in hand and the Upamāna has nothing to do with the subject of discussion. हंसचन्द्रः...शरदागमे. शरदागमे at the advent of Autumn. Here as the matter in hand is the description of Autumn, both the moon and swan, the sky and water etc. are प्रस्तुत. अस्म्य सद्यो... कल्पवृक्षमवा इव. पुरन्दर is Indra. कल्पवृक्षमवाः born of the celestial tree (which yielded every desired object). Here we have a case of the simile of Implication, since by the word विभूतवाः, which is the Upameya, are suggested the treasures,



which are the Upamānas and which are qualified as 'born of the celestial tree'. In this very example, since the sense of house is repeated by the word भवने, this is प्रतिनिर्देशोपमा. These and others have not been defined here, for a thousand such varieties might be made out; (and so it would be impossible to define and exemplify them all). Compare the words of Māminata '(मालोपमा रत्नोपमा च) न लङ्घिता । एवंविधैर्विचित्रसहस्रसम्भवात् । उक्तमेदानतिक्रमाच्च ।' K. P. X.

## 2 अनन्वयः ( Self-comparison )

(P. 21, l. 23-p. 22, l. 2) उपमानोपमेय.....प्रयोक्तव्य इति. एकस्यैव उपमानोपमेयत्वम् अनन्वयः When the same object occupies the position of both Upamāna and Upameya i. e. when a thing is compared to itself, there is अनन्वय. It follows as a matter of course that the comparison must be expressed in a single sentence. राजीव.....शरत्समुदयोपमे—When Autumn began to manifest itself, the lotus blushed like the lotus etc. अतन्द्रः—not slumbering. Here the lotus and others are intentionally compared to themselves in order to convey the idea that they have not their like. In अनन्वय one thing is compared to itself, the purpose being to convey the idea that there is nothing like it in the world; while in Upamā one thing is compared to another and there is no intention to intimate the idea that there is nothing similar. Compare ऋषभ's words 'एवं वास्य द्वितीयस्रज्ज्वाहारिनिवृत्तिरेवालङ्कारत्वप्रतिष्ठापकं प्रमाणम्' p. 30. Vāmana defines अनन्वय similarly 'एकस्योपमेयोपमानत्वेऽनन्वयः' काव्यालङ्कारसूत्र IV. 3. 14 and gives the following as an instance 'गगनं गगनाकारं सागरः सागरोपमः । रामरावणयोर्युद्धं रामरावणयोरिव ॥' भागवत and उद्भट define in the same words 'यत्र तेनैव तस्य सादुपमानोपमेयता । असादृश्वविकल्पातस्तमित्यादुरनन्वयम् ॥'. Udbhata's example is 'यस्य वाणी स्ववाणीव सक्रियेव क्रियाऽमला । रूपं स्वमिव रूपं च लोकलोचनलोभनम् ॥' उद्भट IV. 8.

राजीवमिव...विषयः—The province of this figure is quite distinct from that of Latānuprāsa, as in the example 'राजीवमिव वायोवम्' where the figure is अनन्वय, although for राजीव we use a synonym वायोव; while in लाटानुप्रास, the same word must be employed. लाटानुप्रास is defined by the Alankārasarvasva as 'तात्पर्यभेदवत्तु ( शब्दाभेदोपपन्नम् ) लाटानुप्रासः' p. 24. On this the वृत्ति is 'तात्पर्यमन्यथारत्नम् । तदेव भिषते, न तु शब्दाभेदरूपम् P. When the same words are repeated in the same sense, but with a different construction, there is लाटानुप्रास, which is so called

because it is dear to the poets of Lāṭā, the country about Surat. This लाटानुप्रास is treated of at length in Udbhata and Mammata. उद्भट defines it as 'स्वरूपार्थविशेषेण पुनरक्तिः कलाः न्तरात् । शब्दानां वा पदानां वा लाटानुप्रास इत्यर्थः ।' L. 13. Examples of लाटानुप्रास are.—कविदुःखलकमला कमलज्जानतपदपदा । पदपदकाणमुखरा मुख-  
रस्कारसारसा ॥ पद्मिनी पद्मिनीगाडवृक्षमल मानसात् । अन्तर्दन्तुरपामासुईसा  
ईसकुलाख्यात् ॥ उद्भट L. 18 and 20. 'दिनकरकुलचन्द्र चन्द्रकेतो सरभसमेहि  
दृष्टं परिष्वजस्व ।' उत्तरराम० 6. Here the words कमल, पदपद, पद्मिनी,  
ईस etc. are repeated in the same sense, but in a different connection. What then is the difference between लाटानुप्रास and अनन्वय ? In the former, the poet uses words having the same appearance and sense, with the difference that each is construed in a different way. In अनन्वय, the poet uses the same object twice and compares it to itself with the idea of excluding the possibility of the existence of another thing similar to it. It is not absolutely necessary for अनन्वय that the same word should be used; a synonymous word may do as well, as in रात्रीवसिष्ठपाशोक्ता; but it is better to employ the same word, as it is more suitable for the purpose in hand, viz. conveying the idea that the same object is compared to itself. In लाटानुप्रास, it is absolutely necessary that the same word be employed twice in the same sense but with a different construction; and moreover there is no idea of excluding the possibility of another thing similar to it; i. e. there is शब्दानेपीनरुक्त्व; while in अनन्वय, it is not absolutely necessary that the same word should be used i. e. there is शब्दानेपीनरुक्त्व; the same word, however, is generally employed with the purpose of quickly calling attention to the fact that the poet aims at the exclusion of another object similar to the one mentioned. किं तु...अत्रान् But it is better to employ the same word, as this is more suitable for leading us to understand that the उपमान and उपमेय are the same. The एकावली distinguishes the two as follows:—'पीनरुक्त्वस्य तात्पर्यमात्र-  
भिन्नस्यात्र प्रयोजकत्वात् । अनन्वये चार्थमात्रमात्रयुगपदुपमानोपमेयभावस्य उपयुक्तत्वात् ।  
शब्दैक्यस्य पुनरीचितीवशेन प्रसङ्गसङ्गतत्वात् ।' p. 193. On this the तरु  
says 'उभयपीनरुक्त्वं लाटानुप्रासे प्रयोजकमनन्वये त्वर्पपीनरुक्त्वं तात्पर्येकस्य  
युगपदुपमानोपमेयभावसिद्धेरित्यर्थः । किमर्थं तर्हि तत्र शब्दैक्यं कुर्वन्ति कवयो  
निमित्तेनेत्याशङ्क्याह । शब्दैक्यस्य पुनरिति । औचितीवशेनेति । उद्देशप्रतिनिर्देश-  
सौरेककल्पमिति न्यायवशेनान्वया पर्वोपप्रक्रमनङ्गापत्तेर्न तु लक्षणात्वेनेत्यर्थः ।'  
तदुक्तम्...प्रयोजकम्—This verse is found in अलं. स. p. 24. In अनन्वय, sameness of words is accidental because it is more

suitable; while in the लघानुप्रास it is directly essential ( to constitute the figure itself ). On आनुवर्णिकम्, विमर्शिनी says 'न पुनः साक्षात् प्रयोजकमित्यर्थः । शब्देन विनापि अनन्वयस्य प्रतिपादनात् ।' and on 'साक्षादेव' it says 'शब्देन विना अयं ( लघानुप्रासः ) अनुत्थानात् p. 24.

### 3 उपमेयोपमा ( Reciprocal Comparison )

पद्यादिषु.....मिप्रायः ( P. 22, ll. 3-8 ) द्वयोः पद्यादिषु एतत् ( उपमानोपमेयत्वम् ) उपमेयोपमा मता. That is regarded as उपमेयोपमा, when two things alternately occupy the position of Upamāna and Upameya. This must of course take place in two sentences. कमलेव मतिः...वत् यस्य—This is cited by Mammata as an example of उपमेयोपमा. Here the wealth and intellect etc. of the king are alternately compared to one another, the object being to convey that there is no third thing resembling the two कमला and मति etc. Our author's definition is word for word the same as Ruyyaka's 'द्वयोः पद्यादिषु तस्मिन् ( उपमानोपमेयत्वे ) उपमेयोपमा' p. 31.

The figure is called उपमेयोपमा, because in it, with the उपमेय of the first sentence is compared the उपमान of that sentence, i. e. 'उपमेयेन उपमा' as Mammata says. The purpose with which this mode of speech is resorted to is to convey the idea that there is no third thing resembling the two mentioned. Compare the words of जयराज "अस्याधोपमानान्तरतिरस्कार एव कृतम् । जत एवोपमेयेनोपमा इत्यस्या अनवयवमिधानम् । यत्र पुनरुपमानान्तरतिरस्कारो न प्रतीयते तत्र नायमलङ्कारः । यथा 'सविता विषवति विधुरपि सवितरति तथा दिनन्ति यामिन्यः । यामिनयन्ति दिनानि च सुखदुःखवशीकृते मनसि ।' न ह्यत्र विधुसवित्रादीनामुपमानान्तरतिरस्कारं विवक्षितं किन्तु सुखदुःखवशीकृतमनसामेवं विपरीतं भवतीति ।" p. 32.

The word द्वयोः in the definition serves to exclude रसनोपमा, where also one thing becomes उपमेय and उपमान in two successive sentences as in चंद्रावते झुझरुचापि हंसे etc.; but in रसनोपमा two things are not compared to one another. The distinction between अनन्वय and उपमेयोपमा is that in the former the same thing is compared to itself with the object of excluding the possibility of another thing similar to it; while in उपमेयोपमा two things are compared together alternately with the purpose of excluding a third thing similar to the two mentioned. In उपमा, there is only one sentence setting it forth and there is no suggestion of तुल्यवस्तुसदृशव्यपक्षेपः; while in उपमेयोपमा two sentences are required to constitute it and there is such a suggestion.



Other examples of उपमेयोपमा are:—सुगन्धिं नयनामन्दि मदिरामदपाठम् ।  
अम्भोजमिव वक्त्रं ते त्वदात्ममिव पङ्कजम् ॥ भागव III; खमिव जलं जलमिव खे  
इंसधन्द्र इव ईस इव चन्द्रः । कुमुदाकारास्त्रास्त्राकाराणि कुमुदानि ॥  
जल. स. p. 32.

#### 4 स्मरणम् (Reminiscence)

सदृशानुभवात्.....रामः (P. 22, ll. 9-17). सदृशानुभवात् वस्तुस्मृतिः  
स्मरणम्—A recollection of an object arising from the perception  
of something like it, is termed स्मरण. The Naiyāyikas say  
that knowledge (बुद्धि or ज्ञान) is of two kinds, स्मृति and  
अनुभव. स्मृति is that knowledge which is produced by im-  
pressions alone; while अनुभव (apprehension) is all knowledge  
other than स्मृति. We apprehend a thing such as a jar.  
This apprehension leaves traces on the mind which are  
called संस्कार (भावनास्थ); these impressions when awakened  
give rise to remembrance. So mental processes may be  
represented as अनुभव—संस्कार—स्मृति, each preceding one being  
the cause of the following. Compare the words of T. S.  
'सर्वव्यवहारहेतुर्बुद्धिर्ज्ञानम् । सा द्विविधा स्मृतिरनुभवश्चेति । संस्कारभावजन्यं  
ज्ञानं स्मृतिः । तद्विषयं ज्ञानमनुभवः ।' and also 'संस्कारस्त्रिविधः । वेगो  
भावना स्थितिरापाकश्चेति । अनुभवजन्या स्मृतिर्हेतुर्भावना आत्ममात्रवृत्तिः ।'  
When after perceiving a thing similar to one which  
was formerly apprehended, one remembers the latter,  
there is स्मरणालङ्कार. अरविन्द.....नल्लोलोचनम्—लेलल्लोलोचनमञ्जुलम्  
—Charming with the sporting wagtail bird. Here the  
perception of the lotus on which the लज्जन bird was playing  
stirs up the latent impressions (संस्कार) which cause the  
remembrance of the face with tremulous eyes. There is  
similarity between face and lotus. To constitute the figure  
स्मरण, it is necessary that the remembrance must be due to the  
perception of a similar object. If remembrance be due to  
anything else such as anxiety, contemplation etc, then there  
is no स्मरणालङ्कार. In the verse 'ममि सकपटं etc, the remembrance  
being produced without the apprehension of similarity there  
is no स्मरणालङ्कार. The verse in question is Viśvanātha's own  
and was cited by him in the 3rd परिच्छेद as an example of the  
व्यभिचारिभाव called स्मृति. The verse is ममि सकपटं किञ्चित्कापि  
प्रणीतमिहोचने किमपि नयने प्राप्ते त्वेवंविज्जग्मितवारकम् । स्मितपुष्पतामसीं दृष्ट्वा  
सलज्जमवाजितं कुबलपदुशः स्मेरं स्मेरं स्मरामि तदावनम् ॥ 'Oh how well  
I recollect the ever-smiling face of the lotus-eyed one, bashfully  
held down on seeing her female friend smiling, when I,

artfully directing my eyes some-what in some direction, in some measure caught her eye, (which would not consent to meet my direct glance), that eye of hers the pupil of which was dilated in a sidelong fashion, (as she stole what she fancied an unobserved look at me!). राघवानन्द.....मिच्छन्ति. The great minister Rāghavānanda would have the figure स्मरण even where the recollection arises from dissimilarity (or contrast). राघवानन्द has been referred to already in the 1st Pari. He appears to have been some relative of Viśvanātha. We said above that to constitute the figure स्मरण the remembrance must be due to the apprehension of a similar object. Rāghavānanda says that even when the remembrance is due to the apprehension of contrast, there is स्मरणालङ्कार. His instance is शिरीषसूदी etc. शिरीषसूदी tender like the Ś'irisha flower. सौख्यलक्षणाणि lakṣha of felicities. गच्छद्गु is an adverb—गच्छन्ति अश्रुणि यथा सुसुप्ता. Here by the perception of Sītā's sufferings which are contrasted with (विसृज्य) her pleasures at home, Rāma remembers the latter.

The definition of स्मरण in the text is the same as that of जलं स. 'सदृशानुभवोऽस्मन्तरस्मृतिः स्मरणम्' p. 33. Ruyyaka remarks 'सादृश्यं विना तु स्मृतिर्नामलङ्कारः' p. 33. जगन्नाथ defines as 'सादृश्यज्ञानोद्बुद्धसंस्कारप्रवोच्यं स्मरणं स्मरणालङ्कारः' p. 216. Jagannātha further remarks 'अयं चालङ्कारिकाणां संप्रदायो यत्सादृश्यमूलकत्वे स्मरणं निरर्शनादिवदलङ्कारः । तत्त्वमात्रे त्वन्वयतायां नायः । तथोरभावे तु वस्तुमात्रम्' p. 217. Jagannātha criticises the use of the word सदृशानुभवात् in the definition of Ruyyaka (and our author also). He says that it is too narrow, as it would exclude a remembrance which is produced by a संस्कार which is stirred up by the remembrance (स्मरण and not अनुभव) of another similar thing. We remember a thing not only when we perceive another similar thing, but also when we remember another similar thing. Hence we should substitute for सदृशानुभवात् the word सदृशज्ञानात्, as ज्ञान includes both अनुभव and स्मृति. "यदपि 'सदृशानुभवाद्भवन्तरस्मृतिः स्मरणम्' इत्यलङ्कारसर्वस्वरत्नाकरयोः स्मरणालङ्कारलक्षणमुक्ते तदपि न । सदृश-स्मरणादुद्बुद्धेन संस्कारेण जनिते स्मरणे जन्वातेः । यथा—'सन्त्येवास्मिन्मगति बहवः यक्षिणो रन्ध्ररुपास्तेषां मध्ये मम तु महती वासना चातकेषु । वैरत्नशैरम निमग्नसखं नीरदं स्मारयद्भिः स्मृत्यालङ्कृतं भवति किमपि ब्रह्म कुण्डामिधानम् ॥' अथ च चातकदर्शनादेकसम्बन्धिज्ञानादुत्पन्नेनापरसम्बन्धिनो जलधरस्य भगवत्सदृशस्य स्मरणेन जनितं भगवतः स्मरणं भगवद्विषय—रतिमावाहम् । यदि च 'सदृशानुभवात्' इत्यपवादय 'सदृशज्ञानात्' इति लक्षणे निवेदयते तदा भवत्यस्यापि संग्रह इति दिष्टं" pp. 221-22. A good example of स्मरण is 'अतिशयितसुरासुरभवांश्च शिशुमवः

लोच्य तत्रैव ह्युत्तररूपम् । कुशिकमुत्तमखदिकां प्रमावे धृतधनुषं रघुनन्दनं सरणि ॥  
उत्तररामचरित V. 4. Mere remembrance, not produced by the  
apprehension of similarity, is not स्वरणलं, as in 'स तवेति प्रतिज्ञाव  
विमृज्य कथनपुत्राम् । कपोलकयोतिर्नैवान्तर सन्धार स्वरशासनः ॥' कुमारसम्भव  
VI. 3.

## 5 रूपकम् ( Metaphor )

रूपकं रूपितारोपाद् विषये निरपह्नवे—Metaphor consists in the re-  
presentation of the subject of description, which (subject) is  
not concealed, as identified with another (a well-known  
standard). विषय is an object upon which something is  
superimposed, as face upon which चन्द्रत्व is superimposed;  
विषयिन् is the object superimposed upon another, as चन्द्र  
on मुख. So विषय and विषयिन् are here equivalent re-  
spectively to उपनेय and उपमान. रूपितारोपः रूपितारोपः. It  
would have been better if the author had said 'रूपितारोपः'  
instead of 'रूपितारोपाद्'. An example of रूपक is मुखे चन्द्रः. The  
name Rûpaka is quite appropriate, as in it the विषयी imposes  
its form (रूप) on the विषय; note the words of अलं. स. 'विषयिणा  
विषयस्य रूपवतः करणाद्रूपकम्' p. 35, or the एकावलि 'यदा तु  
विषयी विषयं रूपयति रूपवन्तं करोति तदान्वयान्निधानं रूपकम्' p.  
212. रूपित.....न्यवच्छेदः—The word रूपित in the definition  
serves to distinguish Rûpaka from the figure परिणाम.  
We shall discuss this point, when we come to the de-  
finition of Parināma. The word 'निरपह्नवे' serves to exclude  
अपह्नवति. In अपह्नवति, an object is denied to be what it really is  
and something else is established in its stead; e. g. नेदं मुखं किं तु  
चन्द्रः. In रूपक, there is no such denial. On account of the  
extreme similarity of two things we identify one with the  
other and say 'मुखं चन्द्रः'.

तत्परम्परितः.....विषा ( P. 22, l. 21 ). The author divides  
Rûpaka first into three varieties परम्परित ( Consequential ), साह  
( Entire ), निरह ( Deficient ).

यत्र कस्यचिदारोपः.....इति केचित् ( P. 22, l. 24—p. 23, l. 16). यत्र  
.....चतुर्विधम्—That is Paramparita when the superimposition  
of something upon another is the cause of another superim-  
position and (1) rests or (2) does not rest upon Parenomasia;  
each of these again is twofold, as each occurs singly or  
serially. There are four varieties of परम्परित, viz. द्विष्टकेवत्परं,



माला शिष्टपरं०, केवल अलिष्ट परं०, माला अलिष्ट परं०. An example of केवलपरम्परित resting upon Paronomasia is 'जाहवे' etc. जगदुण्डस्य असौ राजमण्डलराहुश्च—राजमण्डल may mean 1) the full orb of the moon or (2) the entire assemblage of kings. राजमण्डलमेव राजमण्डलम्. Here राजमण्डल (in the sense of 'the orb of the moon') is superimposed upon राजमण्डल (in the sense of 'assemblage of kings'). This superimposition is the cause of the superimposition (आरोप) of Rahu upon the arm of the king. An example of मालापरम्परित resting on रूप is 'पद्मोदय' etc. पद्मोदयः is equivalent to पद्मानामुदयः (पद्म + उदय), or पद्मायाः उदयः (पद्मा + उदय). पद्मा means 'Goddess of wealth.' सदागति may be explained as 'सदा गतिः' (constant motion) or as 'सत्तामागतिः' (the resort of the good). भूभृत् means 'mountain' or 'king'. इन्द्रगोले (m. f.) means 'Thunderbolt'. Here we identify पद्मोदय (attainment of fortune) with पद्मोदय (the blooming of lotuses), the point of similarity between the two being the fact of their being expressed by the same word. This superimposition of पद्मोदय on पद्मोदय is the cause of identifying the king with the lord of the day. Similarly the superimposition of सदागति (constant motion, a characteristic of the wind) on सदागति (resort of the good) is the cause of identifying the king with the wind and the identification of भूभृत् (king) with भूभृत् (mountains, which were cleft by Indra's thunderbolt), is the cause of the ascription of the nature of the thunderbolt to the king. Here there are three superimpositions (and not one as in 'जाहवे' etc.) and therefore this is मालापरं०. An example of केवलपरम्परित not resting upon रूप is 'पान्तु वो' etc. ज्ञाह्वस्यापातककेशाः—hardened by the strokes of the string of his bow (made of horn). त्रैलोक्यमण्डपस्तम्भाः—pillars of the dome (मण्डप) in the form of the three worlds. Here the superimposition of मण्डप upon त्रैलोक्य is the cause of the superimposition of स्तम्भ upon the arms. As there is a single superimposition causing another single superimposition, this is केवलपरं०. An example of मालापरं०, not based upon रूप, is 'मनोजराजस' etc. मनोजराजस = मनोजः (मदनः) एव राजा तस्य. सितातपधन्—white umbrella. शीखण्डधिवन्—शीखण्ड (m) means 'sandalwood' as said in the त्रिकाण्डशेष 'मात्वस्तु स्याच्छीखण्डो रौहिणश्च सः' and चित्र means 'the ornamental mark on the forehead (तिलक)' as said by मेदिनी 'तिलकाङ्गुल्ययोः शीर्षं कर्तुराहृतयोरपि'. हरिश्च means 'Direction or quarter'. हरिदेव अङ्गना हरिदङ्गना. व्योम एव सरः तस्मिन् सरोजम्. कपूरप्रमनम् resembling a lump of camphor. In this verse

the superimposition of the nature of a king on Madana is the cause of the ascription of the nature of 'white umbrella' ( which is a symbol of royalty ) to the moon. The superimposition of the nature of a woman upon हरिन् is the cause of the ascription of the nature of the तिलक ( always associated with a woman ) to the moon; and so on. In this and the preceding examples, none of the important words is paronomastic. Thus the four varieties of परम्परित are exemplified. एष च...केचिद्—It is the opinion of some that in these ( four examples of परम्परित ), the superimposition of Rāhu etc. upon the arm of the king etc. is the cause of the ascription of the nature of the चन्द्रदिम्ब etc. to राजमण्डल etc. This view is exactly the opposite of Vis'va-nātha's. विश्वनाथ's view appears to be better, as it is in accordance with the views of Mammata and other famous rhetoricians. Moreover, between राजमण्डल ( disc of the moon ) and राजमण्डल ( assemblage of kings ), there is something in common i. e. the fact of being expressed in the same words, but between Rāhu and the king's arm, there is nothing in common that is well-known.

The name परम्परित is given to this variety because here there is a series of Rūpakas ( परम्परा सञ्जाता अस्तेति ), one of which is the cause of the other. Jayaratha explains the term as 'परम्परया एकस्य माशाल्यादपरञ्चरूपत्वमावातं यत्र उत्तथोक्तम्' p. 36; and एकावली as 'परम्परा जाता अस्तेति' p. 215.

अङ्गिनो.....चोपचरितत्वात् (P. 23, l. 17-p. 24, l. 3). That is साङ्ग ( entire ), where the principal object is metaphorically represented together with those that are parts of it; and it is of two kinds (1) that which dwells in all the objects (2) or resides in only a portion. आरोप्याणाम्.....मत्तम्—When all the things to be superimposed are expressed, it is समस्तवस्तुविषय. शब्दत्वे means शब्देन अभिप्रेयत्वे. An example of साङ्गरूपक ( समस्तवस्तुविषय ) is 'रावणावग्रह' etc. This verse occurs in Raghu, X. 48. रावण एव अवग्रहः तेन कुन्तम्. अवग्रह means 'drought'. वामेव अमृतम् वामहृतम्. मरुतः एव सस्यम् = मरुतसस्यम्. कुण्णमेघः = कुण्णः एव मेघः. The cloud-Kṛṣṇa disappeared, having thus rained down the nectar of words upon the corn in the form of the deities, that withered in the drought in the form of Rāvaṇa. Here कुण्ण is the principal object of description; रावण, वाम, मरुत are the subordinate elements associated with him; मेघ and its subordinate elements, such as अवग्रह, अमृत and सस्य are

directly expressed. So this is साङ्ग and as all the *anigas* are expressly mentioned and are not to be understood, it is समस्तवस्तुविषय. Mammata explains the term समस्तवस्तुविषय as 'समस्तानि वस्तुनि विषयः अस्मि' and Jayaratha as 'समस्तमारोप्यमाणात्मके वस्तु अगिषाया विषयो यत्र तत्तथोक्तम्' p. 36. When मेघ, the principal one (अङ्गिन्), is superimposed upon कृष्ण (the अङ्गिन्), then अमृत etc. (the अङ्गः) are superimposed upon वाक् etc. (which are also अङ्गः). यत्र.....तत्—It is said to be एकदेशविवर्ति (residing in a part), when some one of the superimposed things (आरोप्यमाण) is understood (and not expressed in words). An example of एकदेशविवर्ति is 'लावण्यमधुभिः' etc. लावण्यमेव मधु. विकस्र—expanding, blooming. लोकलोचन etc. लोकानां लोचनान्येव रोचन्वाः भ्रमराः तेषां कद्रवैः—By what cluster of bees in the form of the eyes of the people. Here, the superimposition of मधु on 'beauty' is directly expressed; while the superimposition of 'bees' on 'the face' is indirect (i. e. is only suggested). As 'honey' is superimposed on 'beauty' and 'bees' on 'eyes', so we infer that it is meant that 'lotus' should be identified with 'face.' As here one of the constituent Rûpakas is not directly expressed, this is एकदेशविवर्ति. This term is explained by जयरथ as 'एकदेश आरोपविषयाणामर्वात्तदात्मक एवारोप्यमाणप्रयोजनप्रतिपादनाय तद्रूपतया विवर्तते परिणमति यत्र तत्तथोक्तम्' p. 36; or by Uddyota as 'रूपकसङ्घातस्य अवयविनः अवयवे कस्मिंश्चिद्रूपके विशेषेण शब्दमुखेन स्फुटतया (वर्तते) श्लक्ष्णः'. न चेद...उपचरितत्वात्. Nor can you say that this is एकदेशविवर्तिनी simile (exemplified in 'नेत्रैरिवोत्पलैः' etc. above), because the attribute of bloomingness primarily belongs to the 'lotus' alone, which is the thing superimposed (upon the face) and belongs to the face only metaphorically. What is meant is as follows:—It is sometimes hard to say whether in a particular expression there is simile or metaphor. In मुखचन्द्रः, if we dissolve the compound as मुखे चन्द्र इव, there is Upamâ, but the word मुखे would be prominent in that case and चन्द्रः would be subordinate. If we dissolve the compound as मुखमेव चन्द्रः it would be a Rûpaka and the word चन्द्र would be prominent and मुखे would be subordinate. From the other words used in the sentence, we can often judge whether the one or the other is meant. If I say 'मुखकमले प्रफुल्लम्', the compound is Rûpaka (मुखमेव कमलम्), as the word 'प्रफुल्लम्' (fully blooming) primarily agrees with 'lotus' alone. The compound, therefore, must be so dissolved here as to give prominence to the word 'lotus', which is possible only if we dissolve it as



मुखमेव कमलम्. If I say 'मुखकमले इसति', there is Upamā, because 'laughing' can primarily be affirmed of the face alone and only secondarily of the lotus. The compound must therefore be so dissolved as to give prominence to the word मुख, which is possible only in Upamā (मुखं कमलमिव). So here, as विकस्वर (fully expanded) can primarily be affirmed of 'lotus' only, we must so interpret the words as to give prominence to lotus, honey and bees. This is possible only if we understand that there is Rūpaka.

निरङ्ग.....व्यथा मे (p. 24, ll. 3-12). If the principal object alone is metaphorically represented, there is निरङ्गरूपक, which is two-fold being serial or single. An example of निरङ्ग (मात्र) is 'निर्माणकौशलं etc.' सा इव इन्द्रीवरेक्षणा भातुः निर्माणकौशलं लोकचक्षुषां चन्द्रिका जनहस्य क्रीडागृहम्. भातुर्निर्माणकौशलम्. The very skill of the Creator in creating. Here the woman (अङ्गिन्, the principal subject) is alone compared; the subordinate elements are not referred to all; hence this is निरङ्ग. An example of केषलनिरङ्ग is 'दासे कृतानसि etc.'—This verse is cited by the जल. स. as an example of केवलनिरङ्गरूपक. Arjunavarmadeva, in his comment upon the Amarus'ataka, ascribes it to king Vākpatirāja alias Muñja (the uncle of Bhoja) "यथास्तपूर्ववत्स्य वाक्पतिराजापरनाम्नो मुञ्जदेवस्य 'दासे कृतानसि' etc." p. 23 Amaru. Construe कृतानसि (कृतापराधे) दासे प्रभूणां पादप्रहारः उचितः भवेदिति (मत्वा) मुन्दरि नात्र दुःखे। यत् (त्व) मुहुः परं ज्वलकटोरपुलकाङ्कुरकण्टकाद्यैः खिण्णो ननु सा व्यथा मे. दुःखे I grieve. उपगतः ये कटोराः पुलकाङ्कुराः ते एव कण्टकाः तेषां अद्यैः by the points of those thorns in the form of the hard shoots of my hair that stand erect (at thy thrilling touch). The hero says that he is not distressed by the kick of the heroine; but the thrilling touch of her foot causes his hair to stand erect and the points of those may prick her delicate foot. This is what causes distress to him. Here पुलकाङ्कुर is identified with कण्टक; and there is no other superimposition.

तेनाष्टो...सृग्वन् (p. 24, ll. 13-17). Thus eight varieties are mentioned by the ancients. Bhāmaha mentions only two, समस्त-वस्तुविवर्ण and एकदेशविनर्दि (II. 22). Similarly Udbhaṭa gives two varieties समस्त and एकदेश. It is Mammata who gives exactly the same number of divisions as our author. परगुरित् is divided into 4 varieties, साज्ञ into 2 (समस्त and एकदेश), निरङ्ग into 2 (केवल and मात्र). The जल. स. gives the same number. Our author does not appear to be satisfied with this division,

as the varieties are not mutually exclusive. He says that a परम्परितरूपक may also be एकदेशविवर्ति. In परम्परित the superimposition of one thing on another is the cause of the superimposition of something else on another. The two things do not stand in the relation of principal and subordinate (अङ्गिन् and अङ्ग); while in साङ्गरूपक (of which एकदेशविवर्ति is a variety), there are no doubt two or more superimpositions, but the objects stand in the relation of principal and subordinate. This is the view of the ancients. Our author differs from them and gives 'सङ्गः इमासौविद्वहः' as an example of परम्परितरूपक. Our author follows here the अलं. स. This line is the last one of a verse cited by अलं. स. The first three lines are 'पर्वद्वे गङ्गलक्ष्म्या हरितमणिमयः पौरपाश्वेत्तरङ्गो मङ्गपत्न्यविवेशोत्सवविजयकरित्वानदानाम्बुपटुः । संश्रामवासताम्यमुरलपतिवशोहंसनीलाम्बुवाहः'. On this verse the अलं. स. remarks 'अत्र इमासौविद्वह इति परम्परितरूपकेकदेशविवर्ति' p. 38. इमा means 'the earth' and सौविद्वह is कञ्चुकिन्, the guard on the king's harem 'अन्तःपुरे त्वधिकृतः स्वावन्तर्वांशिको जनः । सौविद्वहः कञ्चुकिनः स्वापत्याः सौविद्वह वे ॥' अमर. II. 8. 8. मालवासङ्गलः—That Indra in the form of the king of Mālva, अत्र आषेः etc. Here the implied superimposition of a queen upon the earth is the cause of the ascription of the nature of the guard to the sword. As the superimposition of महिषी upon इमा is the cause of the superimposition of सौविद्वह upon सङ्ग there is परम्परितरूपक. But as 'महिषी' is not directly expressed, and सौविद्वह alone is expressed, this is एकदेशविवर्ति. अस्य मेरस्य etc.—The reader should search out for himself an example of एकदेशविवर्तिपरम्परित, where there is a series of superimpositions.

इदमन्ते.....वोषधम् (P. 24, l. 18—p. 25, l. 12). Even in the साङ्ग metaphor, we see that the things superimposed (आरोप्य) are founded upon द्वेष (Paronomasia). Mammata divided साङ्ग into two varieties समस्तवस्तुविषय and एकदेशविवर्ति. He did not say that these two may be founded on द्वेष. Our author points out that this is possible. An example of एकदेशविवर्ति based upon द्वेष is 'करमुदय' etc. Construe गलिततमः—पटलांशुके (गलितं तमःपटलमेव अंशुकं यस्मात्) उदयमहीधरस्तनाग्रे (उदयमहीधरः उदयपर्वत एव स्तनः तस्य अग्रे) करे (करमेव किरणमेव करे इत्यम्) निवेदय अवं सुधांशुः (चन्द्रः) अमरेशदिशः (अमरेशः इन्द्रः तस्य विक्रमं याची तस्याः) विकसितकुमुदेक्षणं (विकसितं कुमुदमेव ईक्षणं यस्याः) मुक्तं विचुम्बति. Here the word करम् is Paronomastic. This is एकदेशविवर्ति because here the word 'woman' superimposed upon अमरेशदिक्

is not expressed, while the other constituent elements as स्तन, जंशुक, ईक्षण are mentioned. If we read 'बुबुबे हरिदवामुल-  
मिन्दुनायकेन' for 'बिबुबति...सुधांशुः' we shall have छिद्यमस्तवस्तुविषय,  
as in this case 'the woman' superimposed upon 'the  
direction' and 'the hero' upon 'the moon' will both be  
expressed in words. न चात्र...असद्वत्तम् (p. 24, ll. 23-25). It  
cannot be said that this is छिद्यपरम्परित (and not छिद्यसाह).  
In छिद्यपरं, e. g. in 'भूमदावलिदम्भोलिः' etc., without the  
superimposition of mountain etc. upon the king, the  
identification of the monarch, who is the object of description,  
with the thunderbolt would be altogether absurd, as there  
is not the least similarity between the two. But in the  
example 'करमुदय' etc, the superimposition of कर upon कर, or  
of नायक upon सुधांशु, or of woman upon 'अमरेशदिक्' is not  
dependent upon the superimposition of anything else. Each  
may be superimposed upon the other independently, as  
there is great similarity between the various pairs. तद्दि.....  
नायकम्. An objection is raised against the above reasoning  
in these words. If you say that 'भूमदावलिदम्भोलिः' is an  
example of परम्परित, then how is it that you cite 'पद्मोदयदिनाचीशः'  
etc.' as an example of परम्परित? The king can be identified  
with the sun, as there is between the two great similarity  
founded upon both being तेजस्वि (glorious). This superim-  
position is independent of the superimposition of पद्मोदय upon  
पद्मोदय. Hence 'पद्मोदयदिनाचीशः' should be an example of साह  
and not of परम्परित. तथाहि.....विवक्षितत्वात्. The foregoing ob-  
jection is answered in these words. It is quite true that the  
resemblance of the king to the sun as possessing glory is  
quite manifest; but it is not intended in the example under  
discussion. It is पद्मोदयत्व (the identity of the attainment of  
fortune with the blooming of lotuses based upon Paronomasia)  
that is intended to be the common attribute of the two. And  
hence, the superimposition of पद्मोदय on पद्मोदय is the cause of  
the superimposition of the 'sun' on the king and 'पद्मोदय' etc.,  
is an example of परम्परित. इह तु.....इति न छिद्यपरम्परितम्. But here  
the similarity of the mountain to the female breast in plump-  
ness and prominence is quite manifest of itself and hence  
there is no छिद्यपरं, but छिद्यसाह. क्वचित्समासाभावेऽपि etc. some-  
times Rūpaka is found without a compound. The author  
appears to allude to the words of Dapdin, who divides  
Rūpakas into अयुक्त (without a compound), समयुक्त (in a com-



pound) and व्यस्तसमस्त (partly compounded and partly not).  
 'उपमेव तिरोभूतमेवा रूपकमिष्यते । यथा बाहुलता पाणिपद्मं चरणपङ्कजः ॥  
 बहुल्यः पद्मपान्वासान् कुसुमानि सखाचिवः । बाहू लते वसन्तश्रीसवं नः प्रत्यक्ष-  
 चारिणी ॥ इत्येतदसमस्तार्थं समस्तं पूर्वरूपकम् ( बाहुलता etc. ) । सितं  
 मुखेन्दोर्ज्योत्स्नेति समस्तव्यस्तरूपकम् ॥' कान्वादेश IL 66-68. कविद्वैयधिकार-  
 ष्येऽपि etc.—In Rūpaka, the Upamāna and Upameya are generally  
 in apposition, as in मुखचन्द्रः, बाहुलता etc. But sometimes the  
 Upamāna and Upameya are in different cases, as e. g., 'The  
 Creator formed here a line of bees under the shape of a  
 creeper-like eyebrow.' Here ब्रह्मलता and मधुपक्षिणी are in different  
 cases. The Nirṇaya-sāgara edition wrongly omits the words  
 from विद्रुषे to वैधर्म्येऽपि यथा. It thus makes 'सौजन्यान्वु' etc. an  
 example under वैचित्र्यकरष्य, which it is not. Besides the ब्रह्मं सः  
 cites 'सौजन्यान्वु' etc. as an example under वैधर्म्य; see pp. 38-39.  
 The printed editions put the words इदं मम' after the verse  
 'सौजन्यान्वु' etc; this seems to us to be wrong; the verse is  
 quoted by Ruyyaka, who preceded Viśvanātha by some  
 centuries. सौजन्यान्वु.....पुच्छच्छटा are in apposition with  
 राजावली. वैः.....सेविता They, who, inspired with foolish hopes,  
 have served the princes of the Kaliyuga (Iron Age). सौजन्य  
 etc.—सौजन्यमेव अन्वु तस्य महस्यली the sandy desert for the water of  
 courtesy (i. e. as in Mārāv there is no water, so there is no  
 courtesy in princes). सुचरित etc. सुचरितमेव आलेख्यं तस्य युनक्तिः—  
 the aerial wall for the pictures of good deeds (i. e. as no  
 pictures can be painted on the canvas of the sky, so there are  
 no good deeds in the princes of this age.). गुणज्योत्स्नाकुण्ठचतु-  
 र्दशी—गुणा एव ज्योत्स्ना तस्याः कुण्ठचतुर्दशी the fourteenth night of the  
 dark fortnight for the moonlight of merit (i. e. as there is  
 no moonlight on the fourteenth of the dark fortnight, so there  
 are no merits in the princes). सरलता etc.—सरलता कौटिल्यराहि-  
 त्यमेव सरलता क्लृप्ता तस्याः योगे अपुच्छच्छटा the very perfection of the  
 dog's tail in respect of rectitude (i. e. as the dog's tail can  
 never be straight, so there is no straightforwardness in the  
 princes). तेषां.....कौशलम्—for these (hard workers), how  
 much ability would be required to serve God Śiva who is to be  
 attained by faith alone !

अथ केषां.....गणनम् (p. 25, IL 11-12). Although some of  
 the Rūpakas exemplified above are based upon Paronomasia (of  
 words), they are counted as *alāṅkāras* of sense, as they are  
 species of Rūpaka. श्लेष is of two kinds, शुद्धश्लेष and अप्रश्लेष.

In the former the word itself is important; if we substitute another in its place, the charm vanishes; e. g. *बोद्धस्तुपरमोक्षाणां पञ्चभेदप्रणयनः स विदुषेन्द्रो राजते*; here *विदुषेन्द्रः* means 'Lord of Gods or lord of learned men'; *परमोक्षाणां* means 'of the families of enemies' or 'of the best mountains' and so on. Here if we substitute the word *वंश* and *पण्डित* for *गोत्र* and *विदुष* respectively, the double meaning vanishes and then there will be no *हेय*. Therefore as the word is here the chief element, this is called *शब्दहेय*, which is an *alanākāra* of *Śabda* and not of *Artha*. In some of the *Paramparita*, *Rūpakas* founded upon *हेय*, the particular word employed is very important; as e. g. in '*भृशवलिदम्बोलिः*'. If we substitute here the word *पर्वत* for *भृश*, then there will be no *हेय*, and this verse would cease to be an example of *क्षिप्रपरमरित*. So then, the verse appears to be an example of *शब्दालङ्कार*. Our author remarks that, although in such verses the particular words employed are important, still the prominent figure is *Rūpaka* and *हेय* serves only as a means to an end. Hence it is that the verses are cited under figures of sense. एवं...बोध्यम्—The same is to be understood with respect to *alanākāras* to be spoken of later on.

अधिका...वैशिष्ट्यम् (p. 25, ll. 13-19). Construe (तत्) अचिरात्तुवैशिष्ट्यम् रूपकं तत् तदेव.—That *Rūpaka* in which the excellence rises to an excessive pitch is termed the same (i. e. अधिकात्तुवैशिष्ट्यम्). अधिकं आरुढं वैशिष्ट्यम् बलिन् तत्. An example of this is 'इदं वचनं' etc. अधरः सुखापाराधारः निरपरिणतं विभम्—the lower lip, the receptacle of nectar is a *bimba* fruit ripened after a long time. तनुः असादे सुखतरः सत्वानां जलपिः the body is an ocean of charms exceedingly delightful to him who immerses himself in it. In this example, the face is identified with the moon, but the excellence of the face is carried to the highest pitch, by saying that the face is spotless, while the moon has spots; similarly the *विभ* fruit is not the receptacle of nectar; lotuses do not bloom day and night (they bloom either by day or in the night); a plunge in the sea is not always delightful. To us this verse appears to be not a distinct variety of रूपक, but of व्यतिरेक. In व्यतिरेक, the superiority of the उपमेय over the उपमान is pointed out. The same is done here. Or if it be said that the superiority of उपमेय is not intended, then we say that this is an example of an ordinary *Rūpaka*. The *Upamāna* and *Upameya* are identified because there is great resemblance; still there must be

certain properties in the उपमेय which are not found in the उपमान. Similarly here, the fact that the face is कञ्जदूरदित while the moon is सकलदू does not constitute this example a separate figure. Jagannātha says that the possession by the Upameya of a property over and above those of the Upamāna or the non-possession by the Upameya of one of the properties of the Upamāna does not prevent us from identifying Upamāna and Upameya. "वामनस्तु—'एकगुणद्वयिकल्पनायां साम्बदाख्यं विशेषोक्तिः' (काव्यालङ्कार० IV. 3. 23.) इत्याह उदाबहार च—'यत्तं हि वाम पुष्पस्यासिद्धासर्गं राश्वम्' (सृष्टिकदिक) इति । अत्र हि यत्ते राश्वं तादात्म्येनारोप्यते । अत्र सिद्धासर्गरहितं हि यत्तं सिद्धाससहितराश्वतादात्म्यं कथं वहेदिति आरोपोन्मूलकयुक्तिनिरासावारोपयोगे राश्वेऽपि सिद्धासर्गरहितं कल्प्यते । तेन हृदारोपं रूपकमेवेदम् । न विशेषोक्तिः । एवं च 'अचतुर्वेदनी मद्या दिवादुरपरो हरिः । बनाललोचनः शम्भुर्भगवान्नादराधणः ॥' इति पौराणवृत्तेऽपि रूपकमेव । तथा गुणविवेककल्पनावामपि तदेव । यथा—'धर्मो वपुष्मान्धुवि कार्त्तवीर्यः' इत्यादी ।" p. 439. B. G.

## 6 परिणाम ( Commutation )

विषयान्तया.....परिणामः ( P. 25, ll. 20-22 ) Construe आरोप्ये ( i. e. विषयिणि i. e. उपमाने ) विषयान्तया प्रकृतार्थोपयोगिनि ( सति ) परिणामो भवेद्—When what is superimposed serves the purpose in hand as being identified with the subject of superimposition ( the उपमेय ), it is परिणाम, which is two-fold as being appositional or non-appositional. तुल्याधिकरणः is the same as समानाधिकरणः and अनुत्याधिकरणः is equivalent to व्यधिकरणः. The name is given to this figure, because the object superimposed is commuted into the nature of the subject of superimposition.

यथा...तादात्म्येन ( P. 25, l. 23-p. 26, l. 3 ). An example is 'मितेन' etc.—construe दूराद् जागतस्य मम तथा मितेन उपायने कृतम्; यत्ते स्तनोपवीटम् आश्लेषः तथा वज्रः कृतः—She made a present to me, who had come from afar, of a smile; and the wager laid in gambling was an embrace with the pressure of the breasts ( i. e. a close embrace ). स्तनोपवीटम् is a gerund in अन् and means स्तनोपवीट्य. अन्यत्र In other cases i. e. in ordinary cases. उपायनपथी...उपयुज्येते—In other cases a present and a wager assume the form of clothes, ornaments etc. In ordinary life, a present consists of costly clothes etc. while a wager is generally laid in the shape of money, ornaments, costly vessels etc. अत्र तु.....स्यरूपतया—supply 'उपयुज्येते' after कितारेप-रूपतया. In the present case of welcoming a lover and gaming



with him, the present and the wager assume the form of a smile and an embrace. Here the आरोप्यमाण is उपायन in the first case and एण in the second, while the विषय (i. e. उपमेय) is स्मित in the first and आश्लेष in the 2nd. Now here the आरोप्यमाण i. e. उपायन is not useful in its own nature for the matter in hand, which is *welcoming a lover*; it will be useful for the matter in hand by being completely identified with the विषय i. e. स्मित. A lover must be welcomed by a smile etc.; ordinary presents would not do. Therefore, here the आरोप्यमाण उपायन in its own sense is not suitable to the purpose in hand; it becomes suitable only when it is identified with the smile. Similarly in the case of आश्लेष. प्रथमाधे.....सामानाधिकरण्येन—In the first half of this verse, the figure is used without apposition (of उपमान and उपमेय) i. e. स्मितेन is in the Instrumental and उपायन in the Nominative, and in the second half with an apposition (of उपमान and उपमेय i. e. एणः and आश्लेषः are both in the nom.). हृत्पके.....तादात्म्येन. The author here distinguishes between रूपक and परिणाम. In Rūpaka, as for instance in 'I see the moon-face', the superimposed moon only serves to distinguish the face, but it has nothing to do with the act of seeing, which is the matter in hand. But in Paripāma, the present (उपायन, the आरोप्यमाण or उपमान) is completely identified with the subject of superimposition, viz. the lady's smile (the आरोपविषय or उपमेय); and the present as so identified subserves the purpose in hand, viz. honouring the lover. अत एव .....अथ तु तादात्म्येन—Hence is it that in Rūpaka, what is superimposed (the उपमान) is construed simply as characterizing or distinguishing the subject; but in परिणाम, the thing superimposed (आरोप्य) is construed as being completely identical. The word अवच्छेदक is a technical one, of which the Naiyāyikas are very fond. It means 'a determining attribute.' When we say मुखचन्द्रः, what the word चन्द्र effects is simply to tell us that the face is one which possesses most of the qualities of the moon and is similar to it. It serves to distinguish the particular face from other faces which do not possess great similarity to the moon. The distinction between Rūpaka and Paripāma when briefly stated is this:—In Rūpaka, the उपमान tinges or colours the Upameya simply, but the उपमान is not necessarily of any use for the matter in hand, as in मुखचन्द्रं पश्यामि, where the moon subserves no purpose in the act of seeing. In परिणाम, on the other hand, the उपमान

is completely identified with the Upameya and subserves the purpose in hand by being so identified e. g. प्रसन्नेन दृग्भ्येन वीक्षते मदिरक्षणा; here the word अञ्ज (lotus) is connected with the action of seeing as its agent. But a lotus in its own nature cannot see. It can be the agent of seeing only if it be thoroughly identified with the eye and when thus identified with the eye, it will subserve the purpose in hand. In Rūpaka, the उपमान is superimposed upon the Upameya, which is the subject of discussion; while in Paripāma the उपमान passes over entirely into the nature of the Upameya and subserves the purpose in hand. So it is प्रकृतोपयोगित्वं that distinguishes this figure from Rūpaka. The word रूपित in the definition of Rūpaka was said above to distinguish it from Paripāma. It is now clear from the above that, what is meant is that in रूपक there is simply a superimposition of the रूपित (i. e. of what gives its form to another). Our author, in distinguishing रूपक and परिणाम, appears to borrow the words of Ruyyaka; "आरोप्यमाणं रूपके प्रकृतोपयोगित्वाभावात्प्रकृतोपरजकत्वेनैव केवलेनान्वये भवते परिणामे तु प्रकृतात्मतया आरोप्यमाणस्योपयोग इति प्रकृतमारोप्यमाणरूपतया परिणमति ।" p. 40 अलं स०, on which उदयराव remarks "एवमत्र प्रकरणोपयोगित्वाभावादित्यारोप्यमाणस्योपयोग इति चान्वयव्यतिरेकाभ्यां प्रकृतोपयोगित्वस्य असाधारणत्वं दर्शितम् । असाधारणत्वस्य हि भवेत् तत्त्वव्यवस्थापकत्वात्तद्व्युत्पत्तिः ।" p. 41.

Our author is not very clear in his exposition of Paripāma. The Chitrāmṛtāṇḍī is very explicit on this point. "व्यचारोप्यमाणं किञ्चित्कायोपयोगित्वेन निबध्यमानं स्वतस्तस्य तदुपयोगितासम्भवात्प्रकृतात्मतापक्षिणोपयोगे तत्रैव परिणामाङ्गीकारात् । 'प्रसन्नेन दृग्भ्येन वीक्षते मदिरक्षणा' इति ।" p. 55. He then explains how this verse is an example of परिणाम; "अत्र तु अञ्जस्य वीक्षणोपयोगित्वं निबध्यते । मयूरव्यंसकादिसमासेनोत्तरपदप्राधान्यात् । न चोपमिति ( त ) समासावयवेन पूर्वपदार्थप्राधान्याद्वा एव तदुपयोगित्वं निबध्यत इत्यस्त्विति वाच्यम् । प्रसन्नेनेति सामान्यधर्मेप्रयोगात् । 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' ( वा. II. 1. 56 ) इति तदप्रयोग एवोपमितसमासानुशासनात् । अञ्जस्य च वीक्षणोपयोगित्वं न स्वात्मना सम्भवति । अतः प्रकृतदृग्गात्रतापरत्वपेक्षणात् परिणामालङ्कारः ।" p. 55. The चि. मी. distinguishes रूपक and परिणाम as 'रूपके प्रकृतमप्रकृतरूपापन्नं भवति परिणामे तु अप्रकृतं प्रकृतरूपापन्नं भवति' p. 59. Similarly, Jagannātha very clearly defines Paripāma as 'विषयी ( i. e. उपमानम् ) यत्र विषयात्मतयैव प्रकृते प्रकृतोपयोगी न स्वातन्त्र्येण ( i. e. स्वस्वरूपेण ) स परिणामः' R. G. p. 248. His example of परिणाम is a beautiful one. 'अपारे संसारे विषमविषयारण्यसरणी मन भ्रामंभ्रामं विगलितविरामं बद्धमतेः । परिभ्रान्तस्त्वं तरणितनवातीरनिकयः समन्तात्सन्तापं हरिनवतमालस्तिरयनु ॥'. Upon this verse he remarks

'भगवन्मात्रतयैव तमालस्य संसारतापनिवर्तनश्चमात्रम् । मार्गेऽन्तर्जनसन्तापहारकत्वाद् रमणीयशोभाधारत्वाच्च तमालो विपश्चित्तपोपातः ।' R. G. p. 248. In the above example, the तमाल (a tree) cannot on its own account be said to remove the worry of this life; it can do so only if it is identified with the Deity, who is the subject of discussion. The एकावली defines परिणाम quite differently 'तं परिणामं द्विविधं कथयन्त्यारोप्यमाणरूपतया । परिणमति यत्र विषयः प्रस्तुतकार्योपयोगाय ॥ यत्रारोपविषयः ( i. e. उपमेय ) प्रकृतकार्यसिद्धयर्थमारोप्यमाणात्मतया परिणमति तत्र यथाधर्मिभानः परिणामः' । pp. 220-21. This is directly opposed to the words of our author आरोप्ये (उपमाने) विषयात्मतया (उपमेयात्मतया) प्रकृतार्थोपयोगिनि etc. and of Jagannātha 'विषयी ( उपमानम् ) यत्र विषयात्मतयैव ( उपमेयात्मतयैव ) प्रकृते प्रकृतोपयोगी etc.' The Ekāvalī means that where the *Upameya* cannot in its own nature serve the purpose in hand, but can do so only as completely passing over into the nature of the *Upamāna*, there is परिणाम; while our author and Jagannātha say that where the *Upamāna* does not subserve the purpose in hand in its own nature, but does so only as completely identified with the *Upameya*, there is परिणाम. The एकावली seems to follow the जलं सः which says 'प्रकृतमारोप्यमाणरूपत्वेन परिणमति' p. 40. But the जलं सः appears to us to be self-contradictory. It defines परिणाम as 'आरोप्यमाणस्य प्रकृतोपयोगित्वे परिणामः' and says further on 'परिणामे तु प्रकृतात्मतया आरोप्यमाणस्योपयोगः'. This is exactly our author's view; but the words 'प्रकृतमारोप्यमाणरूपत्वेन परिणमति' placed after आरोप्यमाणस्योपयोगः are exactly the reverse of what our author says. An example of परिणाम according to the एकावली is "राजम् नृसिंहमन्तः समरोत्सलेषु धूलीभिरन्वतमसं सपदि व्यधादि । निक्षिप्तकुक्षिरसाममरत्वमार्गं स्वर्गाङ्गनामुरतकेलिषु श्लाक्वाणाम् ॥ अत्रारोप्यमाणान्वतमसरूपतया परिणतानां धूलीनां प्रस्तुतमुरतोपयोगित्वम् ।" p. 222. It should be noted that Mammata does not recognize the figure *Paripāma*. उद्घोत takes the same view. Vide its remarks "यत्तु 'आरोप्यमाणो यत्र विषयात्मतयैव प्रकृतकार्योपयोगी न सातन्त्र्येण स परिणामः' (this is जगन्नाथ's लक्षण) । अत्र न विषयामेदः आरोप्यमाणो उपयुज्यते रूपके तु नैवमिति विशेषः (these are the words of R. G. p. 248) । वदनेन्दुना तन्वी सरसार्थं विलुम्पति-इत्यादि जडाहरणम् । अत्र हि सरसावनाशनसामर्थ्यं मुख्यात्मनैवेन्दोः । ग्रीष्मसन्तापहारकत्वाद् रमणीयशोभाधारत्वाच्चेन्दुर्विषयतपोपातः' इति दाक्षिणात्याः । तत्र । इन्दो वदनतादात्म्य-परीवेर्वर्णनीयमुखानुक्तपैकत्वेनालङ्कारत्वान्नापात् इति दिक् ।" p. 30 (Chān).

दासे.....पटनायैमनुसन्धीयते. (P. 26, ll. 3-6). In the verse 'दासे' etc. quoted above, there is *Rūpaka* and not परिणाम. It may be objected that in the verse 'दासे कृतमसि' there is परिणाम, as the आरोप्यमाण कण्टक, which is well-known as the cause of piercing



the foot, is here identified with पुलक ( the उपमेय ). पुलक cannot be connected in its own sense with पादमेदन, but only when identified with कृष्टक. Thus the verse will be an example of परिणाम according to the view of the एकावली, which says 'पद्मारोपविषयः ( i. e. उपमेय; here पुलक ) प्रकृतकार्यसिद्धयर्थम् ( here पादमेदन-रूपप्रकृतकार्यसिद्धयर्थम् ) आरोप्यमाणात्मतया ( here कृष्टकात्मतया ) परिणमति तत्र परिणामः ।'. To this our author replies that in 'दासे' etc. there is रूपक; because, the act of piercing the foot, brought about by the thorn which is the आरोप्यमाण, is not the matter in hand. If पादमेदन is not the matter in hand there cannot be परिणाम, of which the characteristic mark is प्रकृतोपयोगित्व. In 'दासे' etc., the प्रकृत is the removal of the sense of wounded pride. It may be said that although पादमेदन is not the matter in hand, still it helps to bring out the प्रकृत sense ( मानसङ्ग ) and is thus प्रकृतोपयोगि. The author replies 'न सङ्ग' etc. तत्र पादमेदनम्. Nor is the piercing of the foot understood to help towards the bringing out of any of the matters in hand in that verse.

अयमपि..... वैशिष्ट्यम् ( P. 26, ll. 7-11 ). As the author spoke of अधिकारुद्वैशिष्ट्यरूपक, so he speaks of अधिकारुद्वैशिष्ट्यपरिणाम. "वनेचराणां...सुरतप्रदीपाः". This is Kumārasam. I. 10. वन-हिमालये. इरी एव गृहं तस्य उत्सहः ( lap i. e. interior ) तस्मिन् निवृत्तः भासः वासान्—This qualifies ओषधयः. अनेकपूराः qualifies प्रदीपाः and means 'unfed by oil.' वनितासखानां वनेचराणां to the foresters accompanied by their consorts. In this verse ओषधयः are आरोपविषय or उपमेय; प्रदीपाः are the आरोप्यमाण or उपमान. The प्रकृत is the removal of darkness, which is favourable to dalliance. The lamps subserve the purpose in hand as identified with the ओषधि, the आरोपविषय, and hence there is परिणाम. As the lamps are said to be unfed by oil, there is अधिकारुद्वैशिष्ट्य, while ordinary lamps require to be fed by oil. In our view this is, as remarked by Jagannātha, Rūpaka itself. In explaining the application of his definition of परिणाम to this verse, the author appears to have broken down completely. One may well argue that the lamps ( विषयी ) can in their own nature very well serve the matter in hand i. e. removal of darkness. It is ओषधि that cannot well serve the matter in hand and do so only when completely identified with lamps; i. e. here the आरोप्य ( the lamps ) are not विषयमात्मतया प्रकृतार्थोपयोगि but in their own nature. Hence the definition of परिणाम as given by विश्वनाथ does not apply to

this verse. The definition of एकावली applies; यत्र विषयः ( i. e. here ओषधयः ) प्रस्तुतकार्योपयोगाय ( i. e. अन्वकारमाशाय ) आरोप्यमाणरूपतया ( i. e. प्रदीपरूपतया ) परिणमति स परिणामः. The word अतैलपूराः is to be kept aside, according to our author, so far as mere परिणाम is concerned; the addition of that word makes this verse an example of अधिकारूढवैशिष्ट्य परिणाम. So the figure परिणाम is constituted by the words यत्र रज्ज्वां ओषधयः सुरतप्रदीपा भवन्ति. In that case, it is difficult to see how the author's remarks अत्र प्रदीपानां... शोभः apply to the example.

## 7 सन्देह ( Doubt )

प्रकृत्यन्वयस्य प्रतिभोषितः संशयः सन्देहः—'When an object under discussion is poetically suspected to be something else, it is called a Doubt.' It is three-fold, शुद्ध, निश्चयगमं ( containing a certainty ) and निश्चयान्तं ( ending in a certainty ). प्रकृत means उपमेय. अन्वयस्य = अप्रकृतस्य i. e. उपमानस्य. Two things are necessary to constitute the figure सन्देहः; (I) the doubt must be due to सादृश्य and (II) the doubt must be poetical and not matter of fact ( i. e. it must be चमत्कृतिजनक ); e. g. 'इतो गता सा क गता न जाने गेई गता मे हृदयं गता वा'; here there is a doubt but it is not due to सादृश्य; therefore there is no सन्देहालङ्कार; in 'साधुर्नो पुरुषो वा', the doubt, though it may be सादृश्यमूलक, is not poetical; therefore there is no सन्देहालङ्कार. यत्र.....शृङ्गारिणः ( p. 26, ll. 14-18 ). It is शुद्ध where it terminates in doubt. किं तारुण्य.....शृङ्गारिणः—This verse is ascribed to Bandhu in Subhā ( No. 1471 ). It is cited by अलं. सु. also. तारुण्यमेव तरुः. 'Is she a new sprout, that from an exuberance of रस ( juice, also feeling ) has burst forth from the tree of youthfulness? वेलाप्रोच्छलितस्य = वेलावा प्रोच्छलितस्य वद्वतस्य overflowing the shores. लावण्यमेव वारानिधिः उदधिः. स्वसमवोपन्यासविभ्रमिणः ( स्वसमवस्य स्वसिद्धान्तस्य उपन्यासे क्षापने विभ्रमिणः प्रणयिनः । राम० ) देवस्य शृङ्गारिणः ( मदनस्य ) किं उद्गाधोक्तेरिकावतान् ( अगाधोक्तेः शालिनाम् ) साक्षादुपदेशवष्टिः—'Is she the chastising rod of the Deity of love, eager to expound his doctrines to men who are deeply agitated ( by fancy )?' Here, no conclusion is arrived at; and therefore this is an example of शुद्धसन्देह. यत्र.....निश्चयमध्यः—That is निश्चयमध्य where there is a doubt at the beginning and another at the end; but certainty in the middle. Compare अलं० सु० 'निश्चयगमो वः संशयोपक्रमो निश्चयमध्यः संशयान्तश्च' p. 43. 'अव मातैष्टः.....प्रतिमदाः'—मातैष्टः The sun. इतः = युक्तः. कृशानुः=वसिः. एतः=वसिः. प्रतिमदाः=foeman. विकल्पान्विदधति entertain doubts. This verse is cited by Mammata as well as by

Ruyyaka. Here at first a doubt is raised that the king is the sun; this doubt is dispelled by the fact that the king rides a single horse. So then there is the certainty that he is not the sun (i. e. निश्चयः गर्भे यस्य). It is not yet certain that he is the king; for if that were so, no new doubt can arise. So what is certain is the absence of the first doubt. Then comes the doubt that he is fire; and so on. So here there is संशय first, then निश्चय (dispelling of that संशय) and then there is another doubt. वृषादी.....परोक्षैः (p. 26, ll. 27-29). Compare अले. स. 'यत्र संशय उपक्रमो निश्चये पर्यवसानम्' p. 43. किं तावत्...परोक्षैः—This occurs in शिशु० VII. 29. आरात् near. वससहवासिनां (पद्मानां) परोक्षैः (अपरिवितैः) विन्वोक्षैः (स्नानाभावतः चेष्टाविशेषैः as defined in 'विन्वोक्षोऽभिमत-प्राप्तवपि गर्वादनादरः') by means of those gestures of loving indifference unknown to the lotuses. Here a doubt is raised first whether it is a lotus or the face of a young woman. At last by adverting to some property peculiar to the Upameya, a certainty is arrived at that it is the face. After this certainty there is no new doubt. मण्यं त्व.....भासते. पयोपरमरेण अर्दितम् oppressed by the weight of the breasts. This is an example of अतिशयोक्ति (Hyperbole) and not सन्देह; because when the उपमान is suspected in place of the उपमेय, it is सन्देह. In 'मण्यं त्व' etc., no उपमान is mentioned; the doubt is in reference to the same thing, without suspecting it to be something else.

Our author follows Mammata and Ruyyaka in the three-fold division of this figure. Ruyyaka, Vāmana, the Ekavālī and our author call this figure सन्देह; while दण्डिन्, मामह, उद्भट, दण्डि and Jagannātha call it ससन्देह, which उद्योत explains as 'सन्देहेन सह विषयतया तद्विशिष्टः इति ससन्देहः' p. 26. Dandin includes it under उपमा; 'अनन्वयससन्देहावुपमास्वेव दर्शितौ' काव्यादर्श II. 358. मामह's example is 'किमयं शशी न स दिवा विराजते कुसुमाद्युधौ न पतुरस्य कौस्तुभम् । इति विभावाद् विमृशतोऽपि मे मतिस्त्वपि नीक्षिते न लभतेऽनेमिश्रयम् ॥' III.

An example of this figure is 'प्रक्षोभनं नु इरिचन्दनपल्लवानां निष्पी-दितेन्दुकारकन्दलजो नु सेकः । आतमनीविततरोः परितपणो मे सजीवनौषधिरसो नु हृदि प्रसिक्तः ॥' उत्तरराम० III.

## 8 भ्रान्तिमान् (Error)

साम्बाद् भवमिन् तद्वदिः भ्रान्तिमान् (अलङ्कारः) (यदि) प्रतिनोत्पितः—Error is the apprehension, from resemblance, of an object as being what it is not, if it is suggested by poetical fancy. मुखा दुग्धधिया etc. मुखा बद्धवाः simple cowherds. गवामधः कुम्भान् निदधते



place their jars beneath the cows. कैरव white lotus ( सिद्धे कुमुद-  
कैरवे । अमर I. 10. 37). कुवलय-blue lotus. कर्कण्डू=वदरी the jujube tree.  
साम्द्रा चंद्रिका—The profuse moonlight. In this verse, the profuse  
light of the moon is represented as causing errors. The jujube  
fruit, when the rays of the moon fall upon it so as to make it  
shine, is mistaken for a pearl. Here the error is due to simil-  
arity. The word तत् in तदुद्भि refers to the उपमान i. e. अपाकरणिक  
and अतत् means the उपमेय or प्राकरणिक. अस्वरसोत्पायिता etc. An illu-  
sion caused by the nature of things ( and not poetically repre-  
sented ) does not come under this figure; as for example, the  
illusion of silver on mother-o'-pearl; or of a snake on a rope.  
An illusion not arising from resemblance is not the subject of  
the present figure; as in सज्जम etc. सहमविरहविकल्पे—In a choice  
between her company and her separation. सह्ये.....विरहे—In  
union there is but she alone, but in separation, the three worlds  
themselves are nothing but herself. Here the illusion of  
looking upon the three worlds as the woman is not due to सादृश्य  
( but to love ) and there is no भ्रान्तिमान्.

The अलं० सू० explains the name भ्रान्तिमान् as follows—भ्रान्ति-  
विशेषणः । स विषये वसिन्धगितिप्रकारे स भ्रान्तिमान् ।' p. 44, on which  
जगन्नाथ remarks 'अवस्थालङ्कारे भ्रान्तिसद्भाव उपचरितः'. Error is a property  
of the mind and hence भ्रान्तिमान् would mean 'a person who is in  
error.' The अलङ्कार is not in error and so cannot be primarily  
called भ्रान्तिमान्. But the figure is called भ्रान्तिमान् in a secondary  
sense, as in its expression is given to a person's error. Similarly  
जगन्नाथ remarks "अथ च भ्रान्तिमात्रमलङ्कारः । भ्रान्तिमामलङ्कार इति व्यवहार-  
स्त्वौपचारिकः । तथा चाहुः । 'प्रमावन्तरपीभ्रान्तिकृपा वसिष्ठनूयते । स भ्रान्तिमानिति  
स्वातोऽलङ्कारे त्वौपचारिकः ॥" R. G. P. 266.

Two conditions are essential to constitute this figure;  
( I ) The error must be due to similarity ( and not to a stroke  
etc. ) and ( II ) the error must be poetical. The verse 'दामोदर-  
करापातचूर्णिताष्टेष्वक्षसा । दृष्टं चाणूरमहेन शतचन्द्रं नभस्तलम् ॥' is not an  
example of भ्रान्तिमान्, because here the illusion is due to the  
heavy blow ( and not to सादृश्य ). Although in 'शुक्लौ रजतमिति' etc.,  
there is similarity and error, there is no भ्रान्तिमान्, as there is no  
poetic beauty in it ( वैचित्र्य ). Jagannātha defines भ्रान्तिमान् as  
'सदृशे धर्मिणि तादात्म्येन धर्म्यन्तरप्रकारकोऽनायासो निश्चयः सादृश्यप्रयोज्यधर्मत्कारि  
प्रकृते भ्रान्तिः । सा च पशुपक्ष्यादिगता वसिन्धवावसन्दर्भेऽनूयते स भ्रान्तिमान् ।'  
R. G. p. 266. He finds fault with those, who cite a verse  
containing many errors as an example of भ्रान्तिमान् ( as our author

does). He says there must be a single error, or otherwise the figure उल्लेख to be defined below will have no province, as it is nothing but a series of errors in connection with the same thing made by many perceivers 'लक्षणे चात्रैकत्वं विवक्षितम् । अन्यथा दृश्यमाणा-  
नेकप्रदीपकानेकप्रकारकैकविशेषकभ्रान्तिसमुदायाभ्यनुल्लेखेऽतिप्रसङ्गापत्तेः ।' R. G. p. 267. His example of भ्रान्तिमान् is 'रामं क्षिप्रतरश्चामं विलोक्य वनमण्डले ।  
धरावरिण्या धीरं नृप्यन्ति स शिखापलाः ॥' R. G. p. 270.

What distinguishes Rūpaka from भ्रान्तिमान् is that in Rūpaka the knowledge is आहार्य, while in भ्रान्तिमान् it is अजाहार्य. आहार्य means बाधकालीनमिच्छानन्व ज्ञानम्. In Rūpaka, we identify the उपमान (चन्द्र) with the उपमेय; this we do in भ्रान्तिमान् also. But in Rūpaka, we are conscious that मुख and चन्द्र are quite distinct and we identify them because there is great similarity between them; in भ्रान्तिमान्, there is no consciousness that the उपमान and उपमेय are separate; the उपमान is rather mistaken for the उपमेय.

### 9 उल्लेख (Representation)

कचिद् गृहीतृणां मेदात् तथा कचिद् विषयाणां मेदात् एकस्य वः अनेकधा उल्लेखः स उल्लेख उच्यते—The description of one under different characters arising from a difference of perceivers or from difference of the object, is termed Representation. Our author gives two varieties of उल्लेख. The first is that, where a certain object is apprehended by different persons in different ways through different causes; e. g. the verse 'प्रिय इति' etc. Here the Lord (who is one) is apprehended as प्रिय, शिशु, अपीछ, नारायण and ब्रह्म by the milkmaids, by elderly men like Nanda, by other gods, by devotees and by ascetics respectively through different causes. The milkmaids call him प्रिय because they love him, the devotees call him नारायण because they desire His grace and so on. The second variety is that where one and the same thing is described in different ways on account of the difference of विषय or आश्रय, although there are not many perceivers. An example is 'सद्ग्रीवा दधितानने सकरुणा मातङ्गवर्माश्वरे सवासो भुजगे सविमधरसा चन्द्रेऽभूतसन्दिनी । सेष्णां जङ्घुसुतावलोकनविधौ दीप्ता कपालोदरे पार्वत्या नवसङ्गमप्रणविनी दृष्टिः क्षिपावास्तु वः ॥' (quoted in K. P. VII. p. 434 Vā and by जयरय p. 49). In this verse the sight of Pārvatī, which is one, is represented as of different sorts (bashful or jealous etc.) on account of the variety of objects (विषयमेद) on which it falls. This second variety is alluded to by the अलं. स. also; 'पूर्वत्र ग्रहीतृमेदेनानेकधात्वोल्लेखः, रश्च तु विषयमेदेन ।' p. 49. The निवर्तनीया defines this 2nd variety clearly as 'ग्रहीतृमेदामात्रेऽपि

विषयावयवेदतः । एकस्मानेकबोद्धेयमाद्देवं प्रचक्षते ॥' p. 69. See R. G. p. 274. अवैकल्याणि.....प्रबोद्धकाः—Here the Lord, who is one, being possessed of many qualities (such as प्रियत्व etc.) is differently represented; the reasons for the manifold representations being the love etc. of the milkmaids etc. Compare अलं. स. 'यवैकं वस्तु अनेकधा गृह्यते स रूपबाहुस्योद्धेयमाद्देवः । न चेदं निर्निमित्तमुद्धेयमात्रमपि तु नाना-विधजनैर्बोद्धव्यमिति चक्षते । तत्र नन्ववैक्यत्वं तु यत्तयो ब्रह्मयोगे प्रबो-द्धिः ।' p. 47. वृत्तांतुः.....साधितः—The verse is quoted in the अलं. स. p. 47. जयरथ tells us that it is from the प्रत्यभिज्ञा of उद्देवः, 'उक्तमिति बोध्यमभिज्ञायाम्' ॥. As they have said 'the apprehension of one and the same object, which is produced by a consideration of its various attributes, differs according to the taste, the purpose and the intelligence of the perceiver.' रुचि is explained as अनुराग by Mallinātha (Ekāvālī p. 328) and 'स्वात्मन्येव निश्चल्य-नम्' by जयरथ; अर्थित्वम् as हिप्ता and व्युत्पत्तिः as शब्दादेस्तद्वृत्तिमदः by Mallinātha; and अवैक्याभिज्ञापपरत्वम् and बृहत्पवनहरशरणात् respec- tively by जयरथ. 'अनुसन्धानं नाम बहुधा विवेचनायां गुणप्रधानतया व्याप्तिशब्देन निमग्नं' समुद्रवन्ध (Trivandrum ed.).

अथ.....तात्त्विकात् (P. 27, ll. 22-26). The author now proceeds to distinguish the figure from other figures. The verse 'प्रिय इति' etc. is not an example of मालारूपक. In मालारूपक instanced above in 'निर्माणकौशलं' etc. we superimpose many things upon one thing on account of the latter being very similar to many objects. We are, however, all along conscious that the things are distinct. But here in 'प्रिय इति' there is no mere superimposition of प्रिय (lover), नारायण etc. upon the Lord; here there is no आरोप; but the Lord is, as a matter of fact, प्रिय to the milk- maids. Besides, the perceivers are here many. In मालारूपक the perceiver is one. Nor is this verse an example of भ्रान्तिमान्. An objector may say that 'प्रिय इति' is an example of भ्रान्तिमान्, as here there is अतस्मिन्तद्वृत्तिः. Our author says that it is not so. In this verse, the Lord is looked upon as beloved not because of any illusion due to similarity, but because he is really so to them. The जि. गी. says that what distinguishes उद्देव from भ्रान्तिमान् is that in the former there is always निमित्तभेद; while in the latter there is a single निमित्त; e. g. in 'प्रिय इति' etc. the निमित्त are रुचि, अर्थित्व etc.; while in 'मुग्धा दुग्धधिया' etc. the निमित्त is one i. e. the profuse moonlight. According to Jagannātha, in भ्रान्तिमान् there is a single error that is charm- ing; उद्देव is constituted by many errors, the charm lying in the number of illusions on the part of many as regards the



same object; 'लघुणे चाव (मान्निमति) एकत्वं विवक्षितम् । अन्यथा वक्ष्यमाणा-  
नेकमहोदकानेकप्रकारकैकविशेषकमान्तिसमुदायात्मन्बुद्धेवेतिप्रसङ्गापत्तेः\* । R. G.  
p. 267. According to Jagannātha's view the verse 'सुधा दुग्ध'  
etc. will be an example of उल्लेख. Nor is this verse 'प्रिय इति' etc.  
an example of अतिशयोक्ति consisting in making a distinction  
where there is none. अतिशयोक्ति, which will be defined below,  
has five varieties. One of these is that where we poetically  
make a distinction while there is none as a matter of fact. An  
instance is 'अन्यदेवाङ्गवर्ण्यमन्याः सौरभसम्पदः । तस्माः पद्मलाशङ्काः  
सरसत्वमनौकिकम् ॥'. Here, although beauty is always one and  
the same, the poet says that the beauty of a particular woman  
is a strange one, quite distinct from all other beauty. In this  
verse the objects, beauty etc. are represented as distinct.  
न चेह.....तात्त्विकत्वाद्—But here ( i. e. in 'प्रिय इति' ) the character  
of being beloved is not poetically ascribed to the Deity by the  
milkmaids ; it did really belong to the Lord at the time (when  
they saw him ).

केचिदाहुः.....इह न रूपकालङ्कारयोगः ( P. 27, l. 26-p. 28, l. 4 ).  
नियमेन Invariably. अलङ्कारान्तरविच्छित्तिमूलः—विच्छित्ति means 'charm  
or strikingness'; अलङ्कारान्तरं विच्छित्तिमूलं यस्य That which derives  
its charm from another figure. Some say that उल्लेख cannot be  
found by itself; it is always associated with some other figure  
from which it derives its charm. In the example ( प्रिय इति etc. )  
there is अतिशयोक्ति (Hyperbole) inasmuch as Krishna, though  
really one and the same, is represented as distinct ( नित्यवस्थ-  
वसावा ) with respect to the several beholders, under the  
characters of one beloved etc. which are intended to be  
exclusive of those of a child etc. The Lord Krishna is repre-  
sented as प्रिय; then it is meant that to them he is not शिशु etc.  
So in Krishna, who is one and the same, different characters  
are assumed as in 'अन्यद् एवाङ्गवर्ण्यम्'. So there is अतिशयोक्ति  
( अमेरे मेदः ); and we need not define उल्लेख as a separate figure.  
Our author replies:—तत्सङ्गावेति.....प्रयोजकः—He admits that  
अतिशयोक्ति is present in the verse 'प्रिय इति etc.; notwithstanding  
this, the peculiar charm consisting in the apprehension of the  
same object as different due to a difference of perceivers con-  
stitutes a separate figure called उल्लेख. श्रीकण्ठममपरवर्णने...रूपकालङ्कार-

\* The अलं. स. appears to hold the same view 'एवं हि तत्र विभवे  
मान्निमदलङ्कारोऽस्तु । अतद्वचस्य तद्रूपप्रतीतिनिबन्धनत्वात् । नैतत् । अनेकधाम-  
दशास्वस्य अपूर्वस्य अतिशयस्य अभावात् ।' p. 48.

योगः—In the description of the country called श्रीकृष्ण (in *ईश्वरचरित* III. para 10 ff of our edition) the passage (III. 13.) 'it was fancied to be an adamantine cage by those who sought it for refuge, the mine by those who sought treasures'\* is an instance of उहेख, apart from अतिशयोक्ति, it being here associated with रूपक. It is the अलं. स., which says that here उहेख is associated with रूपक; 'नन्वेतन्मध्ये 'वज्रपञ्जरमिति शरणागतैरम्बुरविवरमिति वातिकैः' इत्यादी रूपकालङ्कारयोग इति कथमयमुहेखालङ्कारविषयः। सत्यम्। अस्मि तावत् 'तपोवनम्' इत्यादी रूपकविलिखोऽस्य विषयः। यदत्र वस्तुतस्तद्व्यपत्तायाः (i. e. तपोवनादिरूपतायाः) सम्भवः।' p. 47. वस्तुतस्तु.....प्रयोजकत्वात् (p. 28, ll. 4-5) strictly speaking, in the clause 'mine' etc'. they would have the figure भ्रान्तिमान् and not Rūpaka. Our author disagrees with the view of the अलं. स. and says that in 'अम्बुरविवरम्' etc. there is भ्रान्तिमान् and not रूपक as admitted by अलं. स. नेदमतीति.....प्रयोजकत्वात्. The superimposition of something, only when preceded by the apprehension of its distinction from what it is superimposed upon, gives rise to the figure रूपक, which is founded upon गौणीलक्षणा. In रूपक, the आरोप्यमाण and आरोपविषय are apprehended as distinct, but the former is superimposed upon the latter on account of their possessing certain properties in common. In saying मुखे चन्द्रः, the word चन्द्रः is used in a secondary sense i. e. there is लक्षणा which is here गौणी as it is due to साधुदवसम्बन्ध.

यदाहुः.....पुरःसर इति. The author quotes a venerable writer in support of his statement that in Rūpaka, which is based upon गौणी लक्षणा, there is apprehension of the difference of उपमान and उपमेय. वाचस्पतिमिश्र wrote a comment called साम्प्रती on the शारीरकभाष्य of ब्रह्मसूत्रार्थः; ब्रह्मसूत्रार्थः expounds the Vedāntasūtras of Bādarāyana. The quotation occurs on p. 7 of the Bhāmati (Nirn. edition). अपि च परशब्दः.....पुरःसरः—A word (implying, the उपमान) is used to signify something else (i. e. उपमेय) on account of the possession of some attributes which are common to both. When in such an employment of words, the speaker and

\* J. B. and N. read 'अम्बुरविवरमिति वातिकैः'. Pramādāśa translates 'the ethereal void by the chātakas' (so he read चातकैः). Our reading is that of the Harshacharita as printed. The commentator explains वातिकैः as विवरम्बसनिमिराचार्यैः. The अलं. स. reads as we do. अम्बुरविवर seems to mean 'shaft of gold or diamond mine that had already been worked up in bygone days.' Vide our notes on the passage (in *ईश्वरचरित* p. 90. notes).

the hearer have the right apprehension (i. e. the understanding of resemblance), it is qualitative (i. e. the function is there qualitative); and it is preceded by an apprehension of difference between the two objects.' As in गौरी, there is apprehension of difference, so in रूपक, founded on गौरी लक्षणा, there must be also apprehension of difference. इह तु वातिकानां etc. But here in the description of the country शीकण्ड, the imposition upon it of the nature of असुरविवर is due to the mistake of the *vātikas*. So as there is error and not apprehension of difference, there is no Rūpaka, as said by अलङ्कार-सूत्रम्, but there is भ्रान्तिमान् in 'असुरविवरम्' etc. अथैव च...परिणामालङ्कारयोगः—In the same passage, in 'a sacred grove by the ascetics, the temple of Love by courtezans' we have an instance of the association of उल्लेख with the figure परिणाम. Here the things superimposed, viz., तपोवन and कामावदन, subserve the purpose in hand, viz., the performance of austerities and carrying on love affairs; therefore there is Paripāma. The अलङ्कार-सूत्रम् gives these words as an example of उल्लेख (p. 47), in which there is no रूपक.

गाम्भीर्येण.....योगः (P. 28, ll. 11-14). The author now comes to the treatment of the 2nd उल्लेख, viz. विषयभेदात् एकस्मानेकधा उल्लेखः. गाम्भीर्यं Depth. गौरवं weightiness. The distinction of the objects i. e. the qualities of solemnity etc. are the cause of the manifold representation of the same man. In the first variety, the representation is due to the manifold perceivers; in the 2nd, it is due to the manifold attributes. Here the figure is associated with Rūpaka. 'गुरुवचसि' etc.—this is इपेचरित III. 16. This is another example of the 2nd sort of उल्लेख. 'In speech he is Guru (weighty or वृहस्पति, who is the god of eloquence). In chest he is पृथु (vast, or the king पृथु son of वैन); in fame he is अर्जुन (white or Arjuna, one of the Pāṇḍavas).' This is a case in which it has a province apart from Rūpaka (i. e. there is no Rūpaka here). Here उल्लेख is associated with अतिशयोक्ति based upon श्लेष (i. e. the words गुरु, पृथु, अर्जुन are paronomastic). 'पृथुवचसि, अर्जुनो वदसि' are cited by the अलङ्कार-सूत्रम् (p. 42). Compare चन्द्रालोक V. 20 'इनेन बहुभोलेखोऽप्यसौ विषयभेदतः । गुरुवचसर्जुनोऽयं कीर्तौ मीमाः शरासने ॥'. An example of the 1st sort as given by the चन्द्रालोक is 'बहुमिर्बहुभोलेखादेकस्मोलेख इत्यते । स्त्रीभिः कामोऽर्थभिः स्वयं कालः शत्रु-मित्रेभ्यः सः ॥' V. 19.

### 10 अपहृति (Concealment).

प्रकृतम्=उपमेयम्. निषिध्य denying i. e. representing as being not what it is, but as something else. अन्यस्य अप्रकृतस्य (उपमानस्य)



स्वापनम्. कचिदप.....इति—Sometimes the attribution of another character is preceded by the denial of the real nature and sometimes the denial of the real nature is preceded by the superimposition of another. नेदं नमोमण्डलमम्बुराशिः This is not the sky, but the ocean. नवकेनमहाः fragments of fresh foam. कुण्डलितः ऋणीन्द्रः—शेष with a coiled tail. Here there is first of all अपहृत् इ. e. denial of the nature of नमोमण्डल and then the attribution of अम्बुराशि. एतदिमाति.....कैतवेन. नरमाचलचूडचुम्बि kissing the crest of the setting mountain. हिण्डीरः means 'foam'.\* हिण्डीरस्य पिण्डस्तस्य रुचिरिव रुचिर्यस्य स चासी शीतमरीचिश्च (चन्द्रः) तस्य चिन्म. रजनीम् उज्ज्वलितस्य मदनामलस्य धूमं प्रकटकाञ्चनकैतवेन दधत् (चिन्म) bearing the smoke, under the disguise of the clearly seen spot, of the fire of love kindled during the night. धूम is superimposed upon the spot in the moon and then by the word कैतव the spot is denied to be what it really is (अपहृत्). निराजति...शेषः—similarly the negation of the real character is to be understood under such a form as the following 'the ocean shines in the form of the heavens and the stars are the foam thereof'. Here the उपमेय श्योम is not directly negated, but the negation is to be understood from the word वयुः. The अलङ्कारसर्वेस्य says that the figure अपहृति presents three aspects; 'तस्य च त्रयी बन्धच्छाया-अपहृतपूर्वक आरोपः । आरोपपूर्वकोऽपहृतः । ह्यकादिचन्द्रैरसलत्वप्रतिपादकैर्वापहृतनिर्देशः । पूर्वोक्तमेतदेव वास्तवेन । तृतीयभेदे त्वेकवाक्यम्' p. 50. On the employment of the word वयुः in the example 'निराजति श्योमवयुः श्योभिः', compare the remarks of अलं. सु. 'कचित्पुनरसलत्वं बलत्वनारूपप्रतिपादिवयुःशब्दादिनिबन्धनम्' p. 52. The word वयुः means 'body' and when it is joined to another word, it conveys the idea that the thing, expressed by the noun to which it is joined, is something else and thus conveys the negation of the nature of the thing. नामह's example of अपहृति is 'नेयं विरोति नृशाली मदेन सुखरा मुहुः । अथमाहुन्वमानस्य कन्दर्पपुणो ध्वनिः ॥' III. 23. उद्भट gives 'एतस्मिन् न तपः सलमिदं दालाहलं विषम् । विधेयतः शक्तिकलाकोमलानां भवाद्वाग्' V. 4. The verse † 'न विषं विषमिवाहुर्ब्रह्मसं विषमुच्यते । विषमेकाकिनं इति ब्रह्मसं तु ससन्ततिम् ॥' is not an example of अपहृति, but of रूपक. Here the nature of विष is not denied and nothing else is established in its place; on the contrary ब्रह्मसं (the wealth of a Brāhmaṇa)

\* 'हिण्डीरोऽधिककः केनः' अमर० III. 2. 105.

† This occurs in वसिष्ठवर्मसूत्र 17. 86, where we have पुण्यौचकम् for तु ससन्ततिम्. The वीषापनवर्मसूत्र (I. 5. 102). reads 'ब्रह्मसं पुण्यौचकं विषमेकाकिनं हरेत् । न विषं...मुच्यते ॥'

is here identified with विष (i. e. विष is आरोपित upon मदान् ) and therefore there is रूपक; If we say 'न मदान् विषमिदम्', then there is अपहृति. What distinguishes अपहृति from रूपक is that in the former there is a poetic denial, expressed or implied, of the nature of the प्रकृत (i. e. उपमेय) and something else is established in its stead; while in the latter, there is no such denial; only the प्रकृत is identified with the अपहृत on account of their great resemblance.

गोपनीयं.....व्याजोक्तेः (p. 28, l. 25-p. 29, l. 4) कमणि गोपनीयमर्थं कथंचन प्रोक्तवित्वा यदि श्रेयेण अन्यथा वा भवत्वयेव सा अणि अपहृतिः— If having somehow given expression to something which ought to be kept a secret, one should construe his words differently, either by means of Paronomasia or otherwise, that is अपहृति. An example of this variety of अपहृति based upon श्रेय is 'काले' etc. अपतितया-अविद्यमानः संनिधौ अवर्तमानः पतिर्वत्याः सा अपतिः तस्याः भावः अपतिता तया. In this season of clouds it is really impossible to remain without one's husband. तरले Oh restless woman! उत्कण्ठितासि—Are you agitated by passion! No, no, friend, the way is slippery. The first half of the verse and the last quarter are the words of a woman in separation. The words 'उत्कण्ठितासि तरले' are uttered by a friend. The woman first gave vent to her inmost feeling by saying that it was impossible to remain without her husband. When taken to task by her friend, she gives a different turn to her words by रूप. The word अपतितया may also mean 'without falling' (न पतिता अपतिता तया). The first half would now mean 'in the season of clouds it is impossible to remain without falling (as the roads become slippery).' An example of this variety not based upon श्रेय is 'इह पुरो' etc. Construe इह पुरः का लता ( या ) अनिलकम्पितविग्रहा ( अनिलेन वायुना कम्पितः विग्रहः कायः यस्याः ) वनस्पतिना न मिळति "What creeper is this before me that does not cling close to the tree, with its body agitated by the wind?" (or 'what creeper when agitated by the wind would not cling close to the tree?'). This is said by some woman. Her friend asks her 'स्मरसि...स्मर'—Do you, Oh friend, remember your festive dalliance with your lover? (inasmuch as you refer to clinging on the part of the creeper). The woman, wishing to conceal her secret, replies 'नहि etc.'—No; I only referred to a feature of the rainy season (when creepers should cling closer to the tree for support being agitated by the wind).

वक्तोक्तौ etc.—The author now proceeds to distinguish this figure from some others. We have above (in the 1st Pari. notes p. 18) defined वक्तोक्ति. In crooked speech, a different construction is put on *another's* words; while in this variety of अपहृति, a different construction is put on *one's own* words. This variety of अपहृति differs from व्याजोक्ति also. व्याजोक्ति is the concealment, under a pretext, of the nature of an object, though it may manifest itself. For an instance of व्याजोक्ति see further on. गोपनकृता—गोपनं करोमीति गोपनकृत् तेन. In this variety of अपहृति, the secret is first expressed by the person who afterwards conceals it, as in 'काले' etc. (where the woman herself expresses the state of her feelings and afterwards tries to conceal it); while in व्याजोक्ति, the secret is not expressed by the person who conceals it; the secret somehow oozes out and then is concealed by the interested party.

Most writers say that in अपहृति, the उपमेय is denied its nature and the उपमान is established in its place i. e. अपहृति is based upon लोपम्. Compare the words of मम्मट "उपमेयमसत्त्वं कृत्वा उपमानं यत्सत्यत्वं साधयते सा तु अपहृतिः". Our author follows this definition in his first variety of अपहृति. But in the second variety which he states there is no गम्यमान लोपम्. Something is concealed by representing it to be something else. There is no implied relation of उपमान and उपमेय, as for example in 'काले' etc. In this second variety of अपहृति our author appears to follow writers like Dapdin. Dapdin defines अपहृति as "अपहृतिरपहृत्य किञ्चिद्व्याजोदशेनम् । न पक्षेभुः सरस्वत्य सहस्रं पक्षिणामिति ॥" K. D. II 304. Dapdin says that the denial of something and the representing of something else in its place constitute अपहृति. There need be no लोपम्. In his example the पक्षशरत्वं of कान् is denied and it is said that he hits with a thousand arrows. माणेश in his उद्योत takes the same view 'किञ्चिदपहृत्य कस्यचित्पदार्थेनमपहृतिरित्येव लक्षणम्' p. 39.

## 11 निश्चय (Certainty).

अन्यत् (i. e. उपमानम्) निषिध्य (मित्रत्वेन आख्याय) प्रकृतस्य (उपमेयस्य) स्थापनम् (अवधारणम्) निश्चयः—Certainty is the emphatic establishing of the real character, having denied the other (i. e. the fancied character). An example is 'वदनमिदं' etc. हन्दीचरे—two blue lotuses. सुगन्धः सविचे near the dear-eyed lady. Here on



account of the extreme similarity between the सरोज and वदन (the उपमान and उपमेय), it is possible that the one may be looked upon as the other. So it is emphatically asserted that the face is the face and not the lotus. Our author, after giving his own verse as an example, cites another's verse. 'इदि विसृजता etc.'—This is the utterance of a lover in separation. This verse occurs in the गीतगोविन्द. It is also quoted as of वयदेव in सुभा० (No. 1314). इदि विसृजताहारः—This is a garland of lotus stalks on my chest. Lassen reads 'विप्लवता'. मुक्क-मनायकः—The lord of serpents (which are the ornaments of S'iva). मलयजरो नेदं भस्म It is not ashes but the watery powder of sandal that besmears my body. अनङ्ग इरजान्ता न प्रहर किमु कुषा धावसि. Oh Cupid, do not strike me mistaking me for S'iva (who is your foe); why do you rush at me with anger! Here it is emphatically asserted that it is lotus-stalks etc. that the man wears and not a serpent (which greatly resembles the string of lotus stalks).

न शब्द.....सम्भवाद (p. 29, ll. 15-17) It cannot be said that in these examples, the figure is निश्चयान्वसन्देह, because in the latter the doubt and certainty successively reside in the same person; e. g. in 'किं तावत्सरसि सरोजम्', the man, who has a doubt whether it is a lotus or the face of a young woman that he sees, himself decides that it is the face. But in this figure, the doubt belongs to the bee and the certainty to the lover. किं च.....सम्भवादः The author says that in the verses (under निश्चय) there is really no doubt at all even in the bees. एककोट्यनधिके एका चासी कोटिश्च तस्याः न अधिकम् तस्मिन् i. e. एककोटिमात्रा-वगाहिनि. कोट्य.....ज्ञाने when its cognition has not more than one alternative, i. e. when it does not vacillate between two ideas, but is certain. तथा refers to the words इदं भ्रमसि. तथा समीपगमनासम्भवाद (because the bee's approaching so near would be impossible) is the reading of all editions. But the context requires the reading तथा—समीपगमनसम्भवाद, the bee's approaching so near (as described in the verse) would be possible only when its cognition is certain and not vacillating. The bee would surely approach, when it was certain that it was a lotus and not when it was in doubt whether it was a lotus or a face. Pramādāśa translates as we do. It is noteworthy that रामचरण paraphrases समीपगमनासम्भवाद as सन्देहमसङ्गायोगात् i. e. he draws the same meaning, as we give above, from the reading भ्रमनासम्भवाद. We cannot see how this can be done.

तर्हि भ्रान्तिमानस्तु...An objector says:—If the bee is not in doubt, but is certain of there being a lotus (in place of the face), then let the figure be भ्रान्तिमान्. Our author replies—अस्तु नाम etc. We grant that the bee etc. (in the two examples of निश्चय) are under a mistake; we contend however that it is not the mistake that causes the strikingness in the two verses; but it is the peculiar mode of expression adopted by the lover (that causes the charm in the verses). This is felt only by the man of taste. So, our author after appealing to the man of taste, says the figure is निश्चय and not भ्रान्तिमान्, as it is the emphatic assertion on the part of the lover etc. that constitutes the charm in these verses. किं च.....तत्राभिधोक्तिः (p. 29, ll. 19-20). In these words, our author takes up the position that निश्चय need not necessarily be based upon भ्रान्तिमान् etc. It may be said that in the two verses, भ्रान्तिमान् is at the root of the figure निश्चय. Even if it be not really meant that the bee did fly towards the face of the woman or was under a mistake, such a mode of speech (as वदनमिदं न सरोजम्) may be employed simply by way of offering a flattering compliment to the heroine. 'चट्ट चट्ट प्रिये वाक्त्रे'. Our author means:—In the two verses cited above, it is not necessary to suppose that the bee was under a delusion and then an emphatic assertion was made by the lover. Such an assertion may be made simply as a compliment. Still it will be an instance of निश्चय. न च रूपकञ्चलि.....अभिधोरणात् (p. 29, ll. 20-21). Nor is this that form of suggested poetry called अलङ्कारञ्चलि (here रूपकञ्चः); because the face is not recognised under the character of the lotus (which character is, as a matter of fact, expressly denied). We have explained above the three varieties of चलि, viz. वस्तु, अलङ्कार and रस. रूपकञ्चलि is that where, if the suggested sense were fully expressed, it would assume the form of a metaphor. An example of रूपकञ्चलि is 'लावण्यकान्तिपरिपूरितदिग्मुखेऽस्मिन्सरोरेऽधुना तत्र मुखे सरलवतादिः। क्षीयं वदेति न मनागपि तेन मन्ये सुख्यक्तमेव जलराशिरयं एवोधिः ॥' ज्ञाना० p. 110. In this verse, the fact that the sea is found fault with (जलराशिः=जडराशिः) for not becoming agitated at sight of her shining face suggests that the face is identified with the moon (at whose sight the sea rises) and thus there is रूपकञ्चलि. In वदनमिदं न सरोजम् there is no रूपकञ्चलि, because there is not only no suggested superimposition of the lotus on the face, but there is an express denial of the lotus being

identical with the face. न चापहृतिः etc. Nor is this अपहृतिः because here the प्रस्तुत ( i. e. उपमेय ) वदन is not denied to be what it really is. In अपहृति we knowingly deny the nature of the Upameya. But here there is no such denial. So this is a separate figure, quite distinct from the figures treated of by ancient rhetoricians. शुक्तिकार्या..... वैविच्यमावात् ( p. 29, ll. 22-24 )—This figure does not exist in such sentences ( which are not striking, but detail matters of fact ) as 'This is mother-o'-pearl and not silver,' addressed to a person bending down over mother-o'-pearl under the notion of its being silver; because in these sentences, strikingness is wanting ( which is the essence of an *alaṅkāra* ).

We can only remark that the figure निश्चय has no strikingness in it, in spite of the author's vehement efforts to establish it. In the two examples, the charm lies according to our ideas in the illusion of the bee etc. and not in the assertion. Therefore the figure in them is भ्रान्तिमान्.

## 12 उत्प्रेक्षा ( Poetical Fancy ).

प्रकृतस्य परात्मना सम्भावना उत्प्रेक्षा—Poetical fancy is the imagining of an object under the character of another. The term उत्प्रेक्षा is explained by उद्योत as 'उक्तया प्रकृतस्य उपमानस्य ईक्षा ज्ञानं उत्प्रेक्षा' p. 23, i. e. a prominent apprehension of the Upamāna. प्रकृतम्—उपमेयम्. परात्मना—उपमानरूपेण. सम्भावना means उक्तकोटिकः सन्देहः. All our notions can be relegated to three classes:—I we are sure about a thing; II we are in doubt whether it is one or the other (as in स्वप्नुवां पुरुषो वा ); III we may be in doubt, but we lean more towards one side than towards another (as in प्रावेणानेन पुरुषेण भवितव्यम्). In सन्देह both the sides ( कोटि ) are equally prominent. In सम्भावना, one side (or alternative) is more powerful than the other. In उत्प्रेक्षा, the mind leans more towards विषयिन् ( उपमान ) than towards विषय ( i. e. उपमेय ) and the विषय is imagined as being almost the विषयिन्. In उत्प्रेक्षा the conceiving of an object as almost another is आह्वयं ( volitional ) and not अनाह्वयं as in भ्रान्तिमान्; i. e. all along we are conscious that the प्रकृत and अप्रकृत are both distinct, but we say poetically that the प्रकृत is almost identical with the अप्रकृत on account of some cause. We do not mistake the one for the other as in भ्रान्तिमान्, but we simply represent the one as being the other for poetical purposes.



वाच्या.....दात्रिशद्विषती गान्ति ( p. 29, l. 26-p. 30, l. 2 ). Our author closely follows the अले० सू० in the subdivisions of उत्प्रेक्षा ( see pp. 57-58 ). उत्प्रेक्षा is first divided into वाच्या ( expressed ) and प्रतीयमाना ( implied ). The expressed उत्प्रेक्षा occurs when particles like इव etc. are employed and the प्रतीयमाना, when they are not employed. Compare अले० सू० 'मा च वाच्या इवादि शब्देरुच्यते । प्रतीयमानायां पुनरिवाद्यप्रयोगः ।' p. 57; and वाच्यादौ 'कन्दे शङ्के भुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यवहते शब्दैरिवशब्दोऽपि तादृशः ।' II. 234. Since in each of these two, the thing fancied may be either a जाति ( genus ), गुण, क्रिया or द्रव्य, they amount to eight. In each of these eight varieties, the fancy may be positive or negative. So there are 16 varieties. The source of the उत्प्रेक्षा may either be a quality or action and thus there are 32 varieties.

तत्र वाच्योत्प्रेक्षायाम् etc.....एवमन्वत् ( p. 30, ll. 3-20 ). कुरः कुरङ्गकदम्बाः etc. कुरङ्गकदम्बाः of the woman whose eyes are like those of a fawn. चञ्चलवेलाञ्जलः on which flutters the skirt of her garment. विजयस्तम्भः—triumphal column. Here the thigh of the woman is figured as if it were the triumphal column of Cupid. Here as the word विजयस्तम्भ denotes many objects, i. e. is a generic name ( and not a proper name ) we have जालुत्प्रेक्षा. ज्ञाने मौनं etc. This is Raghu I. 22. तस्य = दिलीपस्य. ज्ञाने मौनम् silence in knowledge ( i. e. he knew so much, still he kept aloof from all pedantic wrangling ). त्वारे कृपाविपर्ययः absence of vaunting in liberality ( i. e. although he was very generous, he never vaunted of his gifts ). गुणा.....इव his virtues, occasioning as they did other virtues, were, as it were, productive. Here what is fancied is सप्रसवत्त्व ( i. e. representing the qualities as having children ), which is a गुण. गङ्गात्मसि.....पातकी. मुरवाण is a *sanskritized* form of the Arabic word 'sultan'. निःशाननिस्तनः—the sound of the drums beaten at the marching. अदिवधूवर्गस्य गर्भपातनमेव पातकम् तद् अस्म्य अस्तीति guilty of causing the abortion of the wives of thy foemen. गङ्गात्मसि साठीव bathes as it were in the Ganges. Sinners bathe in the waters of the Ganges. Here the coming in contact with the waters of the Ganges on the part of the sound is represented as bathing which is an action. मुखमेतौ.....अपरः. एतौदृशः=दृगीदृशः. Here the word 'moon' signifying, as it does, a single individual, is denotative of a substance i. e. a concrete object ( i. e. it is not a generic name ). Here the face is poetically represented as if it were

another moon. If we omit the word अपरः here, the figure will be उपमा. If we omit both इव and अपरः, the figure will be रूपक. If we omit इव, then it will be अतिशयोक्ति. The above are the examples, when the fancy is positive. The following are examples of the negative fancy. कपोल...गती. This example occurs in उद्भट ( III. 7 ) and is cited in the अलं. स०. कष्टम् Alas, it is a pity, अस्याः कपोलफलकौ तथाविधौ ( अतिसुन्दरी ) भूत्वा अन्योन्यमपश्यन्ती इव ईदृशौ क्षामतां गतौ. The cheeks of this lady, so fair, have been reduced to this thinness, as if not seeing each other. Here the cheeks, which have become thin through the lady's separation from her husband, are represented as if growing thin on account of their not seeing one another. In the word अपश्यन्ती, we have the negation of an action. निमित्तस्य.....किंवा—The examples, where the occasion (or the source) is a quality or action, are:—in the example 'गह्वरमसि' etc. the source of the fancy contained in 'as it were bathes', is the quality of being guilty; in 'कपोलफलका' &c. the cause of the fancy is an action, viz. being reduced to thinness. The author has so far exemplified वाचोत्प्रेक्षा ( though only partially ).

प्रतीयमानोत्प्रेक्षा.....पद्ममन्वत् ( p. 30, ll. 21-24 ). The author now comes to प्रतीयमानोत्प्रेक्षा. सन्ध्या.....लज्जया 'the breasts of the slender lady did not show their face ( or nipples, which were of a dark colour and therefore concealed as it were ) from shame that they gave no room ( so plump and close they were ) to the pearl necklace, which is सुनिम् ( i. e. 'excellent,' or also 'stringed' ). Not giving ( a gift ) causes shame. Here as words like इव are absent in connection with लज्जया ( the real meaning being 'as if from shame' ) there is implied उत्प्रेक्षा.

ननु.....भेदः ( p. 30, ll. 24-28 ) ननु.....प्रतीयमानत्वम्. An objection is raised in these words against the division of उत्प्रेक्षा into प्रतीयमाना and वाच्या. It was said, while treating of चक्षुः ( suggestion ), that all figures are capable of being suggested; why is it that you particularly assert that उत्प्रेक्षा is implied ( and not any other figure )? In the 4th परिच्छेद, the author speaks of अलङ्कारचक्षुः as a variety of चक्षुः. If all *alankāras* can be suggested, why say that उत्प्रेक्षा may be implied. Every other figure also may be implied. So प्रतीयमाना need not have been specially mentioned in connection with उत्प्रेक्षा. Our author replies in the words 'चक्षुःस्योत्प्रेक्षायां.....भेदः'. In such an example of suggested उत्प्रेक्षा as 'महिलासदृश' etc., the sentence is logically complete even without the fancy

(which is, that the lady grows thin as if to get room in the heart of the youth). The verse 'महिलासहस्रं त्वं तनुं हि तनुय ॥' गाथासप्तशती\* II. 82 (महिलासहस्रं त्वं तनुं तनुय ॥) 'महिलासहस्रं त्वं तनुं तनुय ॥' (महिलासहस्रं त्वं तनुं तनुय ॥). 'विरदकुशां नायिकां नायकांश्च आनेदयन्त्याः सखा उचिरिषन् । हे सुभग, महिलाणां स्त्रीणां सहस्रैर्मरिते व्याप्तिं तव हृदये अमान्ती अवकाशमलभमाना सा नायिका अनुदिवसं गान्ताकस्मै कर्तव्यां यस्याः (सा अन्तर्गता) तेषाम्भूता कृशमपि अङ्गं तनुयति तनुकरोति । अत्र सुभग इत्यनेन नायिकाया एव अनुरागविषयस्त्वं न तु सा सवेति ध्वन्यते ।' उ० च० p. 137. Here the sentence becomes complete even if we take the plain meaning (viz. that the woman not finding a niche in your heart, grows thinner and thinner). The suggested fancy that she grows thinner as it were to find an easy entrance in your heart, is not necessary to understand the logical connection of the sentence. But in the verse 'तन्व्याः... लज्जया,' the breasts cannot possibly feel shame and hence the sentence becomes logically complete only when we understand लज्जया as equivalent to लज्जया इव (as if through shame). Supply वाक्यविभ्रान्तिः after उत्प्रेक्षयैव. Thus there is a difference between व्यंग्योत्प्रेक्षा and प्रतीकमानोत्प्रेक्षा, which is that in व्यंग्योत्प्रेक्षा the sentence is logically complete as regards the sense even without the suggested fancy, while in प्रतीकमानोत्प्रेक्षा the plain meaning of the words is not logical until we understand an Utprekshā.

अत्र वाच्योत्प्रेक्षायाः.....हेतुत्वैर्नोत्प्रेक्षितः (p. 30, l. 29-p. 31, l. 10). तत्र वाच्यमिदं.....हेतुमाः—Of these the expressed sorts again, with the exception of that of substance, are each threefold, as pertaining to (1) nature, (2) a fruit and (3) a cause. वाच्योत्प्रेक्षायाः...षट्त्रिंशद्भेदाः Of the 16 sorts of वाच्योत्प्रेक्षा, the twelve belonging to the three, viz. ज्ञप्ति, गुण and क्रिया, being each three-fold as referring to nature, or fruit (purpose), or a cause, we have 36 varieties. As an object denoted by a proper name can be fancied as regards its nature only, there are only 4 varieties in connection with it and thus there are 40 varieties in all of the वाच्योत्प्रेक्षा. It is said that an object (द्रव्य) denoted by a proper name does not give rise to उत्प्रेक्षा, if fancied as the fruit or cause of a certain event. Our author here appears to follow the जलं सः but goes a step further. Compare 'द्रव्यस्य प्रायः स्वरूपोत्प्रेक्षणमेवेति हेतुकलोत्प्रेक्षाभेदास्ततः पातनीयाः ।'

\* The printed मायाः has 'दिग्भ्रमण्य' etc.



p. 57, upon which ज्वरय remarks 'वाचःशब्देन च हेतुफलयोः कुषाणि सम्भवोऽस्तीति दर्शितम्'. An example of स्वरूपोत्प्रेक्षा with reference to वाचि is 'सरस विजयस्तम्भः' above, where the nature of the thigh (which is a generic term) is fancied to be almost the same as the nature (स्वरूप) of a विजयस्तम्भ (which also is a generic name); an example of स्वरूपोत्प्रेक्षा with reference to a quality is 'सपसवा इव' occurring above. A फलोत्प्रेक्षा generally contains a word in the dative or an infinitive. An example is 'रावणस्यापि etc.' रावणस्यापि...प्रियम्. This is Raghu. XII. 91. रामास्तः रामेण क्षिप्तः बाणः रावणस्यापि हृदयं मित्वा डरगेभ्यः (पातालवासिभ्यो नारगेभ्यः) प्रियम् आस्तामुमिव (निवेदयितुमिव) मुवं निवेश. The arrow shot by Rāma entered the ground, because it was shot with so much force. But the poet here represents it as entering the earth to communicate the agreeable tidings to the serpents in Pātāla. So here it is the fruit (or purpose), expressed by the infinitive आस्तामुम्, an action, that has been fancied in connection with the arrow's entering the earth. In a हेतुत्प्रेक्षा there is generally a noun in the ablative or instrumental. An instance of हेतुत्प्रेक्षा is 'सैषा स्वती' etc. 'सैषा स्वती ...वदमीनम्'. This is Raghu. XIII. 33. स्वती spot. सैषा स्वती यत्र तां विचित्रता (अविश्वता) यथा तच्छरणाविन्दयिष्यदुःखादिव वदमीनम् उभयो मष्टम् एव नूपुरम् अट्टयत्. Here, the anklet, which was not resounding because it was not worn by any one, is represented as being silent through sorrow due to separation from the lotus-like feet of Sītā. Here the cause of the natural silence of the anklet is represented to be sorrow, which is a गुण (according to the Nyāya-Vaiśeṣika philosophy).

उत्पत्त्युत्प्रेक्षाः.....वाच्यं स्यात् (p. 31, ll. 11-19). Out of the above 40 varieties of वाच्य, the 16 varieties of स्वरूपोत्प्रेक्षा are subdivided into 32 according as the source (निमित्त) of the उत्प्रेक्षा is mentioned or not. Thus the varieties of वाच्य come to be 56 (i. e. 32 + 24, after subtracting 16 from 40). An example where the nimitta is mentioned is the verse गृह्णामसि etc. in which the occasion of the fancy in 'bathes as it were,' viz. 'being guilty' is mentioned. In 'सुखमेवो etc.,' the cause of the fancy in 'as if it were another moon,' viz. excess of peculiar beauty, is not mentioned. हेतुफलयोः.....वाच्यं स्यात्. In हेतुत्प्रेक्षा and फलोत्प्रेक्षा, the निमित्त must invariably be mentioned. In हेतुत्प्रेक्षा, the निमित्त is the fruit or consequence of what is fancied; and in फलोत्प्रेक्षा, the निमित्त is the cause of what is fancied. To explain:—in 'सैषा स्वती' etc. 'holding silence

is the निमित्त of the fancy 'as if through sorrow'; in 'राज्यस्यापि' etc. the निमित्त of the fancy 'as if to tell' is 'entering into the earth.' If both these निमित्त be not mentioned, then the sentences would be unconnected i. e. if बह्ममौल्य be omitted, there would be no propriety in saying विधेयदुःखादिव.

प्रतीवमाना.....प्रतीवमानोत्प्रेक्षा (p. 31, ll. 19-26). The 16 varieties of प्रतीवमाना become 32 with reference to हेतु and फल. In 'तन्वद्वयाः स्तनयुग्मेन' etc. we have a cause fancied in 'as if through shame.' अस्त्रामपि—In प्रतीवमाना also (as in वाच्या with reference to हेतु and फल), it is impossible that the occasion (निमित्त) should not be mentioned; for if the particles इव etc. be not mentioned (as they are not in प्रतीवमाना) and if also the occasion of the fancy be not mentioned, then it would be impossible for the reader to ascertain that there is a fancy. Our author follows the अलं० सू० 'प्रतीवमानावास्तु यद्यपि ज्ञेयत एतावन्तो भेदास्तथापि निमित्तस्यानुपादानं तस्यां न सम्भवतीति तैर्भेदेभ्योनोऽर्थ प्रकारः । इवावनुपादाने निमित्तस्य साकीर्तने उत्प्रेक्ष्यस्य लिख्यमाणकत्वात् ।' pp. 57-58. In प्रतीवमाना, स्वरूपोत्प्रेक्षा is not possible. अस्यान्-स्वरूपोत्प्रेक्षावाम् धर्म्यन्तर etc. अन्यः धर्मा धर्म्यन्तरे तेन सादृश्यं निबन्धनं यस्याः सा तस्याम् (In स्वरूपोत्प्रेक्षा) which consists in the identification of one concrete object with the subject of description. इवावप्रयोगे...अव्युपगमात्. If इव etc. be not used and an epithet be added to the character fancied, it is our position that there is Hyperbole as in 'This king is another Indra'. Compare अलं० सू० 'प्रायश्च स्वरूपोत्प्रेक्षा अव (प्रतीवमानावा) न सम्भवति' p. 58. On अतिशयोक्तेरव्युपगमात्, compare अलं० सू० "अपर इव पाकशासनः" इत्यादी अपरशब्दाप्रयोगे उपमेयेष्वम् । जलायोगे (अपरशब्दाप्रयोगे) तु प्रकृतस्य राजः पाकशासनत्वप्रतीतावुत्प्रेक्षेयेष्वम् । इवशब्दाप्रयोगे तु सिद्धत्वाद्धृतसावस्वातिशयोक्तिः । अपरशब्दाप्रयोगे तु रूपकम् ।" pp. 61-62. The reason why the figure is अतिशयोक्ति when इव etc. are omitted in such a sentence as 'He is another Indra', is that when इव etc. which denote सम्भावन, are absent the अव्यवसाय becomes सिद्ध and ceases to be साध्य. We shall explain these terms later on under अतिशयोक्ति.

उक्त्वनुक्त्योः.....इत्याहुः (p. 31, l. 27-p. 32, l. 9). प्रस्तुतस्य=उपमेयस्य—the subject of the fancy. It is possible that the उपमेय may be omitted or not. 'ऊरुः कुरङ्गक' etc. is an instance, where the उपमेय (ऊरुः) is mentioned, 'An instance, where उपमेय is omitted, is the following from my drama Prabhāvatī.' The author quotes from a नाटिका composed by him. घटितमिव.....मुवनम् (on account of the thick darkness) the world appears as

if it is made up of masses of collyrium; it appears filled, as it were, with the particles of musk (सुगन्ध); it appears over-spread, as it were, with Tamāla trees (the leaves of which are blackish); it appears, as it were, covered with dark-blue garments. Here, the subject (विषय i. e. उपमेय), viz. the being pervaded (व्याप्य), is not mentioned in connection with the thing fancied (the विषदिन् or उत्प्रेक्ष्य), viz. being made up of collyrium etc. The world is pervaded by darkness; this state of being pervaded by darkness is represented as if the world were made up of masses of darkness. The author gives another example in 'लेपनीय' etc. This is from the मृच्छकटिक (I Act). The last half is 'अतस्तुल्यमेवेव दृष्टिर्निष्कलता गता'. The darkness besmears, as it were, our bodies and the sky rains, as it were, collyrium, अथ.....तमःसम्पातः. Here the विषय is the pervasion of the world by darkness and its falling all round. The pervasion is figured as the besmearing of the body and the falling of darkness is represented as the showering down of collyrium. Both, viz. व्यापन and तमःसम्पात, the विषय (or उपमेय) are omitted. अनयोः.....वशात्स्त्वम्, वशात्स्त्वम् respectively. The reasons of the fancy in this example are respectively the thickness and its coming down in the shape of streams. As darkness is very thick, so it is represented as besmearing (लेप also is thick) and so on. रामो remarks that this explanation is according to the view of those who regard darkness as a substance. The curious reader may refer to the T. D. on the words 'तम द्रव्याणि बुद्धिभ्योऽनोवाङ्मात्रादकारदिमात्रमनासि नर्तव्यं' T. S. In his remarks upon the verso 'Darkness besmears' etc. our author follows Mammata who says 'व्यापनादि लेपनादिरूपतया सम्भावितम्'. केचित्तु.....इत्याहुः some say 'Darkness, which is not really an agent in besmearing (i. e. darkness can never as a matter of fact besmear anybody, being अनेतन्), is figured as being the agent of besmearing; the nimitta (the reason or occasion) of this fancy being the pervasion (by darkness of the world). Similarly, the sky (though it is really incapable of showering collyrium) is fancied as the agent of the act of showering.' The views referred to here are those of the अर्थ. सू., which says "(निमित्तस्य) अनुपादाने वशा—'लिन्यवीच तमोऽङ्गानि' इत्यादी । अत्र तमोपतयेन लेपनाक्रियाकर्तृत्वोदोक्षायां व्यापनादि—निमित्ते गन्धमानम् । व्यापनादौ तुल्येक्षाविषये निमित्तमन्वेषणं सात् । न च विषयस्य गन्धमानत्वं युक्तम् । तस्योदोक्षिताकारत्वेन प्रस्तुतस्याभिधातुमुक्तिरुत्तरात् । तस्मात्प्रयोक्तमेव साहु ।" p. 63. The views of Mammata and our



author on the one hand and the Alankāra-sarvasva on the other as regards the verse 'लिम्पतीव' may be briefly stated as follows.—Our author says that here व्यापन is the प्रस्तुत (or विषय) and is fancied as लेपन; while Sarvasva says that तमः is the प्रस्तुत (or विषय) and it is fancied as probably identical with the लेपनकर्तुः. 2ndly our author says that the निमित्त (the reason) of the fancy is the thickness of the darkness, while Sarvasva says that it is व्यापन (pervasion) which is the reason; 3rdly, our author cites this verse as an instance of that variety of उल्लेखा, where the प्रस्तुत (here व्यापन) is not mentioned, while Sarvasva cites this verse as an instance of निमित्तानुपादान (here व्यापन, according to अलं. स. being the निमित्त). The अलं. स. criticizes those who regard व्यापन as the प्रस्तुत and as not mentioned. It says that if व्यापन is the प्रस्तुत, it must be mentioned, because it is the subject upon which something else is to be fancied. If व्यापन, the subject, were swallowed up by लेपन we cannot understand लेपन as poetically predicated of it. So the Sarvasva argues that it is better to say that in darkness, which is the धर्मी, the attribute of pervasion (=व्यापन) is swallowed up by, and is fancied as identical with the attribute of being the agent of the action of besmearing (लेपनक्रियाकर्तृत्व). 4thly, Mammata and our author say that Utprekshā occurs everywhere by the relation of identity (समैव); e. g. मुखं चन्द्रं मन्ये where one धर्मी (i. e. मुख) is fancied as if identical with another धर्मी (i. e. चन्द्र), in 'लिम्पतीव' etc. they say the धर्मी (व्यापन) is fancied as if identical with another धर्मी (लेपन); the अलं. स. does not admit that Utprekshā occurs invariably by the identity of two धर्मोऽऽ; it says that Utprekshā occurs also when an attribute (धर्म) is fancied as belonging to a subject (धर्मिन्). It says that व्यापन, if it be the प्रस्तुत, cannot be omitted for reasons given above. So it is better to admit two kinds of Utprekshā, चम्बुल्लेखा and धर्मोल्लेखा. लिम्पतीव &c. is an instance of धर्मोल्लेखा, where the धर्मी (लेपन) may be fancied as probably belonging to darkness (धर्मी). Those who uphold Mammata say against the criticism of Sarvasva that what the poet intends to fancy is the identity of the two actions (लेपन and व्यापन) and since this identity is directly possible (without having to resort to the idea of agent etc.) there is no necessity to fancy the identity of agents, in order that through that identity, we may fancy the identity of actions. Vide प्रभा pp. 381-382 and R. G. 296-304.

"अत्र च प्राचामर्वाचा चानेकधा दर्शने व्यवस्थितम् । तत्र प्राचामित्यम्-सर्वत्र अभेदेनैव विषयिणो विषये उत्प्रेक्षणं न सम्बन्धान्तरेण । तथाहि-धर्मस्वरूपोत्प्रेक्षायां 'मुखं चन्द्रं मन्ये' इत्यादी तावद्विषयिणश्चन्द्रस्वामेवो विषये मुखे स्फुट एव । ... एवं 'अस्मां मुनीनामपि मोहमूढे' इत्यत्र नैषधपथे ( नै. VII. 94 ) धर्मस्वरूपोत्प्रेक्षायां मुनिसम्बन्धिनि धर्मान्तरे विषये दमयन्तीविषयकमोहस्य विषयिणोऽभेदेनैवोत्प्रेक्षा । ( p. 296 ).....तत्र विचार्यते । न सर्वत्राभेदेनैवोत्प्रेक्षणमिति निषमे किञ्चिदस्ति प्रमाणम् । लक्ष्येषु भेदेनापि उत्प्रेक्षणस्य दर्शनात् ।.....नहि अभेदेनैव उत्प्रेक्षणमिति वेदेन बोधितम् । यदवेमवगाग्रहः स्यात् । लक्षणनिर्माणस्य पुरुषार्थान्नत्वात् । 'लिम्पदीव तमोऽगानि' इत्यादि श्लेषनादिकर्तृत्वं तमजादिषु विषयेषु उत्प्रेक्ष्यते इत्येव युक्तम् । R. G. p. 298.

On these manifold subdivisions of *Utprekshā*, Jagannātha makes the very appropriate remark that there is no difference of strikingness in them. They should not, therefore, be mentioned at all. At the most only three varieties of *Utprekshā* should be given, viz., हेतु, फल and स्वरूप. 'इह जालादयो हि भेदाः प्राचामनुरोधावुदाहृताः । वस्तुतस्तु नैषां चमत्कारे वैलक्षण्यमस्तीति अनुदाहर्तव्येव । चमत्कारवैलक्षण्यं पुनर्हेतुफलस्वरूपात्मकानां त्रयाणां प्रकाराणामेवेति ।' R. G. p. 295.

अलङ्कारान्तरोत्था.....उत्प्रेक्षावाचकम् ( p. 32, ll. 10-18 ). अलङ्कारान्तरोत्था-अलङ्कारान्तरादुत्पिष्टतीति when arising from another figure. An example of *Utprekshā* founded upon concealment ( अवपुष्टि ) is 'अशुच्छलेन' etc. द्रुतपावकभूमेन कटुपे अग्निणी वसाः तस्याः सुदृशः लावण्यमेव वारि तस्य पूरः बह्वे मानमप्राप्य अशुच्छलेन विगलति इव. The flood of beauty of that fair-eyed lady, incapable of being contained in her body, falls as it were, under the disguise of tears, as her eyes are pained by the smoke of the fire kindled by oblations of ghee. An example of उत्प्रेक्षा based upon रूप is 'मुक्तोत्करः' etc. 'The pearls, we believe, that issued from the narrow womb of the oyster, have attained this गुणवत्त्व ( possession of a fair quality or being stringed ) from dwelling upon the charming conch-like neck of this lotus-eyed damsel'. Here the word गुणवत्त्व is paronomastic; and it is the cause ( निमित्त ) of the हेतुत्प्रेक्षा contained in the words 'कन्वुग्रीवाषिवासादिव' ( as if from dwelling upon the conch-like neck ). The word 'जानीमहे' is denotative of उत्प्रेक्षा.

मन्ये.....इत्येवमादयः. Besides जानीमहे, मन्ये, शङ्के, ध्रुवं, प्रावः, नूनम्, इव etc. are some of the words that are denotative of उत्प्रेक्षा. We quoted above the words of Dandin on this point. There are other words also that express सम्भावन or उत्प्रेक्षा, such as तर्कयामि, सम्भावयामि, जाने, उत्प्रेक्षे, स्यात्. A question naturally arises:- How are we to distinguish उत्प्रेक्षा from उपमा, when इव is

employed, as इव is सादृश्यवाचक also; i. e. on what ground is it that we regard the verse 'ऊहाः सरस्य सग्न इव भाति' as an example of उत्प्रेक्षा and not of उपमा? The verse can as well be taken as an Upamā (ऊहाः सरस्य सग्न इव भाति). Our author nowhere explains this difficulty. चक्रवर्तिन्, the author of the अलङ्कारसर्वस्व-सञ्जीविनी, says on this point 'वदाद्वयमुपमानांशो लोकातः सिद्धिमुच्छति । तदोपमेव येनेवशब्दः साधर्म्यवाचकः ॥ वदा पुनरप्यं लोकारसिद्धः कविकल्पितः । तदोपमेव येनेवशब्दः सम्भावनापरः ॥' (quoted by उद्योत p. 24.). When the Upamāna is one from ordinary life, there the figure is Upamā and the word इव is then expressive of similarity. But when the Upamāna (i. e. the अग्रस्तुत or विषयिन्) is not one from ordinary life, but is simply due to the poet's fancy, then the figure is Utprekshā, so that there the word इव has the sense of सम्भावन (representing as probably identical). When इव is employed in उत्प्रेक्षा, the poet purposely represents one thing as almost identical with another; in Upamā, the only object is to give expression to the similarity between two objects. The वि० नी० remarks 'यत्र वदामप्रकृततादात्म्यसम्भावनामोपयुक्तविशेषणकल्पना तत्र सर्वथाप्युत्प्रेक्षाश्चिन्तयन् । यत्र तु सम्भावनामोपयुक्तविशेषणकल्पनारहितमुपमानं निवध्यते तत्र परमिवशब्दः सादृश्यपर इत्युपमाङ्गहारः ।' p. 74. (and then it quotes the words of चक्रवर्तिन्). Appayadikshita bases the difference upon the existence of adjectives or attributes that would contribute towards the poetic representation of the identity of the प्रकृत and अग्रकृत. If there exist there is उत्प्रेक्षा; but if there is the Upamāna purely without any attributes serving to lead on to सम्भावन, then there is Upamā and इव denotes similarity.

कविद्वयमोक्षमोत्प्रेक्षा.....वेद्यम् (p. 32, ll. 20-26). उपमा उपक्रमे वत्साः सा उपमोपक्रमा. Sometimes, an Utprekshā begins with a simile. 'पारेवले...शैवलाभाः'. This is शिशु० III. 70. सुरारिः (कृष्णः) नीरनिवेः पारेवले आनीलपत्राक्षराक्षीः (हरितपर्णपूर्णाः) उत्कलिकासहस्रपत्तिक्षणोत्कलितशैवलाभाः (उत्कलिकासहस्रेण वरहसहस्रेण प्रतिक्षणमुत्कलिताः तीरं प्रापिताः ये शैवलास्तत्त्वाः) वनावलीः (वनरात्रीः) अपश्यत्. Kṛṣṇa saw, on the other side of the sea, series of woods, abounding with greenish leaves, which looked like moss thrown every moment upon the shore by thousands of waves. इत्यत्र.....वेद्यम्. In the above verse, the word वामा (in शैवलाभाः) denotes comparison and hence there is a simile at first, but in the end there is fancy, inasmuch as the existence of huge masses of moss on the sea-shore is imagined as possible, notwithstanding its improbability. Similarly it is to be understood in the description of the



emaciation of certain lovelorn ladies, as in 'their bracelets were turned into armlets' (केयूर इव आचरितम्) and also in 'the side glance of her with deer-like eyes acts the part of a blooming lotus on the ear' (विनासिमौलीलपल्लवि आचरति). In both the examples, there is at first उत्प्रेक्षा, because the affixes कृच् (in केयूरान्वितम् and कृच् in मौलीलपल्लवि) are expressive of Upamā; but, since it is impossible that a bracelet should be on the arm and that a glance should exist on the ear, there is only a poetic fancy. The poet does not here compare the bracelet with the armlet and the side-glance with the blue lotus, but rather fancies that they are actually identical as it were. \*

आन्तिमदलद्वारे.....इति भेदः (p. 32, ll. 26-29) The author now distinguishes *Utprekshā* from other figures of speech. He first distinguishes between *आन्तिमान्* and उत्प्रेक्षा. In *आन्तिमान्* as instanced in 'मुग्धा दुग्धपिवा' etc., the cowherds etc. who are under error have no consciousness of the moonlight, which is the subject (on which they wrongly superimpose the notion of milk); for the description of it (i. e. of the absence of the knowledge of the truth) is given by the poet himself (and not by the persons). In *Utprekshā*, however, the person who indulges in the fancy has a consciousness of the subject also. What distinguishes *आन्तिमान्* from उत्प्रेक्षा is this:—In the former, the knowledge is अज्ञातार्थः; while in the latter it is ज्ञातार्थः. 2ndly, in the former, the विषय is not perceived in its real nature, it is mistaken for something else (the विषयिन्); in उत्प्रेक्षा both the विषय and विषयिन् are cognised as distinct, there is no mistake, but for poetical purposes it is represented that the विषय is almost identical with the विषयिन्.

सन्देहे.....भेदः (p. 32, ll. 29-31) What distinguishes सन्देह from उत्प्रेक्षा is that in the former both the alternatives are equally prominent; but in the latter, one of the alternatives is more prominent and is poetically represented as probably identical with the other. अतिशयोक्ति...भेदः In Hyperbole, the unreality of the character fancied (विषयिन्) is apprehended after the sense of the sentence is understood; and here it is

\* The अमरकोश says that केयूर and अङ्गद mean the same thing (केयूरमङ्गदं तुल्ये); but the poet seems to have used अङ्गद in the sense of bracelet and केयूर in the sense of an ornament for the upper arm. The lady had grown so emaciated that the bracelet on her forearm easily moved up to the upper part of the arm.

apprehended at the very time of the sense being understood. An example of अतिशयोक्ति is 'कमलमनम्भसि कमले च कुवलये तानि कनकलतिकायान्'. Here the face is apprehended and spoken of as कमल, the eyes as कुवलय and the body as कनकलतिका. At the time of using this mode of speech, it is not intended that the विषयिन् (कमल) is understood as distinct. The unreality of the identity of विषय and विषयिन् comes in only when we reflect upon the sense of the verse. In *Utprekshā*, when we use such an expression as 'मूनं मुखं चंद्रं मन्ये', we are perfectly conscious of the विषयिन् (i. e. उपमान चंद्र) not being the विषय (मुख).

रजिता नु...प्रकारकल्पनया (p. 33, ll. 1-10). 'रजिता नु...तिमिरेण.' This is किराताकुटीव IX. 15. रजिता नु...शैलाः—Has darkness coloured black the various trees and hills! स्वमितम्—screened. विषयेषु in uneven portions. संहता नु ककुभस्तिमिरेण has darkness annihilated the regions of space! The printed editions have संहताः for संहताः. The *Sarvasva* reads संहताः. इत्यत्र.....केचिदाहुः some say that the figure here is सन्देह, inasmuch as the trees pervaded by darkness are suspected to be coloured and so on. It is the बलं सः which cites this verse as an instance of सन्देह, where the things superimposed have each a separate substratum (कचिदारोप्यमाणानां भिन्नाभयत्वे दृश्यते। यथा 'रजिता etc.' p. 43). The *Sarvasva* remarks on this verse 'अत्रारोपविषयतिमिरे रागादि तत्वादि भिन्नाभयत्वेनारोपितम्' p. 44. 'रागादि रजनादि । आदिशब्देन नमनस्वगनपूरण संहरणानि गृह्यन्ते । तत्वादीत्यादिशब्देन गगनभरितीककुम्भः । अत्र स्वाभाव्य तिमिरे विषयः, रजनादिर्भेदो विषयी । समुद्रवन्ध' comment. एकविषये...स्फुरणं च. Our author says that this is wrong; for the figure सन्देह consists in the apprehension of one object under more alternatives than one, all being equally prominent; whilst, here, the pervasion of the trees, sky &c., by darkness is not one and the same pervasion, but is conceived as distinct pervasions distinguished by the several objects with which it comes in contact. Besides, pervasion etc., is swallowed up by the idea of 'colouring' &c., which alone is prominent. What our author means is:—In *Sandeha*, the same object is perceived under two or more alternatives, as in 'जवं मातृष्टः किं' above; in the present verse, the object is not the same; the pervasion by darkness of the trees being quite different from the pervasion of the sky by it; 2ndly, in *Sandeha*, what the poet conveys is the equal prominence of two or more alternatives; but this is not the case here; here the pervasion by darkness is not mentioned at all in words, it is swallowed up, as it were,

by 'colouring'; what the poet intends to do here is to represent poetically that 'pervasion' is probably the same as 'colouring'. For these two reasons, the figure in the present verse is *Utprekshā*. अन्ये तु.....वदन्ति स others say that the present verse is a distinct sort of the figure सन्देह, though one of the alternatives is more prominent, because it has the special charm of determining one thing to be manifold. What these people mean is:—in this verse, the विषयिन् (रजन) is no doubt more prominent; still the figure is not उत्प्रेक्षा, but another kind of सन्देह. Here व्यापन (the विषय) is determined to be the same as रजन, स्वगन, पूरण etc. (which are many). Therefore, as in the ordinary सन्देह, one thing is suspected under different characters, so here also one thing is determined under different characters; and therefore there is सन्देह. This view appears to be the same as the one mentioned by Sarvasva 'केनित्त्वप्यवसाया-अवत्वेन सन्देहप्रकारमाहुः' p. 44. Our author rejects this view also. निगोणे...कल्पनया fancy is the apprehension of a thing, the real nature of which is, as it were, swallowed up, under an identity with something else. This kind of fancy is clearly visible here and is conveyed by the word तु, as well as by इव. Therefore the figure ought to be *Utprekshā*. It is not necessary to resort to the invention of a distinct species of *Sandeha* found nowhere else. The Sarvasva itself mentions the fact that some look upon the verse 'रजिता तु' etc. as an instance of *Utprekshā*. 'अन्ये तु नुशब्दस्य सम्भावनाद्योक्तसत्त्वादुत्प्रेक्षा-प्रकारमिममाचक्षते' p. 44.

यदेतन्मन्त्रा...नातावपद्मबोलेक्ष (p. 33, ll. 11-16). 'यदेत.....तनुम्'. This verse is cited by अलङ्कारसूत्रं p. 51 as an example of अपहृति (अपहृत्वपूर्वक आरोपः). अलदलबलीलां वितनुते—spreads the charm of a flake of cloud. नो मां प्रति तथा to me it does not appear to be so. अहं.....तनुम् 'I believe the moon to be marked by the black scars of the wound caused by the darting meteor-glances of the young women distressed by the separation from thy foemen, their lords.' Here, in spite of the fact that the word 'mange' is employed (it being one of those words that imply *Utprekshā*, as said above), we have a mere conjecture, since we do not apprehend here a fancy as defined before. For this reason there is no *Utprekshā* founded upon concealment here. In the first half of the verse, the author began by denying that the spot on the moon is 'शृङ्ग' (i. e. there is first अपहृति). After denying the nature of 'शृङ्ग' he ought



to have superimposed something else on the शङ्ख. But he speaks of the moon in the next half, and not of शङ्ख at all. Therefore there is no अपङ्कति. It may be said that, as there is अपङ्कति in the first half and the word मन्वे (which is उत्प्रेक्षाद्योतक) occurs in the 2nd half, there is सापङ्कतोत्प्रेक्षा. Our author replies that the mere presence of the word मन्वे is not sufficient. We must have सम्भावना, which does not exist in the verse under consideration. The author of the सर्वज्ञ also was not quite satisfied with the instance he himself gave. On 'यदेतच्चन्द्रा' etc. he remarks 'अत्र देन्दवस्व चन्द्रकल्पापह्वये उपक्षिते चन्द्रकप्रतिध्वस्तुकिगक्त इन्दोरादीषो नान्वयपदनां पुष्पतीलि न निरवयवम्' p. 51 and also "तस्याः (उत्प्रेक्षायाः) चेवादिशब्दमन्वेऽशब्दोऽपि प्रतिपादकः । किंतु उत्प्रेक्षासामर्थ्यभावे मन्वेऽशब्दप्रयोगो वितर्कमेव प्रतिपादयति । यथोदाहृतं मातु 'अहं त्विन्दुं मन्वे' इत्यादि, (on p. 51)" p. 64.

What constitutes the essence of उत्प्रेक्षा is that the प्रस्तुत (उपमेय) must be represented as probably identical with the अप्रस्तुत (उपमान) and that this representation must be charming. उत्प्रेक्षा must be based upon implied resemblance. 'नृगमनेन स्वायुना भाव्यम्' cannot be an उत्प्रेक्षा, because there is no charm in it. The fancy must be आह्वयं (volitional) and not due to mistake. 'रामे क्षिप्रतरङ्गयामे विलोक्य वज्रमण्डले । प्रायो चाराधरोऽयं स्वादिति मूलमिति केचिनः ॥' is not an example of उत्प्रेक्षा, because here the peacocks mistake him to be a cloud and, as a result, dance. They have no distinct apprehension that he is Rāma. The mere presence of उत्प्रेक्षाद्योतक words would not constitute a verse an instance of Utprakshā; e. g. the word प्रायः in the above verse.

Examples of Utprakshā are sown broad-cast in the works of Kālidāsa and Bāṇa; vide the following 'मुक्तेषु रश्मिषु निरायतपूर्वकाणां निष्कन्वनामरशिखा निभृतोर्ध्वकर्णाः । आत्मोद्भूतैरपि रजोनिरलङ्घनीया धारत्नमी मृगज्वालामयेव रस्याः ॥' शा. I.

### 13 अतिशयोक्ति (Hyperbole).

सिद्धत्वे.....अवच्छते इति (p. 33, ll. 17-23). When the introduction is complete, it is styled Hyperbole. विषयविग्रहणेन..... अव्यवसायः—These words are quoted verbatim from मल्लं सू. p. 56. When the विषयिन् (i. e. उपमान or अप्रस्तुत) swallows up (or altogether takes in) the विषय (the subject on which something else is superimposed) and there is therefore an apprehension of identity, it is अव्यवसाय (Introsusception). In Utprakshā, the अव्यवसाय is incomplete (or in process of

completion) as the विषयिन् is expressed there with uncertainty (i. e. विषयिन् is there represented as *probably* identical with the विषय, and not with certainty). But in अतिशयोक्ति, the अण्वसाय is complete because the subject is apprehended with certainty. The two-fold division of अण्वसाय is borrowed by our author from the अलं० सू०. अण्वसाय is brought about in two ways: (I) the विषयिन् entirely swallows up the विषय, which is consequently not expressed in words at all; (II) the विषयिन् as it were swallows up the विषय, which though expressed in words and therefore seeming to be different, is yet identified with the विषयिन्. In the first case the अण्वसाय is said to be सिद्ध and in the latter साध्य. The अण्वसाय is said to be सिद्ध, because the विषय not being expressed in words and being swallowed up by the विषयिन्, the विषयिन् (which is अव्यवस्थित, superimposed) is predominant. अण्वसाय is said to be साध्य, because the विषय is in process of being represented as probably identical with the विषयिन् (it is not निगोप्ये, but निगोप्यमाण) and therefore it is this process (which is being accomplished) that is predominant. Vide विमर्शिनी on अलं० सू० "स (अण्वसायः) च द्विविधः—सिद्धः साध्यश्च । सिद्धो यत्र विषयस्यानुपात्तत्वा निगोप्येत्वाव्यवस्थित-प्राधान्यम् । साध्यो यत्रेवापुपादानात्सम्भावनामलयात्मकत्वाद्विषयस्य निगोप्यमाणत्वा-दण्वसायकियाया एव प्राधान्यम् ।". A question might be asked what is the difference between अण्वसाय and आरोप (as in मुने चन्द्रः)? The reply is:—in आरोप, the विषय is apprehended as the विषयिन्. But here (in सिद्ध अण्वसाय), the विषय being entirely swallowed up by the विषयिन् and therefore not being expressed, only the विषयिन् is apprehended; in साध्य अण्वसाय (which is the province of उत्प्रेक्षा), the विषय may or not be expressed (while in आरोप it must always be expressed) and, even when it is expressed, it is in process of being swallowed up by the विषयिन् (as in मुने चन्द्रं मन्ये). 'अत एव चात्र विषयस्य निगोप्यमाणत्वादरोपप्रमेयत्वं न वाच्यम् । तत्र विषयस्य विषयित्वा प्रतीतिः । इह (उत्प्रेक्षायां) पुनर्विषयस्य निगोप्यमाणत्वेन विषयिण एव प्रतीतिः ।' विमर्शिनी p. 55. An objection might be raised as follows:—अण्वसाय is certain knowledge of the विषयिन्, which swallows up the विषय. It is said above that in उत्प्रेक्षा, there is साध्य अण्वसाय. In उत्प्रेक्षा, the विषय is generally expressed and not swallowed up. Besides, उत्प्रेक्षा is constituted by representing something as *probable*. There is no *certainty* in it. Therefore it is improper to say that in उत्प्रेक्षा there is साध्य अण्वसाय. The reply is:—अण्वसाय is of two kinds, स्वरसिक and उपाय. In the former, the real nature of an object is not known at

all, but through mistake the विषय is identified with the विषयिन्. In the latter (उत्पाद्य), a man, although well knowing that विषय is distinct from विषयिन्, superimposes the विषयिन् upon the विषय for some poetical purpose. स्वारसिक अध्ववसाय is the province of भ्रान्तिमान्, in which the poet speaks of the mistaken notions of others. उत्पाद्य अध्ववसाय (i. e. आह्वय) is the province of उत्प्रेक्षा. अध्ववसाय is defined as विषयनिग्रहण. In उत्प्रेक्षा, although there is no complete swallowing up, still the विषय is in process of being swallowed and therefore, we may say that there is अध्ववसाय. Hence there is nothing wrong in saying that साध्य अध्ववसाय is the province of उत्प्रेक्षा. 'एवमप्यनिश्चयात्मकसम्भावनाप्रत्ययमूलत्वाद्उत्प्रेक्षायाः कथमध्ववसायमूलकम् । तस्य हि विषयनिग्रहणे ( न ! ) विषयिनिश्चयश्च स्वरूपम् । न चात्रैकमपि सम्भवति । विषयोपादानान्निश्चयमावाचेति । अत्रोच्यते । इह द्विचरत्वाध्ववसायः स्वारसिक उत्पादितश्च । तत्र स्वारसिके विषयानवगम एव निमित्तसामर्थ्यात्स्वरसत एव विषयप्रतीतेरुक्तत्वात् । ..... इतरत्र तु विषयमवगम्यापि तदन्तःकारेण प्रतिपत्तौ स्वात्मपरतन्त्रविकल्पनात् विषये प्रतिपत्तिमुत्पादयेत् । जानान एव हि विषयिविविक्तं विषयं तत्र प्रयोजनपरतया विषयिणमध्ववसायेत् । तत्रासौ भ्रान्तिमदादिविषयः । तत्र हि प्रमात्रन्तरगता स्वारसिक्येव तयाविद्या प्रतिपत्तिर्वैकान्त्यते न तूपायते । ..... इतरस्तुत्प्रेक्षाविषयः ..... ननु विषयनिग्रहणमध्ववसायस्य लक्षणमिह पुनर्विषयस्य निगोर्धमाणत्वेति कथमत्राध्ववसायतेति चेत् । नैतत् । 'विषयवन्ताः कृतेऽन्व-सिन्स्ता स्वात्साध्ववसानिका' ( का. प्र. II. ) इत्याहुकलाध्ववसायस्य विषयिणा विषयस्वान्तःकरणं लक्षणम् । तच्च विषयस्य निग्रहणेन निगोर्धमाणत्वेन वा भवतीति न कश्चिद्विशेषः । निगोर्धमाणमपि पूर्वोक्तनीत्या विषयस्योपात्तस्यानुपात्तस्य वा भवतीत्यपि न कश्चिद्विशेषः ।' विमर्शिनी p. 55. विषय..... प्रवक्ष्यते इति ( p. 33, ll. 20-23 ) In Utproksha, the swallowing up of the object takes place only by reducing it to a subordinate position and so it may be here also ( i. e. in अतिशयोक्ति ) as in 'the face is a second moon.' The author means that for swallowing up as required in उत्प्रेक्षा ( साध्य अध्ववसाय ), it is not necessary that the विषय must not be mentioned. What is meant by निग्रहण is here simply that the विषय should be in quite a subordinate position as regards the purpose in view ( i. e. the charm of the सम्भावना ). Similarly even in अतिशयोक्ति, the विषय ( i. e. मुख्य here ) need not necessarily be omitted ( as in 'the face is a second moon' ).

The name given to this figure is significant 'अतिशयस्योक्तिरिति' श्रीकिलमन्त्राः' एका. p. 237; 'विषयिणा विषयस्य निग्रहणमतिशयः । तस्योक्तिः' R. G. p. 307.

मेदेऽप्यभेदः.....ततः ( p. 33, ll. 24-25 ). Our author, following the अर्थः सू० ( p. 66 ), divides अतिशयोक्ति into five varieties. I.



भेदेऽपि अनेदः Denial of difference where there is difference in reality; II. अनेदे भेदः (the opposite of the preceding) statement of a difference, where there is none in reality; III. सम्बन्धे असम्बन्धः negation of connection where there is a connection; IV. असम्बन्धे सम्बन्धः (which is the reverse of III); V. कार्यकारण-पौर्वापर्यालम्बः—the inversion of the sequence of cause and effect. Mammata following उद्भट (II. 24-26) gives four varieties, by omitting III and IV and substituting in their place “यद्यर्थोक्तौ च कल्पनम्” (a supposition under a condition introduced by ‘if’). मल्लिनाथ in his *सुख* criticizes Mammata and says that ‘यद्यर्थोक्तौ’ etc. is included either under सम्बन्धेऽसम्बन्धः or its reverse (see p. 237). उद्भट remarks that ‘यद्यर्थोक्तौ च’ etc. includes सम्बन्धेऽसम्बन्धः and its reverse by Indication.

An instance of भेदेऽभेदः is ‘कवमुपरि’ etc. कवम्.....कलापः How is it that the peacock’s tail shines above? अष्टमीन्दुखण्डम्—The digit of the moon on the 8th night of the fortnight. ततः next to it. प्रवालमलात्—still lower a tender leaf. Here we have the introsusception of the tresses of a woman in the peacock’s tail with which they are identified. Here केशपादा, माला, नेत्र, नासिका, and अग्र are swallowed up respectively by कलाप, इन्दुखण्ड, कुवलय, तिलकुसुम and प्रवाल, although they are distinct (भेदस्यभेदः). Another example of this is ‘विक्रमदुःखादिव’ etc., which was cited above under *Utprekshā*. The silence belonging to a sentient creature is one thing and the stillness pertaining to an inanimate object is another. These two states though different are identified here, the reason being that the word वज्रमीन conveys both the meanings. ‘सदापर...प्रियः’ is another example of the same. In her youth, her lover is possessed of *rāga* (love, also ‘red colour’) together with the soft petal of her under-lip. Here the *rāga* of the lower-lip is its redness, and the *rāga* of the lover is his love. Though these two are different, they are identified, because they are expressed by the same word. It must be said that, following these two examples of our author, the verse ‘पद्मोदयदिनापील’ etc. instanced above under परम्परित (छिष्ट), will be an example of this kind of अतिशयोक्ति, so far as the word पद्मोदय is concerned.

An example of अनेदे भेदः is ‘अन्यदेव’ etc. सौरभसम्पदः the riches of the fragrance breathed by her. सुरसत्वम् charmingness. Here though beauty is one and the same, the beauty of a woman is represented as being quite different from all other

beauty. Another example of this variety may be given from the *S'akuntala* 'कीरत्नसुदिरपरा प्रतिभाति सा मे धातुर्विमुक्तमनुचिन्त्य वपुश्च तस्याः ।'

An example of सम्बन्धेऽसम्बन्धः is the verse 'अस्माः समीपिणी', which occurs in the *Vikramorvas'ya* (1st act). The same verse is cited by the अलं० सू० as an example of this variety. अस्माः.....कान्तिप्रदः 'Was it the moon, the source of lovely radiance, that was the creator in forming her?' शृङ्गार एव एको रसः वस्य who is solely devoted to the sentiment of love. पुष्पाकरः spring. जटः dull, free from emotions. विषयेभ्यः व्यावृत्तं कौतुहलं वस्य whose mind is turned away from objects of sense. पुराणो मुनिः Brahman. In this verse, although the Creator is connected with the act of creating her, he is represented as not being connected with that act. This verse is cited by Mammata as an instance of ससन्देह (or सन्देह of our author). उद्योत० remarks (p. 59) that this verse cannot be an example of अतिशयोक्ति as there is no certainty here. In अतिशयोक्ति, there must be certain knowledge. In the above verse, the speaker raises doubts as to who created the woman.

An instance of 'असम्बन्धे सम्बन्धः' is 'वदि स्यान्मण्डले etc.' Here, a connection, which is unreal, is fancied by means of a supposition brought in by the force of the word 'if.' इन्दीवरद्वय does not exist in the moon i. e. there is असम्बन्धः; but by the force of the particle वदि this connection of lotuses with the moon is brought in. Therefore there is असम्बन्धे सम्बन्धः. A beautiful example of this variety is cited by Vāmana 'उमौ वदि न्योद्वि प्रवक्ष्यतादावाकाशमहापथसः पठेताम् । तेनोपनीयेत तमालनीलमामुकमुत्ताल-तमस वक्षः ।' शिशु० III. 8.

कार्यकारण.....महीक्षितान् ( p. 34, ll. 15-21 ). The inversion of the sequence of causation may occur in two ways: (I) the effect may be supposed to precede the cause, or (II) it may be supposed to take place simultaneously with the cause. An example of the first is 'प्रागेव हरिणाक्षीणा' etc. Supply जातम् after उत्कलिकाकुलम् and जाताः after शिवः. उत्कलिकाकुलम्-agitated by fancy. उद्भिज्जानां प्रकुटानां वकुलानां रसालमुकुटानां (जाग्रमुकुटानां) च शिवः the beauty of the blooming *bakula* and the blossoming mango (manifested itself). Mangoes put forth blossoms, which generally are the excipients of love (उद्दीपन). But here this sequence is inverted. The heart is said to be agitated first and then the mangoes blossomed. Another instances of

this variety is 'हृदयमविहितमादौ मालयाः कुसुमचपकाणेन । चरणं रमणीयतन लोचनविषयं त्वया भवता ॥' (दामोदरपुत्रः कुट्टनीमतम् verse 36). Another is 'तव प्रसादस्य पुरस्तु सम्पदः' शाः 7. An example of the cause and effect taking place at the same time is 'सममेव' etc. This is Raghu. IV. 4. समाक्रान्तम् was trodden, was attained. सममेव at the same time. Here the cause, viz., coming to the ancestral throne and the effect, viz., conquering the kings, are represented as taking place at the same time. The reason why the relation of cause and effect is inverted is to give expression to the idea that the cause produces the effect speedily, as said by Mammata 'कारणस्य शीघ्रकारितया वक्तुं कारवस्य पूर्वमुक्ती' etc.

इह केचिदाहुः.....लघुणस्य इति (p. 34, ll. 22-24). In these words our author refers to the view of the अलं. सु. The question is:—in अतिशयोक्ति what is introsuscepted in another? For अतिशयोक्ति, सिद्ध अध्यवसाय is necessary. When it is said that two varieties of अतिशयोक्ति are भेदेऽभेदः and अभेदे भेदः, the question arises what two things are अभेदेन अध्यवसित. According to the view of the अलं. सु., the ordinary excellence belonging to the woman's tresses etc. in the verse 'कथमुपरि कलपिनः' is fancied as being extraordinary. It should not be supposed that tresses etc. are introsuscepted under the character of the peacock's tail. What is अभेदेन अध्यवसित is natural beauty (वास्तव सौन्दर्य) which is here fancied to be identical with the beauty imagined by the poet (कविसमर्पित सौन्दर्य). It is not the केशपाश that is fancied to be identical (अभेदेन अध्यवसित) with the peacock's tail. If it were intended to be so (i. e. if it were intended that the अध्यवसाय in this variety should be between two धर्मैः, such as केशपाश and कलाप and not between the two धर्मैः, वास्तव सौन्दर्य and कविसमर्पित सौन्दर्य), then the definition of the figure would not include, as it ought to include, such instances as 'Different is the beauty etc.' The reason why the instance 'अन्यदेवाङ्ग' etc. would be excluded is:—If we say that केशपाश and कलाप are अभेदेन अध्यवसित, we mean that for अध्यवसाय, two धर्मैः are necessary; two धर्मैः would not do. In 'अन्यदेवाङ्गाद्यन्वम्' etc. there are no two धर्मैः, but only two धर्मैः. If two धर्मैः were necessary for अध्यवसाय, this instance cannot be an example of अतिशयोक्ति. Therefore in order to include it, we should say that it is two धर्मैः that are everywhere अध्यवसित. Vide the words of the अलं. सु. p. 69 "एषु पञ्चसु भेदेषु भेदेऽभेदादिवचनं लोकातिक्रान्त-नीचम् । अत्र चातिशयाख्यं वक्तुं प्रयोजकत्वाच्चिमितं तत्राभेदाध्यवसायः । तथाहि 'कमलमनम्भसि' इत्यादौ वदनादीनां कमलादिवर्णनं वास्तवं सौन्दर्यं कविसमर्पितेन



सौन्दर्येणाभेदेनाध्यवसितं भेदेऽभेदवचनस्य निमित्तम् । तत्र च सिद्धोऽध्यवसाय इति  
अध्यवसितप्राधान्यम् । न तु वदनादीनां कमलादिभिरभेदाध्यवसायो योजनीयः ।  
अभेदे भेद इत्यादिषु प्रकारेषु अन्वयः । तत्र हि 'अण्यं लङ्घ्यत्तणम्' इत्यादी  
सातिशयं लट्भात्वं निमित्तभूतमभेदेनाध्यवसितम् । एवमन्यत्रापि हेयम् ।" On  
this अवश्य remarks "कमलमनन्मसि" इत्यत्र यदि वदनादीनां धर्मिणामभेदाध्य-  
वसाययोजनं कियते तत्तस्य धर्मिणतत्वेनैवेष्टेरिह धर्माणां न स्यादन्यासिः । अतश्च  
पूर्वत्र धर्माणामेवाध्यवसायो योजनीयो येन सर्वत्रैक एव पक्षः स्यादिति तात्पर्यात्वे ।"  
p. 69. The two verses, referred to in this passage, are 'कमलमन-  
न्मसि कमले च कुबलये तानि कमलललितकामम् । सा च सुकुमारसुभगेत्युत्पातपरम्परा  
देवम् ॥' (भेदेऽभेदः); 'अण्यं लङ्घ्यत्तणम् अण्णा वि अ कावि वत्तणच्छावा ।  
सामा सामण्यपवावणो रेहच्चिण ण होइ ॥ (अन्यत् सौन्दर्यमन्यापि च कापि वतन-  
च्छावा । इवामा सामान्यप्रजापते रेहैव न भवति ॥).

Our author replies to the above reasoning in the words  
'तत्रापि etc.' तत्रापि...अध्यवसीयते There too, i. e. in 'अन्यदेवाङ्गलावप्यम्'  
the lady's beauty, which is generally not different from that  
of other women, is fancied as different. So that here also  
there is अध्यवसाय. We need not say that वास्तवसौन्दर्यं is fancied  
to be identical with कविसमर्पितसौन्दर्यं. In 'अन्यदेवाङ्ग' etc. one thing  
viz. the beauty of the woman, is poetically represented as  
being another thing, viz., a beauty different from all other  
beauty. तत्रापि to explain, to make clear what is meant.  
अन्यदेव...अङ्गीक्रियते If we substitute अन्यदिह for अन्यदेव in the  
verse 'अन्यदेवाङ्ग etc.' (in which case it would mean 'her beauty  
is, as it were, quite apart from that of other women'), we  
should admit the figure उत्प्रेक्षा, as there is then साध्य अध्यवसाय.  
Everybody admits that in 'अन्यदिवाङ्गलावप्यम्', there is उत्प्रेक्षा.  
We have shown above that in *Utprekshā* there is अध्यवसाय  
(साध्य of course). So we must admit that in 'अन्यदेवाङ्ग' etc.  
also there is अध्यवसाय, which is सिद्ध, because the word इव,  
which is सम्भावनाधोक्तक, is absent. In 'प्रमेव हरिणाङ्गीर्णा' etc., the  
beauty of *bakula* though coming first is fancied as coming  
last i. e. there is अध्यवसाय. Here also if we employ the word इव,  
there is उत्प्रेक्षा. Similarly in the other two, सुम्बन्धेऽसम्बन्धः and  
असम्बन्धे सम्बन्धः i. e. प्रजापति, who is the creator of the beauty,  
is represented as identical with *Brahmā* who does not create  
such a beauty; two blue lotuses which are not connected  
with the moon are fancied as identical (अध्यवसित) with two  
lotuses connected with the moon. Hence the opinion of the  
अलं. स. that there is अध्यवसाय of two पक्षे (one वास्तव and the  
other कविसमर्पित) and not of धर्मोऽसि is wrong. अवश्य also finds  
fault with the अलं. स. "उपलक्ष्यं चैतत् । वाजता ह्यध्यवसितप्राधान्यमस्या

लक्षणम् । तच्च धर्मिणामस्तु धर्माणां वेति को विशेषो येनाभ्यासिः स्यात् । प्रस्तुत धर्मयोरेवेवाध्यवसायाभ्युपगमे उपमादीनामप्यतिशयोक्तिप्रसङ्गः स्यात् । तत्रापि धर्मोणामेव भेदेऽभेदविवक्षणात् । एवं च विजातीयत्वेन भेदे धर्मयोरेवप्यभ्यासिः प्रसज्यत इत्यलमसद्गतग्रन्थार्थोदीरणेन ।' pp. 69-70. As to the remark of our author that when we read 'अन्यदेव' for 'अन्यदेव' in 'अन्यदेवाङ्ग-लावण्यम्' etc. there is सम्प्रेक्षा, vide the remarks of R. G. and Nāges'a thereon (p. 315.) "यदपि तैरेव (अपदीक्षितैः) उक्तम् 'सम्बन्धातिशयोक्तिः स्यादयोगे योगकल्पनम् । सौभाग्यानि पुरस्सास्य सृशन्ति विधुमण्डलम् ॥' तदपि न । अत्रैव 'सृशन्तीनेन्दुमण्डलम्' इति कृते कोऽङ्ग-द्वारः । उन्नेत्येति चेद, तर्हिवादेरभावाद्गन्धोन्नेत्येवमुचिता । स्वादिसत्त्वे वा वाच्योत्प्रेक्षा सैवेवावभावे गन्धोत्प्रेक्षेति नियमस्य सर्वसंगतत्वात् । 'लत्कीतिभ्रमगमान्ता विवेक स्वर्गनिष्ठागम्' इति त्वदुक्तगन्धोत्प्रेक्षायाः 'सौभाग्यानि' इत्यस्य चोत्प्रेक्षायां विशेषानुपलम्भात्..... तस्मादुत्प्रेक्षासामग्री यच्च नास्ति तादृशमुदाहरणमुच्यते । यथासदीयं 'वीरध्वनिमिरले वे नीरद मे मासिको गर्भः । उमदवारणपुङ्गवा मध्येवदरे स-मुच्छलति ॥' इत्यादि । सुन्दरत्वे सति उपस्कारकाव्यमलङ्कारसामान्यलक्षणमिहापि न विस्मरणीयम् ।' p. 315.

## 14 तुल्ययोगिता (Equal Pairing).

पदार्थानां.....क्रियाभिसम्बन्धः (P. 34, l. 29-p 35 l. 5). When objects in hand or others are associated with one and the same attribute, the figure is तुल्ययोगिता. An attribute is either a quality or an action. So, although our author does not say so specifically, तुल्ययोगिता has four varieties; all the things may be प्रस्तुत, or all may be अप्रस्तुत; and the common attribute in each case may be a गुण or a क्रिया. There is another point on which our author is silent. उद्भट, अलङ्कारसर्वस्व, एकावली and many others say that in तुल्ययोगिता, औपम्य is always implied; compare 'औपम्यस्य गन्धत्वे पदार्थगतत्वेन प्रस्तुतानामप्रस्तुतानां वा समान-धर्मोभिसम्बन्धे तुल्ययोगिता' अल० स०. This means that between the प्राकरणिक or अप्राकरणिक things that are connected with the same attribute, there must be implied resemblance. It is not sufficient that they are connected with the same attribute. Our author, by omitting the words औपम्यस्य गन्धत्वे, leads us to infer that he did not regard implied resemblance between the प्राकरणिक or अप्राकरणिक things as necessary to constitute the figure तुल्ययोगिता. The reason why the figure is called तुल्य-योगिता is given by एकावली as 'तुल्यधर्मेण योगो जातोऽस्मादिति अन्यधर्माणां तुल्ययोगिता' p. 239. i. e. that in which there is a connection (of प्रकृत or अप्रकृत things) with the same attribute. अनुलेपनाति.....अवोधिपत—This is S'is'u. IX. 24. The printed edition of S'is'u. reads दीपक्षिप्ताः for दीपदशाः and 'विरसुतमनोमव-

शेषनं समनवोधिपत' for 'सुचिरं श्रवितप्रतिशेषितसरमवोधिपत' //'. Construe-  
 देन समवेन अनुलेपनानि, कुसुमानि, पतिषु कुतमन्वयः (कृतकोषः) अवसाः,  
 दीपदशाः (दीपदशाः) सुचिरं श्रवितप्रतिशेषितसर (सुचिरं श्रवितः पश्चाद्  
 प्रतिशेषितः सरः कामः यथा स्वात्तया) अवोधिपत (नोभितानि). Unguents  
 of sandal, white flowers, fair ones indignant against their  
 lords and the flames of lamps were by that time (i. e. by  
 evening) lighted up so as to awaken Love that had long  
 fallen asleep. Here, as the description of the evening is the  
 matter in hand, sandal ointment etc. which are connected with  
 the evening are also प्रस्तुत; they are all connected with the one  
 action (क्रिया) of शेषन (being lighted up).

स्वदृष्ट...सम्बन्धः (p. 35, ll. 6-13). लट्—This is Udbhata V.  
 12, Who, that has perceived the softness of thy body, feels not  
 that the jasmine, the digit of the moon and the plantain plant  
 are hard! Here the heroine is the subject of description and  
 मालती etc., which are the उपमान, are (generally, of course)  
 व्यस्तुत. They are all connected with the single attribute  
 'hardness' (which is a गुण). दानं...आदरेत्. दानं विचात्, कृतं (सत्यं) वाचः  
 etc., 'charity from affluence, truth from speech, fame and piety  
 from life, beneficence to others from the body—from unsub-  
 stantial things, man ought to extract substantial good.' Here  
 दान, कृत, कीर्तिर्षर्, परीक्षरण, which are all in the objective case,  
 being all connected with the attribute of substantialness, are  
 also connected with the action of extracting. Our author  
 gives an example of नुस्ययोगिता where all the things are con-  
 nected with the same गुण and the same क्रिया. An example  
 where all प्राकरनिक things are connected with the same गुण  
 is 'योगयहो ज्ञानात् तारकी स्वच्छाग्निनम् । उचितानि तवाहस्य यद्यमूनि  
 तदुच्यताम्' // उद्भट V. 13.

### 15 दीपक (Illuminator).

अप्रस्तुतप्रस्तुतयोः (एकधर्माभिसम्बन्धः यदा सास्तरा) दीपकं तु निगमते ।  
 When a thing, which is the subject in hand, and another  
 which is not the subject in hand, are connected with the same  
 attribute, there is दीपक. Also when the same case (कारक)  
 is connected with more than one verb,

Some writers like उद्भट, जगन्नाथ etc. say that in दीपक also  
 there must be गन्ध औपम्य. Our author is silent on this point.  
 It must be noted that if गन्ध औपम्य is necessary for दीपक, then



the 2nd variety of दीपक given by our author, where one case is connected with many verbs, must be excluded altogether, as there can be no resemblance in that variety.

The reason why this figure is called दीपक is that it is like a lamp, which, when employed for illuminating one object, also illumines others. 'प्राकारणिकाप्राकारणिकयोर्मध्यादेकत्र निर्दिष्टः समानो धर्मः प्रसङ्गेनान्यत्रोपकारादीपनादीपसादृश्येन दीपकास्वाल्ङ्कारोत्पादकः।' अलं० स० p. 72; 'प्रकृताप्रकृतान्यतरतानिचमभिलिख्यसि साधारणो धर्मः प्रसङ्गेनान्यदपि दीपयतीति दीपकम्।' पञ्जा० p. 242; 'प्रकृतावेमुपात्तो धर्मः प्रसङ्गादप्रकृतमपि दीपयति प्रकाशयति सुन्दरीकरोतीति दीपकम्।' यद्वा दीप इव दीपकम्। संभावा कम् (पा० V. 3. 75) दीपसादृश्यं च प्रकृताप्रकृतप्रकाशकत्वेन बोध्यम्।' R. G. p. 322.

बलाबलेषा.....भवान्तरेष्वपि (p. 35, ll. 17-18)—This is S's'u I. 72. निर्गोपुणा देन ( शिशुपालेन ) बलाबलेषात् ( बलमवीत् ) पूर्ववत् अनुतापि अयम् प्रवाध्वते । भवान्तरेष्वपि ( जन्मान्तरेष्वपि ) सती योषित् ( साध्वी भावा ) निश्चला प्रकृतिः ( स्वभावः ) च पुनोत्पन्नयेति. Here unchanging nature is the subject of description; while, chaste wife is अप्रकृत. Both of them are connected with one *dharma* viz., the one action of 'accompanying'. The printed edition of S's'u. reads सतीव योषित् प्रकृतिः सुनिश्चला. The Nirpayasāgara edition of S. D. reads सतीव for सती च. But then the figure would be उपमा. In the above verse, there is उद्धान्तरेष्वपि also. दूर...सृष्टेन (p. 35, ll. 21-24). This is an instance of the 2nd kind of दीपक, called by some कारकदीपक. Here, the heroine, who is one, is connected with many actions, viz., rising, sleeping, going to the house of the lover and so on.

अथ च...सम्भवात् (p. 35, l. 26-27)—Some say that this figure has three varieties according as the single धर्म, whether गुण or कृिया, is mentioned in the beginning, middle or end. The Kavyādarśa, Bhāmaha, Udbhata and many others divide Dīpaka into three varieties according as the single *dharma* occurs in the beginning, middle or end. "आदिमध्यान्तविषयं विधा दीपकमेप्पते । प्रकृतैव व्यवस्थितादिति तद्विषये विधा ॥ अयमिति कुर्वतेनवर्गो—मन्त्राख्यामर्षेदीपनात् । विभिर्निदर्शनेष्वेवं विधा निर्दिश्यते तथा ॥" भासह II. 15-16; 'आदिमध्यान्तविषयाः प्राधान्येतरवर्गिनः । अन्तर्गतोपमा धर्मो न च तदीयकं विदुः ॥' उद्भट I. 30. An example of आदिदीपक is 'इयमला प्रकृषेष्वाभिर्दिशो जीमूतपंक्तिभिः । सुवक्ष्यं सुकुमाराभिर्नवशास्त्रलघुभिः ॥' काव्या० II. 100, where इयमलत्व, the common property is mentioned in the beginning of the verse. 'मालिनीरिशुककृतः शिवोऽष्टदशसुते मधुः । हारीतशुकवाचश्च भूषणानुपलब्धः ॥' (अमरह II. 18)

and 'तदानीं स्तीतलावण्यपन्निप्रामरभिभरः । कान्ताननेन्दुरिन्दुश्च कस्य नानन्दकोऽनवरः ॥' (उद्भट. I. 33) are examples of मध्वदीपक and अन्तदीपक respectively. Our author remarks upon this that this threefold division need not be given, because a thousand such varieties may be found out. There is no special charm in these divisions; whether the single attribute be mentioned in the beginning or end it does not matter. The charm of this figure lies in several प्रकृत and अप्रकृत things being connected with the same attribute.

The distinction between *Dipaka* and *तुल्ययोगिता* may be stated as follows:—In *Dipaka*, one or more प्रस्तुत things and one or more अप्रस्तुत things are connected with one attribute; while in *तुल्ययोगिता*, all the things must be either प्रस्तुत or अप्रस्तुत; there cannot be both प्रस्तुत and अप्रस्तुत things. Those who regard औपम्य as implied in both the figures make a further distinction. In *Dipaka*, the *Upameya* is प्रस्तुत and the *उपमान* (implied, of course) is अप्रस्तुत; while in *तुल्ययोगिता*, as all things are either प्रस्तुत or are all अप्रस्तुत, it is left to the volition of the hearer to regard one as the *Upameya* and the other as the *Upamāna*. 'अयं नानयोरपरो विशेषः । उपमेयोरनयोरुपमालङ्कारस्य सम्बन्धाविशेषेऽपि अयं ( दीपके ) अप्रस्तुतमुपमानं प्रस्तुतमुपमेवमिति व्यवस्थित उपमानोपमेवभावसात्त्व ( तुल्ययोगितायां ) तु विशेषाग्रहणादेर्विच्छिन्नः स इति ॥' कुव० p. 51. In *Dipaka*, the प्रस्तुत (उपमेय) and the अप्रस्तुत (उपमान) are connected with the same attribute. A question arises:—how are we to distinguish दीपक from उपमा as in 'कमलमिव मुखं मनोज्ञम्' where कमल is उपमान (and therefore अप्रस्तुत) and मुख is उपमेय (i. e. प्रस्तुत) and both are connected with the single attribute मनोज्ञत्व. The reply is that in *Dipaka* the resemblance is only implied, if at all and there are no words, like इव, expressive of simile; while in simile the resemblance is directly expressed.

Vide Jagannātha's criticism of those who cite कारकदीपक as a separate variety; R. G. pp. 324-326 'प्रथमावर्गगतलक्षणेनैव दीपक-द्वयस्यापि संशयाद्द्वितीयं लक्ष्यं व्यभेदम् । युग्मिनां कारकाणां च युग्मकिदारूपपर्यवस्येन कियानामपि कारकरूपमसौ सङ्कटवृत्तेः सामान्यात् । ..... एवं च 'स्विप्रति कृणुति वेहति विवर्तति निमिषति विलोकयति तिर्यक् । अन्तर्गन्दति सुम्बितुमिच्छति नवपरिणया वधूः शयने ॥' (मम्मट's example of कारकदीपक) श्लेषाबुदाहरणमपि न सङ्गच्छते । कियानां शुद्धप्रकृतत्वात् । किं च दीपकतुल्ययोगितादौ सम्बन्धानामौपम्यं जीवादुरिति सर्वेषां संमतम् । न चात्र स्वेदनकृणुनादीनामेकवार-कान्तितानामौपम्यं कविमूर्खमनोहरः । तस्मात्समुच्चालङ्काराद्यामौचित्यात् । Jagannātha further criticizes those who regard दीपक and तुल्ययोगिता as two distinct figures. He says that they should

not be considered as separate, because the charm in both is the same, viz., the occurrence of the common attribute only once. What leads to the separate enumeration of figures is some difference in charm. It cannot be said that, because in दीपक the common *dharma* is connected with both प्रकृत and अप्रकृत things and in तुल्ययोगिता either with प्रकृत things or with अप्रकृत things, there is difference of charm in the two figures; because, in तुल्ययोगिता also, as defined by you, you will have to make two figures according as the common *dharma* is connected with only प्रकृत things or with अप्रकृत things. But you do not do so. Therefore regard दीपक also as a variety of तुल्ययोगिता. “अवेदं बोध्यम् । तुल्ययोगितातो दीपकं न पृथग्भावमईति । धर्मसङ्कटधर्मत्वाया विच्छिन्नेरविशेषात् । विच्छिन्तिवैलक्षण्यस्यैवाङ्गकारविभागे हेतुत्वात् । न च धर्मस्य सङ्कटोत्तरविशेषेऽपि धर्मिणा प्रकृतत्वाप्रकृतत्वाभ्यां प्रकृताप्रकृतकत्वेन च तुल्ययोगिताया दीपकस्य विशेष इति वाच्यम् । तत्रापि तुल्ययोगितायां धर्मिणा केवलप्रकृतत्वस्य केवलामकृतत्वस्य च विशेषस्य सत्तादङ्गकार-द्वैतापत्तेः । सेपेऽपि द्वैतापत्तेः । सर्वेषामप्यङ्गकाराणां धर्मेदेवैलक्षण्यस्यैवाङ्गत्वापत्तेः । .....तस्मात्तुल्ययोगिताया एव त्रैविध्यमुज्जितम् । प्रकृतानामेव धर्मस्य सङ्कटं, अप्रकृतानामेव, प्रकृताप्रकृतानां चेति । एवं च प्राचीनानां तुल्ययोगितातो दीपकस्य पृथगङ्गकारतामात्राणां दुराग्रहमात्रमिति नव्याः ।” R. G. pp. 326-327.

An example of कारकदीपक is ‘कामान्दुर्गवे शिष्यकर्मलक्ष्मीं कीर्तिं यते दुष्कृतं वा हिनस्ति । तां वाच्येतां गायरे मङ्गलानां येन धीराः स्रुता वाचमाहुः ॥’ उत्तरराम V.

## 16 प्रतिवस्तूपमा (Typical Comparison).

यत्र गन्धसान्धवोवाङ्मयोः एकोऽपि सामान्यः धर्मः पृथक् निर्दिश्यते सा प्रतिवस्तूपमा—That is प्रतिवस्तूपमा, where in two sentences, resemblance between which is implied, the same common attribute is differently expressed. We have explained above under Upamā the meaning of the word वस्तुप्रतिवस्तुभावः. भन्वाति.....तर-लीकरोति ( p. 36. ll. 2-3 ). This is Naishadhiya III. 116. वैरिणि—Oh Damayanti! उदरैः noble. इतः etc.—What greater praise can be bestowed upon the moonlight than this that it agitates even the ocean! Here one and the same action is expressed in two different words, viz., ‘attracting’ and ‘agitating’ (in two different sentences) in order to avoid repetition. समाकर्षण and उत्तरलीकरण are really one and the same in sense. But if the word ‘समाकर्षण’ had been used in the 2nd sentence, the fault called दोषवृत्त्य (repetition of the same word in the same sense) would have been committed. Therefore in



प्रतिवस्तूपमा the same common property is expressed in two different but synonymous expressions. This figure is found in a series also. विमल.....सज्जनः—(p. 36 ll. 6-7). शिवगिरिः mountain of S'iva i. e. Kailāsa, which is white. Compare 'ईशः करसीकृतकाञ्चनादिः कुबेरमित्रं रजताचलसः ।' विश्वगुणादर्शः०. शिवदाससहोदरः Brother of i. e. akin to S'iva's laughter. Here the words 'glorious,' 'pure' etc. are the same in their ultimate meaning. This figure also occurs under a negation of the attribute. चकोर्य एव.....रत्नमैत्रि (p. 36 ll. 9-10). This verse occurs in अलं० सू० pp. 74-75 in the same connection. विनावन्तीने etc. 'none but the fair ones of Avanti are skilled in the pranks of love.' Other examples of प्रतिवस्तूपमा under वैषम्ये are:—'वंशमवो गुणवानपि सज्जनिषेधेन दूष्यते पुनः । नहि तुम्बीकलविकलो वीणादण्डः प्रवाति महिमानम् ॥'; 'वदि सन्ति गुणाः पुंसां विकलमेव ते स्वयम् । नहि कस्तूरिकामोदः शपथेन विमान्वते ॥' कुव० p. 54.

The reason why this figure is called 'प्रतिवस्तूपमा' is given by कुव० as 'प्रतिवस्तु प्रतिवाक्यार्थमुपमा समानधर्मोऽस्त्वामिति' p. 52. Here the sense of the sentence constitutes the उपमान or the उपमेय. मम्मट says 'वस्तुनो वाक्यार्थस्योपमानत्वाद्' on which उद्योत remarks 'एव चोपमेयत्वमपि वाक्यार्थस्येति ध्वनितम्'. 'वस्तुशब्दस्य वाक्यार्थमिधामित्वाद् प्रतिवाक्यार्थमुपमेति सार्थकताभिधानेन द्विधा' एका० pp. 243 and 254.

The distinction between Upamā and प्रतिवस्तूपमा is as follows:—In Upamā, the resemblance is expressed, while in प्रतिवस्तूपमा it is only implied; 2dly, in Upamā there is only one sentence, while in प्रतिवस्तूपमा there are two sentences; 3rdly in प्रतिवस्तूपमा, words like इव are always absent, while in Upamā they are generally present.

A beautiful example of this figure occurs in Śāk. (1st act) 'मानुषीषु कथं वा स्वादस्य रूपस्य सम्भवः । न प्रमातरलं ज्योतिरुदेति बहुधातलात् ।'. Another is 'मानुः सकृच्छतुरङ्ग एव रात्रिदिनं गन्धवहः प्रवाति । श्लेषः सदैवाहितभूमिभारः पठांशहृतेरपि धर्मै एषः ॥' शा० 5.

## 17 दृष्टान्त ( Exemplification ).

सधर्मस्य\* = सदृशस्य. दृष्टान्त is the reflective representation of a similar subject. We have explained above under Upamā what is meant by विम्बप्रतिविम्बभाव. The word 'सधर्मस्य' serves to distinguish this figure from प्रतिवस्तूपमा. This figure also is two-fold, being founded either on similarity or on contrast. अविहित...

\* Should we not rather expect सधर्मैः according to the sūtra 'धर्मादभिन्नेकत्वाद्' ( पा. V. 4. 124 )!

...शाल्कीमाहा (p. 36, ll. 14-15). This is taken from the *Vasavadatta*, a romance of Subandhu (p. 8, Hall's edition). अविदित...  
 .....मगिति:—A good poet's song, though its merits have not been closely examined. अनभिगतपरिमलाणि although its fragrance has not been perceived. Now, here, the subject of description is the song of the poet, which pours a honeyed stream into the ear. Corresponding to 'pouring etc.', we have the attribute 'riveting the eye'. These two are not the same, but there is some similarity between them, as there is between the original and its reflected image. So also दाला corresponds to मगिति and अनभिगतपरिमला to अविदितगुणा. त्वयि दृष्टे.....कुमुदसंहतेः. संसृते stops, is gone. अनुदयमाशि रन्दौ कुमुदसंहतेः ग्लानिः दृष्टा the assemblage of water-lilies has been seen to droop, when the moon is not risen. This is an example based on वैषम्यं. The fact that lilies droop when the moon is not risen implies that they do not droop when it rises; this idea corresponds to the one in the first line. वसन्त...वह्निमन्वाम् (p. 36, ll. 18-19). वसन्तलेखायामेव यदस्या निबद्धः भावः यस्य तत् (मनः) the affections of which are fixed upon Vasantalekhā alone. प्रफुल्ल...मन्याम् Does the bee, extremely fond of the honey of the blooming jasmine, desire any other plant? In this verse the figure is not दृष्टान्त, but प्रतिवस्तूपमा, because the two expressions, viz., 'how can our mind turn' and 'Does the bee desire another plant,' ultimately convey the same sense. In दृष्टान्त, in the two sentences the attributes are only similar and not the same (but differently expressed) as in प्रतिवस्तूपमा. इह तु...न त्वैकरूपम्—In the present figure, in the example 'अविदित etc.', 'the pouring of a stream of honey' and 'riveting the eye' are only similar, and not identical.

The term दृष्टान्त etymologically means that in which the ascertainment of the matter in hand is observed i. e. made authoritatively. It is that in which the truth of the matter in hand is confirmed by the example given in illustration, as said by Mammata 'दृष्टः अन्तः निश्चयः यत्र', which Mallinātha explains as 'दार्ष्टान्तिके सुनिश्चयसाधनेष्वत्र निश्चयदर्शनादयं दृष्टान्तः' p. 245 तरल.

The distinction between प्रतिवस्तूपमा and दृष्टान्त may be stated as follows:—Although in both similarity is implied, still in प्रतिवस्तूपमा the attribute is the same in both the sentences, being only expressed in different words; while in दृष्टान्त, the attribute in one sentence is only similar to (and not identical with) the attribute in the second sentence. In दृष्टान्त the two attributes

mentioned in the two sentences stand in the relation of the original and its reflection. 'अस्य चालङ्कारस्य प्रतिवस्तूपमया भेदकमेतदेव वस्तुसाधर्म्यं न प्रतिबिम्बितः, किं तु द्रुष्टव्यमात्मनैव स्थितः । इदं तु प्रतिबिम्बितः' R. G. p. 337. जवरय draws another distinction. In प्रतिवस्तूपमा something is stated in order to convey the idea that it is similar to the matter in hand; while in दृष्टान्त, in order that the matter in hand should not be indistinctly apprehended, we give an instance where a similar state of things exists. 'यतोऽस्याः प्रकृत्यास्य विशेषाभिहितत्वा सादृश्यास्यैव प्रकृतमर्थान्तरमुपादीयते । अत एव चात्र प्रकृतप्रकृतयोरुपमानोपमेवभावः । दृष्टान्ते पुनरेतादृशो दृष्टान्तोऽप्येवमस्ति स्थित इति प्रकृतस्यास्यैवावित्यष्टा प्रतीतिमा भूदिति प्रतीतिविशदीकरणार्थमर्थान्तरमुपादीयते' विमर्शिनी p. 74. जवरय says further on that similarity is not absolutely necessary for दृष्टान्त. Vide the severe criticism of these views of जवरय in R. G. pp. 337-339. अत्र.....न त्वेति भेदः ( p. 36, ll. 22-24 ). In अर्थान्तरन्यास a general proposition is strengthened by particular instances or a particular instance is confirmed by a general proposition. In प्रतिवस्तूपमा or दृष्टान्त the two sentences do not stand in the relation of general and particular propositions. In them if the first is a particular proposition, the second also is so. Compare जवरय's words 'केचिच्च दृष्टान्ते द्वयोः समर्थ्यसमर्पकभावेन अन्ययोः ( of प्रतिवस्तूपमा and दृष्टान्त ) भेदमाहुः । तदस्य । वतः सरूपयोर्विशेषयोः समर्थ्यसमर्पकभावो न भवति । वस्तुवन्तरेण वस्तुवन्तरसिद्धयनुपपत्तेः ।.....वदि चात्र समर्थ्यसमर्पकभावः स्वादर्थान्तरन्यासादस्य प्रथमलङ्कारता न स्यात्' विमर् p. 75.

Jagannātha is willing to regard प्रतिवस्तूपमा and दृष्टान्त as two varieties of one figure. 'वदि तु न तेषां दाक्षिण्ये तदेकत्वेनालङ्कारस्य द्वौ भेदौ प्रतिवस्तूपमा दृष्टान्तश्च । यथानयोः किञ्चिदेकलक्षणं तत्रभेदताया एव साधर्म्यं नालङ्कारताया इति सूचकम्' R. G. p. 339.

A good example of दृष्टान्त is the following from Raghu. कामं नृपाः सन्ति सङ्कलशोऽग्ने राजन्वतीनादुरनेन भूमिम् । नक्षत्रताराग्रहसङ्ख्यापि ज्योतिष्मती चन्द्रमसैव राविः ॥; also स्वसृष्टनिरमिलायः त्रिचसे लोकहेतोः प्रतिदिनमपया ते वृत्तिरेवंविधैः । अनुभवति हि भूर्भां पादपस्तौवमुष्णं शमवति परितार्थं छावया संभितानाम् ॥ शा० V; कुतो धर्मक्रियाविघ्नः सतां रक्षितरिं त्वयि । तमस्यपति वर्माशौ कथमाविर्गमिष्यति ॥ शा० V.

### 18 निदर्शना ( Illustration ).

'When a possible or, as is sometimes the case, even an impossible connection of things implies a relation of type and prototype, it is निदर्शना.' An example of निदर्शना under a possible connection of things is 'कोऽयं' etc. Construe ततः दिनेन अत्र भूमिवल्लये वनान्मुखा तापयन्तः सुनिवर्त्तु सन्पदम् पति इति वेदवर्त्तु मानुषान्



चमोचकम् वासताद—“Who, that vainly torments creatures in this mundane sphere, enjoys prosperity for a long time” telling this, the sun, in a day, then reached the western mountain.” Here the connection of the sun as the agent in the act of intimating such an idea is quite possible, inasmuch as the attribute of reaching the western mountain, which (attribute) belongs to him, is quite capable of conveying such an idea. स च refers to वेदनक्रियायां कर्तृत्वेनान्वयः. This (possible) connection conveys the relation of Type and Prototype (original and reflection) between the sun’s setting and the falling into adversity of those who oppress others.

The ingredients which constitute निदर्शना are:—there must be a connection of things, which is, (A) either possible or (B) impossible; and moreover this connection must lead on to or end in implying the relation of similarity. An example of A has been given above. There the sun is represented as telling a moral truth. This connection of the sun with telling leads us to suppose a similarity between वसताचलगमन and विपत्त्याप्ति. The second variety of निदर्शना, where an impossible connection of things causes us to suppose the existence of similarity, is of two kinds, as (1) occurring in a single sentence or (2) in more sentences than one. An instance of B (1), is ‘कल्यति etc.’ (p. 37, ll. 5-6). ‘Her sidelong darting glance bears the loveliness of the blue lotus; her underlip, the fairness of the tender leaf; her face, the charm of the moon.’ Here the impossibility of the darting glance etc. bearing the loveliness of the blue lotus garland etc.—for how can a thing possess the property of another!—suggests a loveliness like thereto and implies the relation of similarity between the wreath of blue lotuses and the darting of a glance. This is एकवाक्यम् because there is a single sentence in ‘कदाचनित्तैः कुललयमालालितं कल्यति.’ Another example of the same is प्रपाणे etc. Here it is impossible that the feet can give up the gait of the royal swan, with which they are in no way connected; we are to understand, therefore, that their (of the feet) connection with it (gait) is only fancied; this fancied connection, being actually impossible, implies a gait similar to that of the swan. An example of निदर्शना based upon an impossible connection of things (i. e. B. above) occurring in more sentences than one is ‘इदं किल etc.’ (p. 37 ll. 15-16). This verse occurs in Sak. I. Here the connection of identity between the significations

of the two sentences, respectively marked by the relative pronoun *यद्* and the demonstrative *तद्* (i. e. *यः साधयितुं इच्छति स ज्ञेयः व्यवसति*) being impossible, terminates in the relation of *विश्वप्रतिविम्बभाव* thus:—the desire of making such a body fit for penance is like the desire of cutting the creeper with the edge of the blue lotus. Or to take another example of the same. 'जन्मेदं etc.' (p. 37 ll. 21-22). *वन्धतां नीदन्* rendered fruitless. *भव...लप्सवा* by the desire to enjoy the pleasures of the world. *कान्तमूलने...मया* I have sold the (invaluable) *Chintāmaṇi* (desire-yielding jewel) at the price of glass. Here there is no possible connection between leading a useless life in the eager pursuit of pleasures and selling *Chintāmaṇi* at the price of glass. This impossibility ultimately terminates in implying a comparison, viz. the wasting of life in the pursuit of pleasures is like selling *Chintāmaṇi* at the price of glass. *क...सागरम्* (p. 37 ll. 25-26). This is *Raghu. 1. 2. जल्पविषया मतिः* Intellect of little compass. *उदुपेन* by means of a raft. Here, the description of the solar race by a narrow intellect and the crossing of the ocean on a raft are unconnected; but as they are brought together, they lead us to understand a comparison thus:—the description of the solar race by the intellect is like the crossing of the ocean on a raft.

*इयं च.....भोगवित्तने* (p. 37, l. 28-p. 38, l. 4). *इयं च...भवति*—This variety (*अनन्यस्तुसम्बन्ध*) may also be found where some circumstance belonging to the *उपमेय* cannot be found in the *Upamāna*. In the foregoing examples, e. g. in '*कलपति कुवलयमालाकलितं*' a property of the *उपमान* (here *कलितं* of the *कुवलयमाला*) was represented as borne by the *Upameya*, *कदाचिद्विज्ञेयः*; one thing cannot bear what belongs really to another alone and so we are led to suppose similarity. Sometimes a property of the *Upameya* is represented as belonging to the *Upamāna* and leads to the supposition of similarity. An example is '*योऽमुभूतः etc.*' *सुदीकारसे* in the juice of the grape. Here the attribute of sweetness belonging to the lower lip, which is the subject of description (and hence the *उपमेय*), being impossible in the grape-juice (the *उपमान*), the sense terminates in bringing out a comparison, as in the preceding examples. Our author here closely follows the *अलं० स०* "इयं सामान्येनैवात्म्यवादा प्रतिपादित उपमेयवृत्तलोपमानेभ्यस्तन्मवापि भवति । उपमेयवापि सन्मन्वविषयत्वं विद्यमानत्वाद् । तच्च 'विद्योमे नीदनादीनां यो गण्डतलपाण्डिना । अलङ्कृत स साङ्गैरीमजरीमनीरुपु ॥' अथ गण्डतलं प्रकृतम् "

p. 78. निदर्शना is found in a series also, as in क्षिपसि etc. शृङ्गशकः a cat. मृगदन्तः a hyena (तस्मिन् मृगदन्तः। अमरः II. 5. 1). रत्नः a tooth. भोगविताने चेत्तो निदधत् (त्वम्) thou who settest thy heart on the series of worldly enjoyments.

इह विन्म.....सादृश्यपूर्ववसानामावात् (p. 38, ll. 5-7). The author distinguishes between निदर्शना and दृष्टान्त. In the former the sense of the sentence or sentences is not complete, until the relation of type and prototype (i. e. of similarity) is implied. But in दृष्टान्त, the sense of the sentences is complete; and then through the completed sense we understand the relation of type and prototype. Briefly put, in निदर्शना, resemblance is supposed in order to account for the bringing together of two things; while in दृष्टान्त, the sense is quite complete and then that sense simply implies resemblance. The अलं० सू० draws another distinction. In दृष्टान्त, the two sentences are independent and stand in the relation of type and prototype; while in निदर्शना, with the sense of the sentence, which is the subject of description, another sense is co-ordinated and the impossibility of the connection thus brought about, is the cause of supposing similarity. "निरपेक्षवोहि वाक्यार्थयोर्विन्मप्रतिविन्मभावो दृष्टान्तः। यत्र च प्रकृते वाक्यार्थे वाक्यार्थान्तरमात्रोपपत्तेरिति सामानाधिकरण्येन तत्र सम्बन्धानुपपत्तिमूला निदर्शनेव युक्ता न दृष्टान्तः।" अलं० सू०, p. 77. Nor can it be said that this figure is the same as अर्थापत्ति (Natural Inference), because in the example of the latter, 'हातेऽयं' etc., the sense does not terminate in a comparison, as it does in निदर्शना. In the example 'कोऽयं भूमिबलदे' etc., one may say that the meaning is "Even the sun, who torments people, sets; what of others?" Therefore there is अर्थापत्ति, which will be explained below. Our author replies that this is not so. The essence of निदर्शना is that we must be led on to suppose comparison. This is not so in अर्थापत्ति. In 'कोऽयं' etc. we are led to suppose a comparison and therefore it is not an example of अर्थापत्ति.

Some writers like हयक divide असम्बद्धसम्बन्धा into two varieties, पदार्थवृत्ति and वाक्यार्थवृत्ति, which correspond to एकवाक्यता and अनेकवाक्यता of our author. The अलं० सू० gives 'सत्पादनस्वरसाना ददलकमार्जनम्। इदं श्रीखण्डलेपेन पाण्डुरीकरणं विधोः॥' as an example of निदर्शना. R. G. finds fault with it and calls it वाक्यार्थरूपक (p. 343). Uddyota defends the अलं० सू० and says that this is शब्दी निदर्शना, while 'कं घृषे' etc. is an example of अर्थी निदर्शना. His reasons are 'न चेदं वाक्यार्थरूपकम्। लोकप्रसिद्धोपमानस्योपमेयत्वतोरने-



दस्यैव रूपकत्वात् । किं च तत्र सादृश्वलक्षणामूलाऽभेदप्रतीतिः । इह तु प्रतीयमाना-  
भेदानुपपत्त्या तत्त्वकल्पनेति चेदात् । p. 47. R. G. is willing to regard  
‘स्वत्पादनखरक्तानि वो रजयति वाक्कैः । इन्दुं चन्दनलोपेन पाण्डुरीकुले हि सः ॥’  
( p. 344 ) as an example of निदर्शना.

Some good examples of निदर्शना are:—

- (A) सम्भवदस्तुनिदर्शना—चूडामणिपदे षष्ठे वो देवं रविमागतम् । सप्तं  
कार्वाण्यैरीति बोधयन्मूढमेधिनः ॥ अयं मन्दघृतिर्भोस्तानस्तं प्रति विद्या-  
सति । उदयः पतनायेति श्रीमतो बोधयन्नरात् ॥ मामह III; उदयत्रेष  
सविता पपोष्वगमति शिवम् । विभावयितुं वृद्धीनां कलं सुहृदनुग्रहम् ॥  
K. D. II 349.
- (B) असम्भवदस्तुसम्बन्धनिदर्शना—विनोचितेन पत्न्या च रूपकत्वमि कामिनी ।  
विधुवन्धविभावयती प्रविमर्ति विशोभताम् ॥ उद्भट V. 10; शुद्धानन्दुर्लभ-  
मिदं वपुराश्रमवासिनो यदि जनस्य । दूरीकृताः सन्तु गुणैरुत्थानकृता वनल-  
तामिः ॥ S'ak. I; साक्षाद्विद्यामुपगतामपहाय पूर्वं त्विदार्पितं  
पुनरिमां बहु मन्यमानः । सोतावहां पथि निकामवकामतीक्ष्ण जातः सखे  
प्रणवर्गान्मृगपुष्पिकायाम् ॥ छा. VI

## 19 व्यतिरेक ( Contrast, Dissimilitude ).

When the Upameya excels or falls short of the Upamāna, it is व्यतिरेक. The word व्यतिरेक means ‘difference or excellence’. The name व्यतिरेक given to the figure is therefore quite appropriate, as in it the excellence of the Upameya over the Upamāna or vice versa is pointed out. एक.....त्रिषः ( p. 36, l. 11). This is single, when the reason is mentioned and threefold when the reason is not mentioned. The reason of the superiority of the Upameya over the Upamāna is some point of excellence belonging to the Upameya and some point of inferiority belonging to the Upamāna. If both of them are mentioned, there is one kind of व्यतिरेक; when any one of the two is mentioned (but not both) there are two more varieties; when none of the two is mentioned there is one more. Thus there are in all four varieties.

चतुर्विधोऽपि.....अहवत्वारिंशद्विधः पुनः—The fourfold व्यतिरेक becomes twelvefold according as the relation of Upamāna and Upameya is directly expressed by words or indirectly through the sense or is only implied. अक्षेप means ‘implication.’ These twelve varieties become twenty-four (three times eight) according as there is Paronomasia or not (the words ‘क्षेपेति’ in the *kārika* implying the idea of अक्षेपेति). These 24 varieties occur when the Upameya is superior to the Upamāna.

These 24 varieties also occur in the same manner as above, when the Upameya is inferior to the Upamāna. Thus there are in all 48 varieties.

अकलङ्कः.....आधिव्य उदाहरणानि (p. 38, l. 23-p. 39, l. 3). In 'अकलङ्क' etc., both the circumstances, viz., 'spotlessness' belonging to the Upameya and 'the stainedness' of the moon (the Upamāna) are expressed. If we read 'न कलङ्कि विधुर्यमा' for 'न कलङ्कि विधुर्यमा' there is indirect comparison. We have to remember the distinction of औत्ती and आसी उपमा based on the employment of words like यथा, इव or तुल्य etc. If we read 'जयतीन्हु कलङ्किनम्' (triumphs over the spotted moon) for 'न कलङ्कि विधुर्यमा', we shall have an implied comparison, as words like इव, तुल्य are absent. The face cannot defeat anything; so we are led to infer similarity between the face and the moon. द्वयोरनुजौ—when both अकलङ्क and कलङ्कि are omitted we shall have an example of व्यतिरेक, where there is no mention of उपमेयगतमुत्कर्ष-कारणम् or of उपमानगतनिकर्षकारणम्. In this case the sentence would stand as 'मुखं तस्या न विधुर्यमा'. Our author's view is open to the following criticism. Here it is simply stated that her face is not like the moon; i. e. there is pure सादृश्यनिषेध and nothing more. From this sentence, standing by itself, we cannot understand that the face is superior or inferior to the moon. When it is said that A is not like B, there is generally no idea of expressing the superiority of one over the other. What we do is to negative similarity. So, those varieties of व्यतिरेक (viz. शाब्द, आर्थ and आक्षिप्त) which occur when both उपमेयगतोत्कर्ष and उपमानगतनिकर्ष are omitted, should really be not counted at all. Compare the criticism of R. G. "इदं तु बोध्यम्-इहोभयानुपादानमेदत्तं दुरुपपादम् । वैधर्मानुपादाने हि किमाशयः शेषः स्यात् । न च यत्र द्वित्वसुरालयमातरिवादिशब्दवैधर्मानुपादानेषु स्वशब्दोपात्त एव शेषो व्यतिरेकोत्थापक-साधनं तदुदाहरणं सूत्रपादमिति याच्यम् । तत्र स्वशब्दवैधर्मेय वैधर्मेयस्य सम्भवात् । इत्थं च चतुर्विंशतिमेदा इति प्राचामुक्तिर्विपुलोदाहरणानिर्वैधर्मेयशब्दद्विदुपपादनीयाः । किं चोपमाप्रमेदाः सर्वे एवात्र सम्भवन्तीत्यलं चतुर्विंशतिमेदगणनया ॥" p. 350. शेषे.....उदाहरणानि (p. 38, l. 29-p. 39, l. 3). अति etc. This is imitated from Mammata's words 'अतिगादगुणस्यास्य नाश्वजङ्गुला गुणाः'. गुण means 'fibre' as well as 'merit'. मङ्गुर frail. Here इत् is used in the sense of इव (according to the sūtra 'तत्र तस्येव'). Therefore it is शाब्दव्यतिरेक. Both the superiority of the Upameya (गादगुणत्व) and the inferiority of the उपमान (मङ्गुरगुणत्व) are mentioned. गुण is paronomastic. Other varieties should be understood as before. Another example of शिष्टव्यतिरेक (आर्थ)

is "अलङ्कारमण्डलः श्रीमान्परमेश्वर इति श्रीपतिः । न निशाकरवज्रात् कलावैकल्य-  
मागतः ॥". Here the word कला is Paronomastic (meaning  
'phases' or 'arts'). All these are examples of the cases where  
the उपमेय excels the Upamāna.

नूनत्वे दिङ्मात्रं यथा.....स्वाधिवयम् ( p. 39, ll. 3-6 ). क्षीणः  
क्षीणोऽपि...यत्तं तु. This is सूट्ट VII. 90. यत्तं तु यौवनं अनिवर्ति—  
Youth, when gone, never comes back again. Here, the उपमान  
is the moon and the Upameya is youth. The moon is pointed  
out as waxing again after waning, while (the उपमेय) youth  
never waxes, when once it is lost. So youth is inferior to  
the moon. This is the opinion of our author, who closely  
follows the अलं. सू. which defines व्यतिरेक as 'नेदप्राधान्ये उपमाना-  
दुपमेयस्याधिस्ये विपर्वये वा व्यतिरेकः' p. 79. The अलं. सू. following सूट्ट  
cites 'क्षीणः' etc. as an example of उपमेयनूनत्व. It remarks upon  
'क्षीणः' etc. 'चन्द्रापेक्षया च यौवनस्य नूनगुणत्वम् । इतिवैकल्येन तस्या-  
पुनरागमात्' p. 80. This view is sharply opposed to that of  
Mammata, Jagannātha and others, who say that व्यतिरेक  
occurs only when the उपमेय is superior to or excels the  
Upamāna in some way. They do not regard that the variety  
where उपमेय is inferior to the Upamāna has any charm in it.  
They say that 'क्षीणः क्षीणः' is an example of व्यतिरेक as defined  
by them; i. e. in it also the उपमेय excels ( and is not inferior  
to ) the Upamāna. The views of Mammata and others are  
summed up by our author in 'अत्रोपमेय.....यत्केचिदाहुः'. They  
say that the Upameya and Upamāna are not youth and the  
moon respectively, but are the instability of youth and that of  
the moon. Here, the waning of the moon is inferior, because  
it is followed by waxing; but the instability of youth is su-  
perior, because it can never return when once gone. Therefore  
what the poet here intends to convey is the superiority of the  
instability of youth over that of the moon. The verse then  
means:—The moon, though she wanes, is easily found again;  
but youth cannot be regained when once lost; so you should not,  
cultured as you are, render it fruitless, by dwelling too much on  
your wounded pride. This sense is quite favourable to the  
object desired, viz., soothing the heroine's wounded feelings.  
But, if we take the moon as the Upamāna and youth as the  
Upameya and say that here youth is said to be inferior, then  
the meaning of the verse would be unfavourable to the object  
desired. The meaning would be 'As youth is inferior, why  
should I give up my pride; let it pass, an inferior thing as it



is.' Therefore in this verse also, there is *आधिक्य* of उपमेव over उपमान. Therefore the words 'विपर्यये वा' employed in the definition of व्यतिरेक by some (e. g. अरु. स.) are useless. व्यतिरेक can never occur when the उपमेव is represented as being inferior to the Upamāna. These are the views of Mammaṭa and others. Our author does not agree with them.

तत्र विचारसङ्ग...स्फुटमेव (p. 39, ll. 8-9). By *आधिक्य* and *न्यूनत्व*, we mean 'excellence' and 'inferiority' respectively. In this verse it is evident that youth is inferior to the moon in point of stability. Compare the words of जबरध 'शशिवीचनयोर्हि समानेऽपि गत्वरत्ने शशिनः पुनरागमनमपि सम्भवति न तु यौवनस्येति ततोऽस्य न्यूनगुणत्वम् । नन्वत्र विपर्ययमेवेति (विपर्यये वेति!) सन्नितं भेदान्तरमुक्तम् । उपमानादुपमेवस्य न्यूनगुणत्वे वास्तवत्वात्तत्त्वे चाङ्कारत्वानुपपत्तेः । यौवनस्य चात्रास्मिरत्वे प्रतिपद्ये चन्द्रापेक्षयाधिकगुणत्वमेव विवक्षितम् । इदेतच्चन्द्रवद्वर्त सत्र पुनरागतीति । (जबरध replies) असदेतत् । यतोऽत्र चन्द्रवद्वर्त सयौवनं यदि पुनरप्यागच्छेत्तत्पिथं प्रति विरमीर्ध्यानुकम्भो युज्येत कालान्तरेऽपि ह्यस्य तदवलोकनादिना सफलिकारः स्यात् । इदं पुनरेतयौवनं यातं सत्पुनरागच्छतीति ईर्ष्यायन्तरावपरिहारेण निरन्तरतयैव प्रियेण सह सफलवितम्भमिति 'धिमीर्ध्या, त्वज्ज प्रियं प्रति मन्युं, कुरु प्रसादम्' इत्यस्मिन् प्रियवत्त्वस्योपदेशे प्रियं प्रति कोपोपशमाय चन्द्रापेक्षया यौवनस्यापुनरागमनं न्यूनगुणत्वेमेव विवक्षितमिति वाक्यार्थविद एव प्रमाणम् । न चैतद्व्याप्तावमुपमेवस्य न्यूनगुणत्वम् । तस्यैव सातिशयत्वेन प्रतिपाद्यत्वात् । प्रकृताद्योपरकत्वे हि सर्वथा कवेः संरम्भः । तच्चाधिकगुणमुक्तेन भवत्वितरया वा को विशेषः । तस्यानुक्तमेव विपर्यये वेति युजितम् ॥" p. 80. विम०

अस्तु वा.....न्यूनताववा इति (p. 39, ll. 9-12). Our author concedes for argument's sake, that in 'हीनः हीनः' there is उपमेवाधिक्य (and not उपमेवन्यूनता). The reason why he concedes this is probably as follows:—That verse is intended to soothe a proud woman. It can produce the desired effect only if it is impressed upon her mind that by insisting upon nourishing her wounded feelings, she would be casting aside a rare thing, viz. youth. So in order to heighten the value of youth, it must be pointed out that it never returns again when once lost. It would not do to point out that it is inferior; so, instead of regarding यौवन as the उपमेव and as being inferior to the moon, it is better to point out that यौवन is the most unstable thing in the world (i. e. यौवनास्मैव is the उपमेव) and that the most must be made of it. After conceding that 'हीनः' etc. may be an example of उपमेवमताधिक्य, our author cites 'हनूमदाद्यैः' etc. as an example, where there is उपमेवगतन्यूनत्व and says that here the explanation offered on 'हीनः' etc. would not hold good. हनूमदाद्यैः.....सिद्धीकृतः.

This is the last half of Nai. IX. 123, the first half being 'स्नानं वक्षानं सुभाष्यवामदो महेन्द्रकार्यं महदेतदुज्जितम् ।'. The printed text of the नैषधीय reads हृत्पथ, which appears to be better. Hanumat and others illumined the messenger's path by their fame ( which is white ), while I, by my foemen's laugh ( which is also represented as white ). Here हनुमत् and others ( i. e. उपमान ) are superior, because they carried out the errand on which they were sent by their masters; the उपमेय, Nala ( who is the speaker ), is inferior, because he failed in effecting the object for which he was sent by the gods, viz. winning over Damayanti for them. Our author suggests, by the words 'का गतिः', that we cannot anyhow show that the Upameya is superior to the Upamāna here. Therefore it is quite proper that the words नूनताश्च are inserted in the definition. But the उद्योत shows that even here it is उपमेयगताधिक्य and not उपमेयगतन्यूनत्व that is intended "अत्र नलमहीपतेः सनिन्दया लब्धतिर्वेदातिशयरूपप्रकृतभाववार्थे दूतगत-नूनताया एवानुगुणत्वेनाधिक्यरूपत्वात् ।" p. 70.

The R. G., after quoting the अलं. सू. and the discussion of विमर्शिनी cited by us above, refutes their views as follows:—  
 "तदुभयमप्यसत्यम् । अस्मिन्नि प्रियहितकारिण्या वचने चन्द्रादप्यधिकगुणत्वेन विवक्षितम्, न न्यूनगुणत्वम् । चन्द्रो हि पुनःपुनरागमनेन लोके मुक्तः । अत एव स तादृशमाहात्म्यशाली । इदं च पुनर्वीजनमपुनरागमनेनातिदुर्लभतरत्वादत्युल्लङ्घनमिति गानादिभिरन्तराद्यैः शट्जनशायनीवैविध्यवशा भवत्या सुभा गमयितुमसंभ्रतमिति तावदुपास्यगुणकृतमुल्लङ्घनं स्फुटमेव । सकलमुखनिदानत्वात्तुपास्यगुणकृतोऽप्युत्कर्षोऽत्र वाक्यार्थपरिपोषाय सहृदयहृदयभरणिमवतरति । अन्यथा 'किमिलस्य कदर्वस्य वीजनस्य कुते मया मानादिरस्यते यातु नाम वीजनमिति' प्रतिकूलैर्नायैः प्रकृतार्थैस्त्वापहृतावृत्तेः । किंच यत्र कापि शब्द उपमेयत्वापर्यवस्यति स तस्य वाक्यार्थपर्यवस्यति योऽप्युत्कर्षात्मना परिणमति । यथा 'द्रोहो निरागता लोके द्वीनो शालहलादपि । अयं इन्ति कुलं साये नोकारं केवलं तु सः ॥' अत्र द्वीन, इत्युत्कर्षो दारुणताधिक्यरूपोत्कर्षात्मना परिणमति ।" R. G. p. 353.

## 20 सहोक्ति ( Connected Description ).

When a single expression, by the force of a term denoting conjunction, signifies two facts, it is सहोक्ति, provided hyperbole be at the basis of it. When a word conveying, by virtue of the power of denotation, a meaning connected with one thing, also conveys a meaning connected with another thing by the force of some word like सह, साधेन्, साकम् etc., it is सहोक्ति. In पुत्रेण सहागतः पिता, the father is connected with the action of coming as well as the son. But the father, being in the nominative case, is principal, while पुत्र, being in the Instrumental

is indirectly (and therefore subordinately) connected with the action of coming. The employment of the word सह denotes the idea of गुणप्रधानभाव between the words, not necessarily between the things. It should never be forgotten that strikingness is the essence of every figure. सहोक्ति also must be striking. So पुत्रेण सहायतः पिता is not an example of the figure. सहोक्ति is striking only when it is based upon अतिशयोक्ति. This अतिशयोक्ति may be of two kinds (1) based upon अभेदाध्यवसाय ('Introduction of an object into an identity with another') or (2) upon the inversion of the sequence of cause and effect. The former again may rest upon (a) a Paronomasia, or (b) not. The जल. स. remarks that in सहोक्ति the poet intends to convey the relation of उपमान and उपमेय, but it is not the natural one (as that of चन्द्र and मुख), but is entirely left to the volition of the writer. 'सहायप्रयुक्तशब्द गुणप्रधानभावः । उपमानोपमेयत्वं चात्र वैयक्तिकम् । द्वयोरपि प्राकरणिकत्वादप्राकरणिकत्वाद्वा । सहायसामर्थ्याद्धि तयोस्तुल्यकक्षयम् । तत्र तुलीयान्तस्य निवसेन गुणत्वादुपमानत्वम्, अर्थाच्च परिक्षिप्तस्य प्रधानत्वादुपमेयत्वम् । शब्दश्चात्र गुणप्रधानभावः । वस्तुतस्तु निर्वयसोऽपि स्यात् । तत्र निवसेनातिशयोक्तिमूलत्वमत्राः । सा च कार्यकारणप्रतिनिवमविपर्ययकत्वा अभेदाध्यवसायरूपा च । अभेदाध्यवसायश्च केषामितिकीदृशश्वा वा ।' p. 81.

सहायपरदलेन etc. Here the word रागमात्र is Paronomastic. There is अभेदाध्यवसाय between राग meaning 'redness' and राग meaning 'love.' Therefore this is अभेदाध्यवसायमूलातिशयोक्तिमूला सहोक्ति (i. e. 1 a). सह कुसुम...सञ्जरति. सह.....उद्दालयन्तः 'awakening love along with the assemblage of water-lilies.' सह सरसिन्धु.....मीलयन्तः 'closing the heart (in the contemplation of the beloved one) along with the multitude of lotuses.' Here the words उद्दालयन्तः etc. are distinct, from the difference of the things they relate to, but not under a Paronomasia. The idea is:—in 'सहाय' etc. the two literal senses of the word राग (love, redness) are identified; while here, the word उद्दालयन्तः has one general sense 'awakening,' which in relation to the lotuses means 'expanding' and in relation to love 'exciting'. These two, i. e. expanding and exciting, are spoken of under one word, because they are very similar. There is no Paronomasia (i. e. it is an example of 1, b).

An example of सहोक्ति based upon the inversion of the sequence of cause and effect is 'सममेव' etc. सममेव.....तलम्. The Nirn. edition says that this is taken from the Raghuvams'a. But this seems to be wrong. There is a similar verse in Raghu. "अपुत्रा करणोन्मिषेन सा निपतन्वी पतिमपपातयत् । ननु रौक्मिणेः



विन्दुना सह दीपाचिकपेति मेदिनीम् ॥" VIII. 38. दुस्संमोहविभुतचेतना whose consciousness was taken away by a deep swoon. Here, the falling of the woman is the cause of the swoon of the king. Both cause and effect are spoken of as occurring at the same time. Therefore there is सहोक्ति based upon कार्यकारणपौर्वापर्यविपर्यय (i. e. 2 above).

लक्षणेन.....साधनलंकारः. In लक्षणेन etc. there is no सहोक्ति, because there is no अतिशयोक्ति at the basis.

Jagannātha very strongly criticizes those who regard कार्यकारणपौर्वापर्यविपर्ययमुक्ता सहोक्ति as a separate figure. He says that the charm lies simply in the inversion and therefore the figure is अतिशयोक्ति and not सहोक्ति. Vide his lucid and pointed remarks, R. G. pp. 361-362.

Other examples of सहोक्ति are:—‘सह दीपा मम शरीरेणाः संप्रति रात्रयः । पाण्डुराद्य ममेवाङ्गैः सह ताश्चन्द्रमूषणाः ॥ वर्धते सह पान्थानां मूर्च्छया चूतमञ्जरी । पतन्ति च समं तेषाममुभिर्मेकवानिलाः ॥’ K. D. II. 352-353.

## 21 विनोक्ति (Speech of Absence).

यद् अन्येन विना अन्यद् न असाधु, असाधु वा (सा) विनोक्तिः—That is विनोक्ति, when a thing in the absence of another is represented (1) as not disagreeable, or (2) as disagreeable. नासाधु means that it does not become unsightly. Thus, though the meaning of the words न असाधु is ultimately the same as ‘शोभन’ i. e. agreeable, still the reason why the attribute of agreeableness is expressed through the negative of disagreeableness (i. e. not positively as शोभन, but through two negatives as in न अशोभन) is to convey the idea that the अशोभनत्व (apparent) of some object of description is the fault of the proximity of another object (and not of the object to be described) and that the object of description is naturally fair in itself. Compare अलं. स= ‘अत्र च शोभनत्वाशोभनत्वसत्तायामेव वक्तव्यायामसत्तामुल्लेखानभिधानमन्यनिवृत्तिप्रयुक्ता तन्निवृत्तिरिति स्वापनार्थम् । एवं च तदन्यनिवृत्तौ विचित्रेव प्रकाशितो भवति ।’ p. 83. विना etc. निस्तन्द्रतां यतः attained her unsleeping state (i. e. shone with all her natural brilliance). शीघ्रोष्णया विना without the heat of summer. मञ्जुः charming. Here the moon and woods are naturally charming, but become अशोभन only in the presence of clouds and summer respectively. When these latter are absent, they become agreeable i. e. this verse is an example of that variety, which is ‘अन्येन विना अन्यद् अशोभनं न.’ जनातीतं कान्तमनुयान्त्वा By you, who followed thy lord

who is dead. Here दिनशी is अशोभन without the sun; i. e. अन्येन विना अन्यत् अशोभनम्. निरर्थकं.....न येन (p. 40, ll. 7-8). This occurs in अलं. स. p. 84 as an example of विनोक्ति. It is ascribed to विश्वम्भ and राजकन्या in the सुभाषितावलि (No. 1964). तुहिर्नाशुः means 'the moon.' विनिद्रा awakened i. e. blooming. The Sarvasva reads the last *pāda* as 'न येन दृष्टा नलिनी प्रवृद्धा.' In this verse, there is a special strikingness, as there is a विनोक्ति with reference to each of the two i. e. नलिनीवन्म is said to be अशोभन without चंद्रदर्शन and चन्दोत्पत्ति is said to be अशोभन without विनिद्रनलिनीदर्शन. अलं. स. remarks in the same way on निरर्थकं etc. 'इत्यादौ विनोक्तिरेव तुहिर्नाशुदर्शनं विना नलिनीवन्मोऽशोभनत्वप्रतीतेः । इयं च परस्परविनोक्तिर्नगंवा चमत्कारातिशयकृत् । यतोदाहृते विषये ।' p. 84.

विनाशब्द etc. Although the very particle विना is not employed here, still, the figure is विनोक्ति, since the sense intended to be conveyed is that of विना. Similarly सहोक्ति may occur without the actual employment of सह. 'अत्र विनाशब्दमन्तरेणापि विनार्थविवक्षा यथाकथञ्चिन्निमीलीभवति । यथा सहोक्तौ सहार्थविवक्षा ।' अलं. स. p. 83. It should not be forgotten that here also strikingness is the essence of the figure.

Bhāmaha and Udbhata do not define this figure. A writer called अलङ्कारभाष्यकार defines it differently. विमं says "यदाहालङ्कारभाष्यकारः । 'नित्यसम्बद्धानामसम्बन्धवचनं विनोक्तिरिति विनोक्तिरपस्त-संवास्थते इति" p. 83. An example of this विनोक्ति will be "तस्याः शैलं विना ज्योत्स्ना पुण्ड्रिः सौरभं विना । विनोष्णत्वं च द्रुतमुक्त्वा विना प्रतिभासते ।" इत्यत्र विनोक्त्यलङ्कारत्वमाहुः । अत्र हि ज्योत्स्नादीनां शैलादिना नित्यमविनाभावोऽपि विनाभाव उपनिबद्धः ।" विमं p. 83. Jagannātha also refers to this अलङ्कारभाष्यकार, quotes his definition and cites the following as an example:—सृणालमन्दानिलचन्दनानामुशीरशेखलकुशै-शवानाम् । वियोगदूरीकृतचेतनाया विनैव शैलं भवति प्रतीतिः ॥ R. G. pp. 365-366.

## 22 समासोक्ति (Speech of Brevity).

यत्र समैः कार्यलिङ्गविशेषैः अन्यस्य वस्तुनः प्रस्तुते व्यवहारसमारोपः सा समासोक्तिः—'When the behaviour of another is ascribed to the subject of description from a sameness of (1) action, (2) sex or gender, or (3) attribute, the figure is समासोक्ति. Another means 'a thing which is not the subject in hand.' In समासोक्ति the अग्रकृत thing is not mentioned in words; on the द्रुत, the behaviour of the अग्रकृत is superimposed on account of a similarity of actions or on account of the gender of the word employed or on account of adjectives.

An example of समासोक्ति, where the behaviour of the अप्रस्तुत is ascribed to the प्रस्तुत from a sameness of action, is व्याधूय etc. व्याधूय...गन्धवाह (p. 40, ll. 15-16). अनुमलोचनायाः (कमलनयनायाः) कनककुम्भविलासमाजोः वज्रोमवोः (सूतमवोः) वसने (वस्त्रे) व्याधूय (दूरमपसार्य), वद् मत्वाः वज्रोपे (सर्वे) मङ्गे प्रसभं (इडाद्) जालिङ्गसि (तद्) (हे) मलयचक्रगन्धवाह (मलयपर्वतसम्बन्धवाहो) त्वमेव धन्यः. Here it must be understood that the subject of description is the wind from the Malaya mountain. The action of embracing the woman belongs both to the wind and the lover. But the lover is not mentioned. So here from the sameness of action, there is an ascription of the behaviour of a rough lover to the wind. It must be noted that, if here it is not the wind that is the subject of description, but the lover, who does not succeed in embracing the woman and therefore calls the wind blessed, implying thereby that he is unfortunate, then the figure would be अप्रस्तुत-प्रशंसा and not समासोक्ति.

समासोक्ति from a sameness of sex or gender (i. e. 2 above) is exemplified in 'असमाप्त' etc. असमाप्त.....रविः (p. 40, ll. 19-20). This is *Rajatarāṅgiṇī* IV. 441. 'How can the spirited man think of woman, when he has not gratified his desire of conquest! The sun does not court the Evening, without having triumphantly passed over the whole world.' In this verse, the behaviour of lover and heroine is ascribed to the sun and the evening, simply because of the words being respectively in the masculine and feminine genders. There is अर्धोन्तर्न्यास also.

Sameness of attributes (i. e. 3 above) may occur in three ways; (a) from a Paronomasia; (b) from community and (c) as implying resemblance. An example of (3 a) is विकसित etc. (p. 40, ll. 24-27). तुदिगघृतिः (हिमांशुः चन्द्रः) पुरः (पुरतः) विकसित-मुखी (विकसितं मुखं एकदेशः वस्त्राः सा; विकसितं मुखं कर्तुं वस्त्राः सा) रागासहाद् (रागस्य रक्तवर्णस्य आसङ्गाद्; रागस्य अनुरागस्य आसङ्गाद्) गलन्तिमिरावृतिम् (गलन्ती ब्रह्मन्ती तिमिरस्य अन्धकारस्य आवृतिः आवरणं वस्त्राः सा; पक्षे गलन्ती तिमिरावृतिः तिमिरसङ्घटनं वसनं वस्त्राः सा) दिनकरकरस्पृष्टान् (सुवैकिरणस्पृष्टान्; करः हस्तः सैन स्पृष्टान्) ऐन्द्री (प्राची) दिवं निरीदय, वरठलवलोपागुच्छायः (पङ्कजवलीवत् पाण्डुः छाया कान्तिधंस सा) कलुषान्तरः (कलुषं मलिनं अन्तरं वस्त्रः पक्षे कलुषं दीप्यया आ-कुलं अन्तरं मनः वस्त्र सः) प्राचितप्री (वसुधाविष्टितां प्रवीचीं) हरितं (दिवं) लघति (मज्जते). In this verse, the words मुख, राग etc. are Paronomastic. Here the moon is the subject of description; as the morning rays redden the eastern horizon, the moon approaches the western horizon with faded lustre. The Paronomastic adjectives



convey the idea that, on seeing that his beloved (a fickle woman), touched by another's hand, grows joyous, the lover loses his colour through jealousy. Here, to the moon is ascribed the behaviour of the lover and to the eastern quarter that of an unchaste woman.

अथैव हि.....मुखसञ्चारत्नाभावात् (p. 40, l. 28-p. 41, l. 11).  
 नवैव.....समासोक्तिरेव. In the above example, even if we read 'तिमिरांशुकान्' for 'तिमिरावृत्तिम्' and thus turn a part of the verse into a metaphor (गडत्तिमिरांशुकान् would be equal to गडत्तिमिरमेव अंशुके यस्याः सा), the figure is still समासोक्ति and not एकदेशविवर्तिरूपक-त्व.....ईदृशः The author now proceeds to assign his reasons for saying that there is समासोक्ति. There (i. e. in तिमिरांशुकान्) the figuring of darkness as vesture would, from their evident resemblance on account of both being covering things, rest in itself independent of the help of any other metaphor (such as that of the East as a woman); so it (रूपरूपकभावः) could not preclude our recognizing समासोक्ति to be the figure in this verse. What the author means is—तिमिर and अंशुक are both covering things; their resemblance is therefore quite evident; they can very well be superimposed the one on the other on account of this resemblance. The superimposition of अंशुक on तिमिर would be quite independent of any other आरोप in the verse and may stand by itself. It is not necessary for us to suppose a superimposition in any other part of the verse. Therefore the figure in the whole verse is समासोक्ति although in one part (i. e. तिमिरांशुकान् read for तिमिरावृत्तिम्) there is Rûpaka. यत्र.....रूपकमेव. Where the thing figured and the thing figuring it do not bear an evident resemblance, there indeed the metaphor being unintelligible apart from a metaphor in another part, we have to recognise an implied metaphor in another part of the description, although it be not expressed in words. In such a case there is एकदेश-विवर्तिरूपक. The author says:—in एकदेशविवर्तिरूपक, we have one metaphor expressed in words, but the resemblance of the two things is not quite evident. This leads us to recognise a metaphor in another part of the description, although it be not expressed. But in the verse 'विकसितमुग्धी' etc. the रूपक in तिमिरांशुक is quite independent of any other Rûpaka, as the two things greatly resemble one another. We need not suppose, to account for तिमिरांशुक, that there is a रूपक of प्राची and नाविका, although it is not directly expressed. Therefore तिमिरांशुक

standing by itself, the figure in the whole verse is समासोक्ति and not एकदेशविवर्तिरूपक. An example of एकदेशविवर्तिरूपक is 'नस्त' etc. (p. 40, ll. 4-5). 'यस्य रणान्तःपुरे करे कुर्वतो मण्डलाग्रकृतान् । रससंमुखवपि सहसा पराङ्मुखी भवति रिपुसेना ॥'. This verse is cited in the K. P. as an example of एकदेशविवर्तिरूपक. 'मण्डलाग्रकृतान् खड्गकृतान् । करे कुर्वतः धारयतः । युद्धार्थे रताथे च । अन्तःपुरावारोपसामर्थ्याल्लताया नायिकात्वावगमात् । रसेन वीररसेन श्लाघारेण च । संमुखी युयुम् रिरेमुख । पराङ्मुखीभवति मयापश्यान्निवृत्ते कोपाद्व्यसहनाच्च ।' उ. च. p. 383. Here the resemblance between battle-field and the अन्तःपुर is not quite evident. Here, although there is the superimposition of the character of a heroine on मण्डलाग्रकृता, because the gender of both words is the same and although the behaviour of the rival heroine (प्रतिनायिका) is superimposed upon the hostile army, because both turn their faces away (the one in running away and the other through jealousy), still the figure is एकदेशविवर्तिरूपक (and not समासोक्ति where also there is the superimposition of अपरस्तुतव्यवहार on a प्रस्तुत thing); for these two superimpositions (of नायिका on मण्डलाग्रकृता and प्रतिनायिका on रिपुसेना) are made solely to account for the superimposition of अन्तःपुर on रण. क्वचिच्च.....तिरोभावकत्वात्. In those cases also where there is an expressed figuring of many objects bearing evident resemblance to those with which they are identified, and an implied figuring in a part, there also there is एकदेशविवर्तिरूपक. The author said above that even if we read (in 'विकसितमुखी' etc.) 'तिमिराङ्गकान्' the figure will be समासोक्ति; the Rūpakas in तिमिराङ्गकान् may stand by itself, as the resemblance between darkness and vesture is evident. Now suppose that there are several Rūpakas, all expressed in words, in a verse and the things superimposed bear great resemblance to the things on which they are superimposed; and also that there is one superimposition which is implied and not expressed. Now the question is:—Is the figure of the whole verse समासोक्ति or एकदेशविवर्तिरूपक? It may be said that, as in तिमिराङ्गकान्, the Rūpakas, being all of them as regards things between which there is evident resemblance, may stand by themselves and the figure will be समासोक्ति as there is one superimposition which is implied (as in समासोक्ति) and not expressed. The author says that this should not be so. The figure must be taken to be Rūpakas, as the cognition of metaphor is the pervading one (on account of there being a number of directly expressed Rūpakas) and as this all pervading cognition prevails over

the cognition of समासोक्ति (which is possible, in the case supposed, in a solitary part of the whole verse).

ननु.....चेत्. It was said above that the resemblance between रण and अन्तःपुर was not quite evident. An objection is raised against this in these words:—'There is evident resemblance between रण and अन्तःपुर, as in both of them the hero moves with ease.' The author replies 'सत्यं...मुखसञ्चारत्नाभावात्.' It may be conceded that there is a clear resemblance between रण and अन्तःपुर; but this resemblance is dependent upon (i. e. arises only after) a consideration of the sense of the whole sentence; it does not arise independently. Because, a battle-field and an अन्तःपुर are not, in themselves, places for easy movement, as a face and the moon are charming in their very nature; i. e. as मुख and चन्द्र are charming independently of anything else, we may independently superimpose the one on the other; but रण and अन्तःपुर are not in themselves places of easy movement; they become so only in the case of a particular king; so their resemblance is perceived not in itself, but only by considering the sense of the whole passage.

साधारण्येन.....प्रतीतेरसम्भवात् (p. 41, ll. 11-16). An example of 3 b above is 'निसर्ग etc. निसर्ग...सरोजिनी—उदिते वासराधीशे (सूर्ये) निसर्गसौरभेन उद्धान्ताः ये मुग्धाः तेषां वस्तुहीनं तेन युक्ता सरोजिनी (कमलिनी) स्मेरा (स्मितवती) अजनि (जाता). In this verse, the adjective 'निसर्ग...शास्त्रिणी' is applicable both to a lotus plant and to a fair woman (as she also is often represented as having a fragrant breath); this leads us to recognise the lotus under the character of the heroine, by reason of the attribution of the action of smiling (the meaning of स्मेर being 'smiling'), which belongs only to a human being (and not to the plant). स्मेरत्वं primarily belongs to the woman only; it is then identified with the विकास of the lotus. So the adjective स्मेरा is the cause of the superimposition of the behaviour of the woman on the lotus plant. Unless there be some such attribute (primarily going with the अप्रस्तुत, as स्मेरा here), it would be impossible to recognise the behaviour of a woman (in the lotus plant) merely from a community of epitheta. 'एवं च साधारणविशेषणमप्रस्तुतासाधारण्यमोरोपादिसङ्कृतमेवाध्यान्तरप्रतिपादकमिति फलितम्।' रामः. Compare the words of जयरथ 'तदेवं साधारण्येन समासोक्तिर्विशेषणसाम्ये सत्यप्रकृतसम्बन्धिमैकार्यसमारोपमन्तरेण तद्व्यवहारप्रतीतिर्न भवतीति सिद्धम्।' p. 86 and vide the adverse criticism of B. G. pp. 379-380.



भीषमगर्भत्वं.....प्रतीतिः (p. 41, ll. 16-25). The circumstance of the common qualification implying a resemblance (i. e. 3 c above) is possible in three ways according as a simile, a metaphor, or a commixture (of the two figures) is included. तत्रोपमागर्भत्वे etc. दन्तप्रभा.....हरिणेशुभा. This occurs in अलं. स. p. 86. Compare the following from उद्भट (II. 23.) 'दन्तप्रभासुमनसं पाणिपल्लवशोभिनीम् । तन्वीं वनगतां लीनकटापट-चरणावलिम् ॥'. In this verse the adjective सुवेष्टा (well dressed) applies primarily to the woman. Therefore the other adjectives दन्तप्रभा etc. must be interpreted in such a way as to be applicable to her. दन्तप्रभापुष्पचिता is to be dissolved as दन्तप्रभाः पुष्पाणि इव तैः चिता. In so dissolving, the word दन्तप्रभाः will be prominent, and the figure, in the compound, will be Upamā. Afterwards, the compound दन्तप्रभापुष्पचिता being dissolved in another manner (as दन्तप्रभासदृशैः पुष्पैश्चिता, which is a मन्त्रमपदलोपि-समास, 'covered with flowers resembling the brightness of the teeth') we recognise the fawn-eyed lady under the character of a creeper, by the force of the qualifications (such as दन्तप्रभापुष्पचिता, पाणिपल्लवशोभिनी etc.) which are equally applicable both to the lady and the creeper (by a difference in the way of the dissolution of the compounds). Our author here copies the very words of the अलं. स. p. 16 'अथ दन्तप्रभाः पुष्पाणीवेति सुवेष्टात्ववशादुपमागर्भत्वेन च कृते समासे पद्यादन्तप्रभासदृशैः पुष्पैश्चितेति समासान्तरा-वयणेन समानविशेषणमाहात्स्याल्लताप्यवहारप्रतीतिः ॥'. रूपकगर्भत्वे.....इत्यादि (p. 41 ll. 22-23). The verse 'लज्जयमधुमि' has been cited above as an example of एकदेशविभक्तिरूपक. The way in which this verse will be समासोक्ति is as follows:—लज्जय and मधु are both delightful; similarly लोचन and रोडम्ब are both श्याम; therefore there is evident resemblance between them. These two Rūpakas may stand by themselves; they are independent and do not require the आरोप of पद्य on मुह. The adjective विकस्वर (expanding) primarily applies to पद्य and not to मुह. Therefore, as in 'निसर्ग-सौरभ' etc., the figure is समासोक्ति. The number of Rūpakas being only two (and not many), there is no all-pervading idea of Rūpakas; and so the figure may well be समासोक्ति. It will be seen below that our author's view is quite different and that he does not approve of रूपकगर्भा समासोक्ति. In giving this example he simply follows ancient writers. सङ्करगर्भत्वे.....प्रतीतिः (p. 41 ll. 23-25). सङ्कर will be treated of at length below. It has been briefly explained in the notes (p. 21) on 'यः कौमारहरः'. If we read परीक्षा for सुवेष्टा in 'दन्तप्रभा' etc, then

समासोक्तिः will be सङ्करगर्भा (of उपमा and रूपक). परीता is an adjective that may apply to the woman as well as to the creeper. There is no criterion for settling whether there is a simile or a metaphor in दन्तप्रमायुष्मिता. Therefore there is सन्देहसङ्कर. We may dissolve the compound in one way or the other. When we have dissolved it in one way, then we shall recognise the lady under the character of the creeper. Compare "अत्रैव 'परीता हरिणेषुणा' इति पाठे उपमारूपकसाधकबाधकानावात्सङ्कर-समाश्रयणेन कृते योजने पश्चात्पूर्ववद् समासान्तरमहिम्ना क्तामप्रतीतिर्ज्ञेया ।" अलं. स. pp. 86-87.

एष च...मुचिता (p. 41, ll. 26-28). Of these three cases (viz. उपमागर्भे, रूपकगर्भे, and सङ्करगर्भे) there is समासोक्तिः in the first and third according to the opinion of those who hold that a simile and सङ्कर cannot be partial. It is उद्भट who regards that उपमा and सङ्कर cannot be एकदेशविवर्ति. Compare अवश्य on the words of अलं. स. p. 87. 'उपमासङ्करयोरेकदेशविवर्तिनोरमावात्'—"अमावादिदि उद्भटमते. । यदाहुः 'न च सङ्करस्येवोद्भटस्यैकदेशविवर्तिरूपक-वदुपमासङ्करयोरेकदेशविवर्तिनौ साः ।' अतश्च एतन्मताभिप्रायेणोक्तम् ।" p. 87. The author of अलं. स., perhaps simply following Udbhaṭa, says that उपमा and सङ्कर cannot be एकदेशविवर्ति; but afterwards (on p. 92) he himself says that एकदेशविवर्तिनो उपमा must be admitted "एकदेशविवर्तिन्युपमा यदि प्रतिपदं नोक्ता तदा सा केन प्रतिषिद्धा । सामान्यलक्षणद्वारेणाभावावात्सल्या अत्रानि सम्भवात् ।". Jagannātha takes Ruyyaka to task for this inconsistency; 'न चोद्भटमते एकदेशविवर्तिनोरुपमासङ्करयोरेकीकारात्तथोक्तमिति वाच्यम् । अनुसन्नेव स्वयं तत्स्वीकारात् ।'. द्वितीयस्तु.....एष. The 2nd (viz. रूपकगर्भसमासोक्तिः) is nothing but एकदेशविवर्तिरूपक. In छावपदमयुभिः पूर्णं etc. there is एकदेशविवर्तिरूपक and not समासोक्तिः (as the author said following ancient writers); because here the charm lies in the Rūpaka and not in समासोक्तिः; besides what is first perceived is the Rūpaka. एष cannot possibly be connected with the face and hence from the very first we must superimpose एषत्व on मुख. Compare 'मुखे सन्धावन्वयस्यासम्भवात्प्रथमत एव एषान्वाहारेण प्रतीतिः । कुतो स्यञ्जनामात्रमाणा समासोक्तिरिति भावः ।' रामः. 'रूपकगर्भेन तु समासान्तराश्रयणाल्लभानविविधेष्वप्यत्र न समासोक्तिः प्रयोक्तव्यम् । एकदेशविवर्तिरूपकमुखेनेवापान्तरप्रतीतिस्तस्या वैवर्थात् ।' अलं. स. p. 87. पद्योलीचने.....उचिता. On careful consideration, however, it will appear that in the first variety (viz., उपमागर्भसमासोक्तिः) it is proper to recognize no other figure than Partial Simile.

अन्या...धारणासम्भवाद् (p. 41, l. 28-32). देन्द्र...चकार. This verse occurs in अलं. स. p. 92 and मुनाषितावलि, both of which

read प्रसादयन्ती ( which is better ) instead of प्रमोदयन्ती\*. पाण्डुपदो-  
धरेण आर्द्रनखश्रुताभम् ऐन्द्रं वनुः दधाना शरद् सकलवृक्षमिन्दुं प्रमोदयन्ती रवेः  
अभ्यविकं तापं चकार. The autumn bearing on her pale पयोधर  
( cloud ; breast ) the bow of Indra ( the rain-bow ) resembling  
the fresh wound of the nail and delighting the spotted moon,  
increased the distress ( or the heat ) of the sun. If एकदेशविवर्तिनी  
उपमा be not admitted and in its place समासोक्ति be recognised,  
then in the above verse, how can we recognise the autumn  
as behaving like a woman, when it is impossible that the  
breast of the woman should bear the rain-bow resembling a  
fresh wound of the nail? What the author means is:—In  
the above verse, every one admits that the sun and the moon  
are apprehended as the Nāyakas. Now the question is whether  
this apprehension is due to Upamā or समासोक्ति, or whether the  
figure in the verse is एकदेशविवर्तिनी उपमा or समासोक्ति. The words  
आर्द्रनखश्रुताभम् ऐन्द्रं वनुः convey, by the force of the word आन,  
that the figure is Upamā. The only thing that is specially  
noteworthy is that all the *āṅgas* are not mentioned in words.  
नायिका and नायक are not mentioned, but we can understand  
that they are the Upamānas here from the fact that ऐन्द्रं वनुः  
is expressly compared to आर्द्रनखश्रुत. So the figure is एकदेशविवर्तिनी  
उपमा. But, it is said by some that the figure is समासोक्ति.  
Here the qualification प्रमोदयन्ती ( or better प्रसादयन्ती 'making  
clear of clouds,' 'propitiating' ) is common to both शरद् and  
नायिका and therefore here, the behaviour of the नायिका and  
of नायक is attributed to शरद् and रविचन्द्र respectively. Thus  
the figure is समासोक्ति. Our author brings forward against  
this the objection that then the qualification 'आर्द्रनखश्रुताभं  
ऐन्द्रं वनुर्दधाना' cannot be applied to the Nāyikā. It is  
applicable only to Autumn. It cannot be applied to Nāyikā,  
whose breast cannot be said to bear the rainbow. So, in taking  
समासोक्ति to be the figure, one qualification would have to be  
regarded as practically purposeless. This is not good. We  
must understand the figure to be that which would explain  
everything. If we take एकदेशविवर्तिनी उपमा to be the figure,  
then we can explain ऐन्द्रं वनुः as compared to नखश्रुत, शरद् to नायिका  
and the moon to a नायक; and so on. 'प्रसादयन्ती सकलवृक्षमिन्दुमिति  
विशेषणसाम्याच्छरदो नायिकात्वपतीती तदानुगुण्यात्तयोः ( इन्दुसूर्ययोः ) समासोक्त्या  
नायकत्वपतीतिरिति चेत्, आर्द्रनखश्रुताभमैन्द्रं वनुर्दधानेत्येतद्विशेषणं कथं साम्येन  
निर्दिष्टम् ?' अकं. स. p. 92.

\* The Subhā. ascribes the verse to Pāṇini.



ननु.....मविष्वतीति चेत् (p. 41, l. 32-p. 42, l. 3). An objection is raised in these words against the position taken above that the figure is एकदेशविष्वतिनी उपमा, as in one part, viz., नखक्षतामन्, it is directly expressed. Though here, according to the letter, the character of Upamāna belongs to the nail wound, still, if we consider the spirit of the passage, the nature of the Upamāna must be transferred to the rainbow. What is meant is:—As the word ज्ञान is used after नखक्षत, at first sight it appears that नखक्षत is the Upamāna; but if we reflect upon the spirit of the passage, which is the apprehension of the behaviour of Nāyika, we shall find that नखक्षत is the Upameya and ऐन्द्रं धनुः is the Upamāna; therefore we should construe the words in a different way, viz., ऐन्द्रचापानं नखक्षतं दधाना. A parallel instance of interpretation is given in the words 'यथा दध्ना...विधिः'. विधि is a Vedic sentence which enjoins something which is not known from any other source, 'विधिरत्यन्तमप्राप्ती.' Vide notes below on परिसंख्या. The sentence 'दध्ना जुहोति' (he makes an oblation of curds) is a विधि. The question is:—what is laid down in this sentence; whether हवन is laid down or the oblation of curds is laid down. The reply is:—The Vedic sentence अग्निहोत्रं जुहोति has already enjoined हवन. So, although in दध्ना जुहोति the verb जु occurs, still, what is enjoined is not हवन, which is ज्ञानमाप्तिः (i. e. which we already know from another source, viz., the Vedic injunction अग्निहोत्रं जुहोति), but इति as the material with which the हवन is to be effected. Here the words apparently lay down हवन, but from the spirit of the passage and other circumstances, we say that the object is not to lay down हवन, but to give information about the material to be used. Similarly, the clause 'ऐन्द्रं धनुः नार्द्रनखक्षतामं दधाना' will imply 'ऐन्द्रचापानं नखक्षतं दधाना.' The words from ननु.....प्रतीतिर्भविष्यतीति are copied almost verbatim from the अर्थ. स. "अथात्र नोपमानत्वेन नायकः स्वरूपेण प्रतीयते तथापि रविशक्तिनोरेव नावकत्वव्यहारप्रतीतिः। तयोरेव नावकत्वात्। तद्वदार्द्रनखक्षताममित्यत्र स्थितमपि श्रुत्योपमानत्वं वस्तुपर्यालोचनया ऐन्द्रे धनुषि सञ्चारणीयम्। ऐन्द्रचापामे नखक्षतं दधानेति प्रतीतेः। यथा 'दध्ना जुहोति' इत्यादी दधि सञ्चार्यते विधिः, एवमित्यनुपमानुपाणिता समासोक्तिरेव।" p. 92; or यथा दध्ना etc. जयरथ remarks "एतदेव शास्त्रान्तरप्रसिद्धदृष्टान्तमुखेन हृदयंगमी-करोति—यथेत्यादिना। अग्निहोत्रं जुहुयादित्यनेनोपमिति विधिवान्वयेन हि होमो विहितस्तस्य च पुनर्विधानमदृष्टदहनन्यायेन यावदप्राप्तं विधेर्विधय इत्यनुपगमाच्च श्रुत्वा इति सत्राश्रुत्वाद्युपपदे दधि सञ्चार्यते इत्यर्थः।"; compare "'मृतमन्त्रस-मुच्चारणे मृतं मन्त्राद्योपदिश्यते' इति कारकपदार्थाः क्रियापदार्थनान्दीयमानाः प्रधा-

नक्तिवानिवर्तकत्वक्रियाभिसम्भन्तात् साध्यावमानतां प्राप्नुयन्ति, ततश्चादम्बरदहनस्यावेन वाक्यप्राप्तं तावद्विधीयते यथा क्रत्विवचनरूपे प्रमाणान्तरात्सिद्धे 'लोहितोष्णीषा क्रत्विवः प्रचरन्ति' इत्यत्र लोहितोष्णीषत्वमात्रं विधेयम्; इवन्त्यान्यतः सिद्धेः 'दध्ना जुहोति' इत्याद्या दध्वादेः करणत्वमात्रं विधेयम् । K. P. 5th Ul. pp. 226-227 (Va): "यथा दहनेनादम्भमात्रं दहते न तु दग्धमपि तथा वाक्येवाप्राप्तं तावदेव शब्देन विधीयते न तु प्राप्तमपि । यथा.....इवन्त्य अन्यतः सिद्धौ च 'दध्ना जुहोति' इत्यनेन दध्नः करणत्वं न तु इषि इवन् वा" प्रेरिप pp. 176-177; the प्रमा says on न तु इषि etc. "केवलमित्यर्थः । दधिवचनकरणताया अपि अप्राप्तेः । प्रकाशेऽपि 'दध्वादेः करणत्वमात्रम्' इति माधवा-इवन्त्यावृत्तिर्विधा ।"

एवं.....उपावरत्वात् (p. 42, ll. 3-4). Our author replies to the above ingenious argument in these words. It is better to admit the existence of एकदेशविवर्तिनी उपमा here, rather than resort to a far-fetched interpretation like the above, to which recourse is to be had only when there is no way out of a difficulty (अनिवार्ये).

अस्तु वाच.....गत्वसम्भवात् (p. 42, ll. 4-6). Granting, however, that समासोक्ति may somehow be recognized in the verse 'देन्द्रे धनुः', we shall still have to admit एकदेशविवर्तिनी उपमा in such a verse as 'नेत्रैरिव' (cited on X. 24 p. 21 of the text above), as there is no other alternative. The word अन्वगत्वसम्भवात् is to be connected with 'एकदेशविवर्तिन्युपमैवाह्वयितुमुचिता' above. The particle इव is invariably associated with the Upamāna; so in 'नेत्रैरिव' etc., उत्पल, वृक्ष and चक्रवाक are compared expressly with नेत्र, मुख and स्तन respectively; अङ्गना, the उपमान of सरःश्री, is not expressed. We cannot construe इव with उत्पल, the Upameya, as आत्म was above taken away from its place and construed with देन्द्रे धनुः. The words मुख etc. (of which आत्म is one) are construed with the Upamāna or Upameya or both; but as said above (on p. 91) इव goes with the Upamāna alone. So in 'नेत्रैरिवोत्पलैः' समासोक्ति is not possible. किं च...रुद्ध. Besides, how can समासोक्ति (which consists in the attribution of the behaviour of one thing to another) have room in simile, on which (in such examples as दन्तप्रमा etc.) समासोक्ति depends, and in which there is no idea of the attribution of the behaviour of one thing to another? In simile, what is apprehended is that *one thing is similar to another thing*; while in समासोक्ति the *behaviour of one is attributed to another*. So the two figures are quite distinct and to a certain extent antagonistic. It was said above that 'दन्तप्रमा etc.' is an example of समासोक्ति based upon उपमा. Our author says that if you once admit that there is

simile, you cannot in the same breath admit समासोक्तिः. 'विशेषणानां सादृश्योपलम्भमादिष्टा विशेष्यस्याप्यध्याहारेण प्रथमत एव सादृश्य-प्रतीतिरनुभवसिद्धा तथैव श्रोतुराकांक्षाविरहाद् व्यवहारव्यञ्जनं न भवतीति भावः P राम०. Compare " 'मेवैरिव' इत्यत्र सरःभिर्वा नाविकात्वप्रतीतिर्न समासोक्त्या । विशेषणसाम्याभावात् । तस्मात्ताविकावोपमानत्वेन प्रतीयते न तु सरःश्री-धर्मत्वेन नाविकाप्रतीतिरित्येकदेशविवर्तिन्युपमैवाभ्युपगम्या । गत्यन्तरासम्भवात् ।" अलं. सु. p. 93.

The author supports his position by a quotation. 'व्यवहारो... स्फुटः'. All the printed editions read तत्रौपम्यं समासोक्तिः which is also the reading of राम०. Pramādādāsa, in a foot-note (p. 400), asks us to read तत्रौपम्यसमासोक्तिः. This latter is better, because the context is favourable to it. The author is discussing whether समासोक्ति based upon औपम्यगर्भविशेषण is possible. If we read तत्रौपम्यसमासोक्तिः, the verse will mean that समासोक्ति based on औपम्य (i. e. औपम्यगर्भविशेषण) is not possible. If we read तत्रौपम्यं समासोक्तिः and also तत्त्वौपम्ये as N does, the meaning will be:—व्यवहारो अथवा तत्त्वम् (स्वरूपं) यद् औपम्ये प्रतीयते तद् औपम्यं समासोक्तिर्न (सा) एकदेशोपमा स्फुटा. 'That resemblance in which the behaviour or the nature of two things is understood (to be similar) is not समासोक्ति, but it is evidently partial simile.' An objection against this is that the word औपम्य is needlessly repeated in the second half. राम० supports this interpretation. B and J read तत्त्वं औपम्ये. There the meaning would be 'since in उपमा, neither the identical action nor the nature (of the उपमान) is understood (to be attributed to the Upameya), there is no such thing as समासोक्ति (in which this is done) based upon simile but it is evidently एकदेशविवर्तिनी उपमा.' To us this appears better, as it agrees well with the words above 'किं चोपमायां व्यवहारप्रती-तेरभावाद् etc.' Some say that in समासोक्ति the nature (रूप) of one is apprehended as identical with that of another. It is, however, generally said that the behaviour of one is represented to be identical with that (व्यवहार) of another. In Upamā one thing is simply understood to be similar to another.

एवं च..... नास्मा विषय इति (p. 42, ll. 10-11). Thus the possibility of a partial simile and partial metaphor being admitted, it follows logically that समासोक्ति is not possible in a सङ्कर (commixture) founded upon the two (Upamā and Rāpaka). So in fact, समासोक्ति does not admit of being sustained by epithets implying comparison. The author said above that विशेषणसाम्य is possible in three ways, श्रुतत्वा, साधारण्येन, औपम्यगर्भत्वेन. The last he divided into three, उपमानर्भ, रूपकगर्भ and उपमारूपक-



सङ्करमन्त्रे. He established above that the first and second of these latter are respectively एकदेशविधित्वेनोपमा and एकदेशविधित्वेनोपमा. He shows here that the third also is not समासोक्ति but purely सङ्कर. So, विशेषणसाम्ब as based upon औपम्यमन्त्र is impossible. So that variety should not be recognised at all. The author, following ancient writers, first said so; but now finally withdraws his words.

विशेषण.....बहुप्रकारा समासोक्तिः (p. 42, ll. 12-18). The author now tells us finally that the 3rd variety of समासोक्ति (viz. विशेषणसाम्ब, the other two being कार्यसाम्ब and लिङ्गसाम्ब) is only twofold (and not three-fold as said above), as resting upon Paronymastic or common epithets. समासोक्ति is due to कार्यसाम्ब, लिङ्गसाम्ब or विशेषणसाम्ब; the last is of two kinds, स्थितिविशेषण or साधारणविशेषण. Thus समासोक्ति has four varieties. In all these four varieties, the essence is the attribution of the behaviour of one thing to another. Compare 'सर्वत्र चात्र व्यवहार-समारोप एव जीवितम्' अहं. स. p. 89. स च.....इति चतुर्त्वा—सः means व्यवहारसमारोपः. This attribution of the behaviour of one thing to another is again fourfold:—(1) The behaviour of a thing belonging to ordinary life is attributed to another thing of ordinary life; (2) The behaviour of a thing pertaining to some branch of science is attributed to another thing pertaining to science; (3) The behaviour of a लौकिकवस्तु is ascribed to a शास्त्रीयवस्तु; (4) The behaviour of a शास्त्रीयवस्तु is attributed to a लौकिकवस्तु. These four are mentioned by अहं. स. p. 89 and by R. G. p. 384. लौकिकवस्तुष्वपि...अनेकविधम्. The things belonging to ordinary life may be divided into many classes from the difference of *rasas* etc, which they are capable of developing.

दिश्यामि यथा.....एवमन्वय (p. 42, ll. 19-24). In the verse 'यावत्' etc. occurring above we have an example of (1) the behaviour of a rude lover, a being of ordinary life, being attributed to the Malaya wind, another thing of ordinary life.

दे रेकरूप...मन्त्रे—This verse is cited in the अहं. स. p. 90, with the remark 'अथायमशास्त्रप्रसिद्धे वस्तुनि व्याकरणप्रसिद्धवस्तुसमारोपः.' Here ईश्वर is addressed. देः अखिलाय (सर्वाय) अपि वृत्तिषु (विकर्तृषु; कृत्तादिः तादिषु वृत्तिषु, as said in ति. की. 'कृतद्वितसमासैकशेषसमाधत्तवस्तुषुः एव वृत्तयः । पराधीनित्वान् वृत्तिः' p. 201) एकरूपं भव्यं (अविनाशिनः अमृतपदवाच्यं च) अमृतमयता प्रवृत्तम् (अमृतकृत्यैः परितृप्तमानसः संख्यामतिपात्रकामावकत्वेन वर्तमानम्) पश्यद्भिः (भीषनिपदैः तुषेर्व्याकरणैः) परलज्जुषः (उत्कर्षमात्रस्तवः परवर्तिन्याः) विभक्तैः (नेदस्य; स्वादेः तिष्ठान्तेन according to Pāṇini's sūtra

'विभक्तिश्च' I. 4. 104. सुप्रिहो विभक्तिसंशो ह्यः । सि. कौ. ) जोषः कृतः तैः तव लक्षणे ह्यमेव कृतं इति मन्ये. 'They, I think, have surely definitely understood Thee, who (they), seeing Thee as the one unchangeable in all phenomena, the imperishable and evolving manifold forms, have lost all notions of difference (quality) in Thee who art the highest.' This is the meaning of the verse as understood with reference to God. We understand the अग्रस्तुत also, viz. निपात (a particle like च, इव etc.), through the force of the qualifications एकरूपम्, अव्ययम् etc., although the word निपात is not mentioned. The grammatical meaning would be 'they, I think, have defined thee (properly), (Oh *nipāta*), who seeing thee the same in all connections, called an अव्यय, used without reference to number, omit the application of terminations after thee.' Compare Pāṇini's sūtras 'ग्रामोश्चरान्निपाताः' I. 4. 56 : 'चद्वोऽस्तुते' I. 4. 57 (अद्वयार्थाश्चद्वो निपातसंवास्तुः । सि. कौ. ) ; 'प्रादयः' I. 4. 58 (अद्वयार्थाः प्रादयस्याः । सि. कौ. ) ; on अद्वयः, the तत्त्वोपनिषद् remarks 'लिङ्गसंख्यान्वितं द्वयम्.' In the above verse, the properties of a thing known from the science of Grammar are ascribed to the Being (God) known from the Vedas. Many Vedic passages say that the truth about God can be known only from the Vedas; compare 'तं त्वीपनिषद् पुरुषं पृच्छामि' etc. एवमन्यत्र. The author has given examples of two varieties only, viz. लौकिके वस्तुनि लौकिकवस्तुव्यवहारसमारोप and शास्त्रीये शास्त्रीयवस्तुव्यवहारसमारोप. For the examples of the other two, see अलं. नृ. pp. 90-91 and R. G. pp. 384-5. An example of लौकिके वस्तुनि शास्त्रीयवस्तुव्यवहारसमारोपः (4 above) is परावेण्याः सहादुपबद्धदध स्वाधेपरतामभेदैकत्वं यो वदति गुणमूलेषु सततम् । स्वनावावस्थान्तः स्फुरति ललितोदात्तमहिमा समर्थो यो नित्यं स जयतिहरां कोऽपि पुरुषः ॥ अत्र समर्थे-सुज्ञगतमहाभावाभावेण (समारोपः) । तत्र हि 'अथ ये वृत्तिं वर्तयन्ति किं त आहुः' इत्यादिना जहत्स्वाभां वृत्तिरजहत्स्वाभां वृत्तिरिति एकद्वयं निरूपितम् । तत्रैवोपसर्गमाधे कमेदैकत्वसंख्यापि ज्वलिता । R. G. p. 384. An example of शास्त्रीये वस्तुनि लौकिकव्यवहारसमारोपः (3 above) is कृत्वा यज्ञैः सुगुणैः प्रकृतेः प्रत्ययं परम् । आगमान्भावकन्माति वैवाकरणपुङ्गवः ॥ अत्र राक्षस्यवहारस्य । R. G. p. 385.

The reason why this figure is called समासोक्तिः is given by Mammata as 'समासेन संक्षेपेण (एकैवैव शब्देन) अपेक्षयकवनात्' because (one and the same word) briefly conveys two things. प्रस्तुताद्या-च्चाप्रस्तुतञ्च प्रतीयमानत्वे संक्षेपेणार्थयोः कथनमित्यन्वयां समासोक्तिः । एकावली p. 254.

Mammata defines समासोक्ति differently 'यतोक्तिर्मेदकेः स्थितेः समासोक्तिः'. There are two points in which Mammata appears to

differ from our author. (1) According to Mammata, Paronomastic adjectives are necessary to constitute समासोक्ति, while according to our author Paronomastic adjectives are not necessary. (2) Mammata simply says 'परस्य अप्रस्तुतस्य उक्तिः' he does not intimate that in समासोक्ति, the behaviour of the अप्रस्तुत is attributed to the प्रस्तुत while our author distinctly says so.

रूपके.....मेदः (p. 42, ll. 24-28). The author now proceeds to distinguish समासोक्ति from other figures of speech. रूपके..... इत्याहुः In रूपक a thing which is not the matter in hand, by superimposing its own nature, covers over the nature of the thing, which is the subject in hand; while in समासोक्ति the अप्रकृत, by the attribution of its own condition (to the प्रकृत), distinguishes the प्रकृत from its original condition, without covering its nature. It is therefore that they say that here (i. e. in समासोक्ति) there is simply the attribution of the behaviour of the अप्रकृत to the प्रकृत and not the superimposition of the nature of the अप्रकृत on the प्रकृत. The author here appears to refer to the words of the अलं. स. 'विशेषणसाम्यादि प्रतीयमानमप्रस्तुतं प्रस्तुतावच्छेदकत्वेन प्रतीयते । अवच्छेदकत्वं च व्यवहारसमारोपो न रूपसमारोपः । रूपसमारोपे त्वच्छादितत्वेन प्रकृतस्य तद्रूपकपित्वादेव रूपकम् ।' p. 85. जयरत्न remarks 'एवं समासोक्तौ व्यवहारसमारोपादप्रस्तुतेन प्रस्तुतस्य वैशिष्ट्यलक्षणमवच्छेदकत्वं विधीयते । रूपके तु रूपसमारोपाद्रूपकपित्वाच्चावकास्वनिलमयोमेदः ।' In Rūpaka, as instanced in मुञ्ज चन्द्रः, the very nature of the moon (रूप) is superimposed upon the face, without any regard to the mention of common qualifications. There is not merely the attribution of the behaviour of the moon to the face, but rather the face is looked upon as the moon i. e. the face is covered over, as it were, by the moon. In समासोक्ति, as instanced in 'रेन्द्रीमुखं पुम्बति चन्द्रमाः', the nature of the अप्रस्तुत i. e. नावक is not superimposed upon चन्द्र, but the behaviour of the *Nāyaka* is attributed to the moon. This attribution of behaviour only results in heightening the beauty of the अप्रस्तुत (it results in the distinguishing of the अप्रस्तुत from its former condition i. e. if it be plainly stated). The behaviour of one object cannot properly belong to another. Therefore the attribution of the behaviour of one to another suggests by the invariable concomitance of व्यवहार and its साधन, that in which the behaviour rests. The अप्रस्तुत which is thus suggested only distinguishes the प्रस्तुत (but does not cover it), as a crow sitting on a house-top serves to distinguish the house but does not cover it. 'न जन्वचर्मिसन्वन्धिनो धर्माः स्वधर्मिण-



सन्तरेणान्यथावतिष्ठन्ते । न ह्यनावके नावकधर्माणामन्वयो युज्यते । अन्यधर्माणामन्यत्रान्वयासम्भवाद् । अत एवान्यत्रारोप्यमाणोऽन्यव्यवहारोऽन्यत्र न सम्भवतीति तदविनाभावान्वयव्यवहारिणमाक्षिपतीत्याक्षिप्यमाणेनाप्रस्तुतेन धर्मिणैव प्रस्तुतो धर्म्यवच्छिद्यते न पुनराच्छाद्यते ।' विम० p. 85; 'एवं च समासोक्तौ प्रकृतव्यवहारेऽप्रकृतव्यवहारोपः । रूपके तु विशेष्ये प्रकृतेऽप्रकृतरूपारोपः ।' उक्तोत्त p. 43; 'तस्माद्विशेषणसाम्यमहिम्ना प्रतीतोऽप्रकृतवाक्याधेः स्वानुगुणं नाविकादिनवैमाक्षिप्य तेन परिपूर्णविक्षिप्तशरीरः प्रकृतवाक्याधेः स्वावयवतादात्म्यापन्नतदवयवोऽभेदेनावतिष्ठते ।...अत्र चाप्रकृतार्थस्य धृक्शब्दानुपादानाद्रूपकादाक्याधेःसम्बन्धिनो वैलक्षण्यं पदार्थरूपकाच्च स्फुटमेव ।' R. G. p. 371; 'समासोक्तौ हि प्रकृतवृत्तान्तोऽप्रकृतवृत्तान्ताभेदेन स्थित इति सर्वसंमतम् ।' R. G. p. 483. उपमाध्वनी..... विशेषणमात्रस्य—In the suggestion of simile and in अव्यंशेय, there is sameness of the विशेष्य (the thing qualified) also; while in समासोक्ति, there is sameness of the attributes alone. उपमाध्वनि occurs when the sentence as a whole suggests a comparison as the principal meaning, as remarked by R. G. 'एवैव च यदा सकलेन वाक्येन प्रधान्येन ध्वन्यते तदा परिहृतालङ्कारमात्रा ध्वनित्यपदेशहेतुः ।' p. 185. An example of उपमाध्वनि is 'अनिरुद्धमिगलक्ष्मणोदकवारासारसिक्थरिणितलः । धनदाशमहितमूर्तिर्विजयति तत्रां सार्वभौमोऽयम् ॥' on which Nāgōjībhāṭṭa comments 'अयं राजा सार्वभौमः सर्वभूमीश्वरः । उदग्दिग्मवश्च ।... धनदातृशाममे वृजितमूर्तिः । कुबेराग्रे पूजितमूर्तिश्च' R. G. p. 185. Here दान in the first line means 'gift' or 'the juice issuing from an elephant's temples'. Here the word सार्वभौम means a sovereign and the दिग्मन्त्र of that name. A comparison between the two is suggested. The विशेष्य 'सार्वभौम' is the same (and not only the विशेषण अविरल etc.). अव्यंशेय will be treated of below. R. G., after defining समासोक्ति as 'यत्र प्रस्तुतधर्मिको व्यवहारः साधारणविशेषणमात्रोपस्थापिताप्रस्तुतधर्मिकव्यवहारोभेदेन भासते सा समासोक्तिः', says about the insertion of मात्र after विशेषण "शब्दशक्तिमूलध्वनिवारणाद्यभावेति । तत्र (as exemplified in अविरल etc. above) विशेष्यस्यापि क्लृप्तमात्रप्रकृतेरधस्तुतस्थानद्वारा तादृशधर्मिकव्यवहारोपस्थापकत्वात् ।" R. G. p. 367. अप्रस्तुत.....भेदः—अप्रस्तुतप्रशंसा will be defined below; in that figure, it is the प्रस्तुत that is implied from the mention of the अप्रस्तुत, while in समासोक्ति, it is the अप्रस्तुत that is implied. Compare 'गन्धर्वं प्रस्तुतनिष्ठमप्रस्तुतप्रशंसाविषयः । अप्रस्तुतनिष्ठं तु समासोक्तिविषयः ।' अलं. स. pp. 84-85.

Some examples of समासोक्ति are 'उपोदरागेण विभोक्तारकं तवागुह्यं तं शशिना निशानुसन् । यथा समस्तं विमिरांशुकं तथा पुरोषि रागाद्वर्जितं न लक्षितम् ॥' quoted in the ध्वन्यालोक I p. 35; 'उत्सर्जेत गजे धारं पावं पयोतिमधुरतरम् । शमितातिलश्रमभरः कथं कदाहं विरायं शक्तिवाहे ॥' R. G. p. 377 (अत्र शिशुवननीवृत्तान्ताभेदेन स्थितः प्रकृतवृत्तान्तः).

### 23 परिकर (Insinuator, the significant.)

A speech with a number of significant epithets is the figure called परिकर. The plural विशेषी: in the definition implies that there must be many significant epithets to constitute the figure. The example is अहिराव etc. It occurs in the *Vepi-samhāra* (III). These words were addressed by As'vatthāman to Karna, who had ridiculed Droṇa and also his son, when दुःशासन was about to be killed by Bhīma. Each word is significant. "You are a king; you must be able to protect the whole country; let me see whether you can save your own brother" etc. 'तथा च राज्ञो जगद्विशितव्यमस्य पुनरनुबन्धावरक्षणासिद्धेरन्वयेव नाममात्रेण राजत्वमित्युपहासपरत्वम् ।' विम०. p. 95. In this figure the adjectives are सामिप्राय i. e. suggest a sense which is striking and serve to bring the expressed meaning into prominence. The suggested sense is not the prominent one; it is subordinate to the expressed sense. Therefore this figure is properly so called, because in it the suggested sense is dependent on the expressed sense. 'विशेषणानां सामिप्रायत्वं प्रतीयमानार्थगोकारः । अत एव प्रसन्नगम्भीरपदवाचात्वं चनेर्विषयः । एवं च प्रतीयमानांशस्य वाच्योन्मुखत्वाद् परिकर इति सावर्कं नाम ।' अट्टे. स. p. 94. (परिकरः पर्वङ्ग-परिवारयोः ॥ अमर० III. 3. 165 ).

There is a difference of opinion among rhetoricians in connection with this figure. Mammata, Sarvasva, the *Vimarśinī*, *Ekāvalī*, our author hold that to constitute this figure there must be many significant epithets; one would not suffice. On the other hand *Pradīpa*, *Uddyota* and *Jagannātha* hold that even one significant epithet would constitute this figure. Compare for the former view the following:— 'विशेषणैर्वैसाकृतेरुक्तिः परिकरस्तु सः' K. P. X. 'वच्यव्युद्धार्यस्य दोषतामिधानात्तत्रिराकरणेन व्युद्धार्यस्वीकारः कुतः, तथाप्येकनिष्ठत्वेन बहुना विशेषणानामेवमुपन्यासे वैचित्र्यमित्यलङ्कारमध्ये गणितः' इति in K. P.; 'विशेषणानां चात्र बहुत्वमेव विवक्षितम् । अन्वयाद् व्युद्धार्यस्य दोषतामिधानात्तत्रिराकरणेन स्वीकृतस्य व्युद्धार्यस्य विषयः स्यात् । एवमेव विधानेकविशेषणोपन्यासद्वारेण वैचित्र्यातिशयः सम्भवतीत्यलङ्कारत्वम् ।' विम० p. 94. They mean:—Epithets that do not nourish the meaning are said to be अपुष्ट; अपुष्टत्व is a fault. An example of it is 'विच्छेदव्य विवर्ते न्योहि विपुं मुञ्च स्वं प्रिये'; here the word विवर्त does not serve to nourish the sense of the passage, which is the removal of wounded pride. From this it naturally follows that the epithet employed must be significant and thus the employment of significant epithets is not an

alankāra, but only the absence of a fault. Mammata replies to this argument that, although this is so, the fact that many epithets qualifying one noun are used gives rise to a special charm, which is called परिकर. So according to Mammata and others of the same school, the charm lies in the number of significant epithets. Those who hold the other view say:—the presence of even a single significant epithet would constitute this figure; that freedom from the fault called अपुष्टाभेदोप may be brought about by not employing epithets at all; that therefore परिकर is not the same as the absence of अपुष्टाभेदोप and that a distinct charm is perceived from a single significant epithet. "तादृशैकविशेषणोपन्यासेऽपि अलङ्कारत्वमुचितम् । अपुष्टाभेदविरहस्य निर्विशेषणतयाऽप्युपपत्तेरपेक्षितत्वाभावादेवित्यस्य चानुभवसिद्धत्वात् ।" प्रदीप; "ननु निष्प्रयोजन-विशेषणोपादानेऽपुष्टाभेदोपस्योक्तत्वात्संप्रयोजनविशेषणं दोषाभावमात्रं कृत्वाऽप्यभाववद्भवितुमर्हति, न त्वलङ्कार इति । अत्र विमर्शिनीकारादय आहुः—'विशेषणानां बहुत्वमेव विवक्षितम् । सामिप्रायविशेषणगतवद्भुत्वकृत एव चात्र वैचित्र्यातिशयः । एकविशेषणं तु दोषाभावमात्रस्यावकाशः ।" इति । तदसत् । विशेषणानेकत्वं हि व्यंग्याधिवाचाया-कत्वादेवित्यविशेषणपादायकमस्तु नाम । न तु प्रकृतालङ्कारजरीरमेव तदिति शङ्क्यं वक्तुम् । 'बीचिज्ञातितकालियाहितपदे' इति द्वायुक्ते एकत्वेन विशेषणस्य चमत्कारिताया उभयपक्षवनीयत्वात् । 'अग्नि लावण्यजलाशय तस्या इह हन्त मीननयनायाः । दूरस्थे स्वमि हि वा कथयामो विस्तरेणालम् ॥' अर्षकैकविशेषणमात्रेणैव सकलवाक्यापे-सजीवनात् । R. G. p. 387; "यथा मित्ते संख्यावन्दनादौ दोषाभावमात्र-वैकल्येऽपि सिद्धौ, साहस्रतरुणं फलातिशयायैव । तथा दोषाभावस्य विशेषणानुपादानेऽपि सम्भवेन सामिप्रायैकविशेषणनिबन्धनश्चमत्कारो दुरपह्य इति भावः । किं च 'सुभांशुकलितोत्तंसस्तापं हरतु वः शिवः' इत्यादौ यत्र सुभांशुकलितोत्तंस इति विशेषणमात्रेऽपि तापहरणसामर्थ्यस्य सामर्थ्यातिशयेनाप्युपपत्तेस्तद्विशेषणानुपादानेऽपि न क्षतिस्तत्र तद्विशेषणोपादानमधिक्यमलङ्कारादिवेति बोधवम् ।" उद्योत p. 108.

Some writers, like निघापर (author of एकावली), Appayana-Itkashita speak of a figure called परिकराङ्कुर, which occurs when the विशेष्य is significant and not the विशेषणम्. An example is 'चतुर्णां पुरुषार्थानां दाता देवश्चतुर्भुजः'. Here the विशेष्य, चतुर्भुज (विष्णु), is significant as it suggests the power of God to give the four objects of human life (with his four hands as it were). Most writers on the अलङ्कारशास्त्र, however, do not speak of परिकराङ्कुर. Uddyota remarks that the word विशेषणः in the definition of परिकर is to be taken as comprehending विशेष्य also and therefore परिकराङ्कुर is not a separate figure. "अत्र विशेषणैरित्युपलक्षणे विशेष्यस्यापि ।

\* 'बीचिज्ञातितकालियाहितपदे स्वर्लोककलोलिनि त्वं तापं तिरवाधुना भवमव-  
-वाञ्छावलीदात्मनः ॥' This is the latter half of a verse quoted in R. G. p. 386 under परिकर.



तेन साभिप्राये विशेषेऽप्ययम् । यथा 'चतुर्णां' इत्यत्र । अत्र चतुर्भुज इति विशेष्यं  
पुरुषार्थचतुष्टयदानसाधनानि प्रायगम्यम् । बाहुलकलभ्यकर्मस्त्युदन्तकरणस्त्युदन्तविशेषण-  
शब्दचोरेकशेषो वा । उत्तिरित्यभ्यार्थकजनमित्येवावः । एतेन 'साभिप्राये विशेष्ये  
परिकराङ्कुरनामा भिन्नोलङ्कारः' इत्यपास्तम् ।" उद्योत p. 108.

A good example of परिकर is 'तत्र प्रसादात्कुसुमाद्युद्योऽपि सवायमेकं  
मधुनेव लब्ध्वा । कुर्वा हरस्यापि पिनाकपाणेर्ध्वेच्युति के मम चञ्चिनोऽन्वे ॥'  
कुमारसं० III.

## 24 श्लेष (Paronomasia).

The expression of more than one meaning by words natu-  
rally bearing one signification is called श्लेष. The words  
'naturally bearing one signification' serve to distinguish this  
figure (अर्थश्लेष) from शब्दश्लेष; and the word 'expression' serves  
to distinguish this figure from चञ्चि (suggestive Poetry).  
We shall explain this below. An example of अर्थश्लेष is 'प्रवर्तयन्  
etc.' (p. 43, ll. 4-5). विभाकरः the sun; or a king so called.  
प्रवर्तयन् क्रियाः सार्वाः occasioning the performance of good actions  
(the sun and the king both do this). मालिन्यं हरन् dispelling the  
gloom of the quarters (the sun by his lustre, and the king by  
his spotless fame). भूयसा महता दीप्तः brilliant with excessive  
glory (both the sun and the king are brilliant). In this verse  
as there is no such determining element as प्रकरण (context)  
etc. both the king and the sun are expressly meant. We have  
seen above (परिच्छेद II.) that संयोग etc. determine the sense of a  
word capable of many significations. Here there is no such de-  
termining element; therefore the word विभाकर is used to express  
both the king and the sun; both of them are the subjects of  
description (प्राकरणीक). We cannot say that one is प्रस्तुत and the  
other अप्रस्तुत. Both are intended to be expressed. The words  
क्रियाः प्रवर्तयन्, मालिन्यं हरन्, महता दीप्तः are applicable both to the  
king and the sun and even if we substitute such words as  
कर्मणि, श्यामतां, तेजसा for क्रियाः, मालिन्यं and महता respectively, the  
figure will still be the same. It must be remarked that in the  
word विभाकर there is शब्दश्लेष and not अर्थश्लेष, as, if we substitute  
another word for विभाकर such as प्रभाकर, it will not apply to  
the king. So in this example both शब्दश्लेष and अर्थश्लेष are  
combined; it is not an example of pure अर्थश्लेष. 'नन्वेवं शब्दश्लेष एवायं  
विभाकरपदस्य राजस्योभयवाचकत्वादिति चेत्, सङ्कीर्णमेवेदमुदाहरणम् ।' राम०.

It was said above that this figure is to be distinguished  
from शब्दश्लेष. श्लेष is of two kinds शब्दश्लेष and अर्थश्लेष. शब्दश्लेष  
is, according to our author, of three kinds, समश्लेष, असमश्लेष

and उभयात्मक (i. e. both समग्र and अग्र). An example of all the three varieties of शब्दशेष is वेन च्वस्तमनोभवेन वलिजित्कायः पुरास्त्रीकृतो यक्षोद्वृत्तमुज्जहारवल्गो गङ्गा च बोधवारयत् । यस्माद्दुः शशिमन्त्रितो-  
हर इति स्तुल्यं च नामामराः पायात् स्वयमन्वक्ष्यवकरस्तां सर्वदो माधवः ॥  
In this verse, both Viṣṇu (माधवः) and Ś'iva (उमाधवः) are addressed. लोचन comments on this:—वेन च्वस्तं बालक्रीडायाम् अनः शकदत् । अमवेन अवेन सता (i. e. the word च्वस्तमनोभवेन is to be split up into च्वस्तम् अनः अमवेन) वलिनो दामवान्यो जयति तादृशेन कायः वपुः पुरामृतहरणकाले (स्त्रीकृतः) स्त्रीत्वे प्रापितः । यक्षोद्वृत्तं समदं कालिवास्यं मुवर्हं हतवान् (the word ends with मुवर्हद्वा, nom. singular of मुवर्हद्वा) । रवे शब्दे ल्यो यस्य 'अकारो विष्णुः' इत्युक्तेः । यद्य अयं गोवर्धनपर्वतं गौ च भूमिं पातालमलामधारयत् (i. e. we have to suppose that there is an अवग्रह after वल्यो) । यस्य च नाम स्तुत्यवृष्य आहुः । किं तत् शशिनं मध्याधीति किप् (i. e. we get शशिमध् meaning राहुः) तस्य शिरीहरः मधोपहारकः । स त्वां माधवः विष्णुः सर्वदः (सर्वं ददातीति) पायात् (अचतु) । कीदृक् । अन्धकनादां (a clan of the Yādavas) जनानां वेन क्षयो निवासो द्वारकायां कृतः । यदा मौसले शीकामिस्तेषां क्षयो विनाशो वेन कृतः । This is the meaning when Viṣṇu is meant to be addressed. The second meaning, when शिव is meant to be addressed, is given by लोचन (pp. 95-96) as follows:—वेन (च्वस्तमनोभवेन) च्वस्तकामेन सता वलिजितः विष्णोः कायः पुरा त्रिपुरनिर्दहनावसरे अलीकृतः शरत्वं नीतः । उद्वृत्ता मुवर्हद्वा एव द्वारवल्गवाश्च यस्य । गङ्गां मन्दाकिनीं च बोधवारयत् । यस्य च कपयः (we have अमराः; लोचन appears to read नामधेयः for नामामराः) शशिमत् चन्द्रवृत्तं शिर आहुः । हर इति च नाम स्तुत्यमाहुः । स भगवान् स्वयमेवान्धकासुरस्य विनाशकारी त्वां सर्वदा सर्वकालम् उमाया भवो बल्लभः पाषादिति । In the above verse, in च्वस्तमनोभवेन etc. there is समग्रशेष, because the expression has to be differently split up in each connection (once as च्वस्तम् अनः अमवेन; and then as च्वस्तः मनोभवः वेन वेन). If we substitute for मनोभव the word मदन, the second sense will vanish altogether; च्वस्तमदनेन will not yield the 2nd sense yielded by च्वस्तमनोभवेन (च्वस्तम् अनः etc.). So here the particular word employed is the most important thing. In अन्धकशमकरः there is अग्रशेष, as the expression is not split up differently, but in the same way (अन्धक + क्षय); the only thing note-worthy being that here also the particular word employed is the most prominent thing. We cannot substitute another word for अन्धक or क्षय. If we do so, we shall get only one sense. As both समग्रशेष and अग्रशेष, are exemplified in the same verse, it is also an example of उभयात्मकशेष. All these three varieties are called शब्दशेष, because here everything depends upon the particular word employed. The determining element in calling

a figure as belonging to शुब्द or अर्थ is अन्वयव्यतिरेक. If an *alanakāra* occurs only when a particular word is present, and disappears when that word is not employed, (but a synonymous word is employed) it is an *alanakāra* of शुब्द. In all the three above-mentioned varieties of शुब्दश्रेय, the particular word employed was necessary for the figure, which would disappear if other words were used (as shown above). But in अर्थश्रेय, as instanced in 'प्रवर्तयन् etc.' even if we substitute synonymous words for क्रिया, मालिन्य etc., the figure will still persist i. e. this figure does not depend upon the particular word employed, but upon the sense. Hence is it that the words स्वभाववैकार्यः distinguish this figure from शुब्दश्रेय.

On this point there is a great divergence of opinion among the different writers on Rhetoric. (I) Udbhata speaks of श्रेय as an अर्थालङ्कार only. He then divides it into two, अर्थश्रेय and शुब्दश्रेय, which correspond respectively to our author's अमङ्गल and समङ्गलश्रेय. An example of the two is 'स्वयं च पल्लवाताम्रमासत्कर-विराजिनी । प्रभातसंध्येवास्वापकलुष्ये हितप्रदा ॥' उद्भट IV. 36 ('न केवलं स्वामित्तापेक्षतयैव फलप्रदा गौरी किं स्वयं च स्वयमपि अस्वापे दुष्प्रापे फले तुङ्गवामा-मिष्टप्रदेत्यर्थः । केव प्रभातसंध्येव । कीदृशी । पल्लवाताम्री पल्लवारूपी भास्वन्ती काम्निवृत्ती करी इती ताम्नां विराजिता शोमिता । संध्या तु तादृशैर्भास्वतः सूर्यस्य करैः किरणैर्विराजिता । तथा अस्वापः तदानीं निद्रादभावः तत्फलं लक्ष्मीलाभः तत्र तुल्ये जने हितप्रदा ।' उ. च. pp. 351-52. In this verse, there is अर्थश्रेय (i. e. अमङ्गलश्रेय of our author) in the first half and शुब्दश्रेय (i. e. समङ्गलश्रेय) in the 2nd. (II) The views of Mammata and our author coincide. They say that what is called अर्थश्रेय by Udbhata is really शुब्दश्रेय and that there is contradiction in saying (as Udbhata does) that श्रेय is an अर्थालङ्कार and yet dividing it into two varieties called शुब्दश्रेय and अर्थश्रेय. 'तनु स्वरिता-दिगुणभेदाद् मित्रप्रयत्नोच्चारणां, तदभावादभिन्नप्रयत्नोच्चारणां च शब्दानां बन्धे-ऽलङ्कारान्तरप्रतिभोत्पत्तिः शुब्दश्रेयोऽर्थश्रेयश्चेति द्विविधोऽर्थालङ्कारमन्थे परिगणितोऽन्ये-ति कथमर्थ शब्दालङ्कारः । उच्यते । इह दोषगुणालङ्काराणां शब्दापेक्षतत्वेन यो विभागः सः अन्वयव्यतिरेकाभ्यामेव व्यवतिष्ठते । तथाहि कक्षवादिगादत्वाद्यनुप्रासादनः व्यपेक्षा-दिप्रौढाद्यनुप्रासादवत्तदभावानुविधावित्वादेव शब्दापेक्षतत्वेन व्यवस्थाप्यन्ते । 'स्वयं च पल्लवाताम्र' इति अमङ्गलः, 'प्रभातसंध्येव' इति समङ्गलः, इति द्वावपि शुब्दैकसमाश्रया-विति द्वयोरपि शुब्दश्रेयत्वमुपपन्नम्, न स्वांशव्यपेक्षितत्वम् । अपेक्षेयस्तु न विषयो यत्र शब्दपरिवर्तनेऽपि न श्रेयत्वसम्भवा । यथा-स्तोकेनोक्तविभायाति स्तोकेनायात्यवगतिम् । अथो सुप्तदृशी वृत्तिस्तुलाकोटेः सुलस्य न ॥" K. P. IX. Ul. pp. 516-520 (Va); "शुब्दश्रेय इति बोध्यते अर्थालङ्कारमन्थे च लक्ष्यते (यथा उद्भटेन) इति कोऽन्ये नयः" K. P. IX Ul. p. 527. In this passage Mammata clearly enunciates the difference between शुब्दश्रेय and अर्थश्रेय.



The former is शब्दपरिवृत्त्यसम (i. e. incapable of enduring a change of words), while the latter is शब्दपरिवृत्तिसम (capable of enduring a change of words). (III) The जले. स. treats of श्लेष among the अर्थालङ्कार just as Udbhata does. He then divides it into three varieties (and not two as उद्भट does), viz. शब्दश्लेष, अर्थश्लेष and उभयश्लेष. The former occurs when the same expression, being differently split up, yields two meanings. Here the words are really different, as would be indicated by the difference of the accent in them such as स्वरित् etc. and the effort that would be required in pronouncing them. They present the appearance of being one, as lacquered wood appears to be one single thing, though really lac is put upon the wood. अर्थश्लेष occurs where the expression is the same and has the same accent etc., but has two meanings, just as two fruits hang down from a single stem (as in अन्वयकस्य above). उभयश्लेष is that where both these varieties occur. "एष च शब्दार्थोभयगतत्वेन वर्तमानत्वात् त्रिविधः । तत्रोदात्तादि-स्वरमेदाग्रयलमेदाच्च शुब्दान्वये शब्दश्लेषः । यत्र प्रायेण वदमङ्गो भवति । अर्थश्लेषस्तु यत्र स्वरदिभेदो नास्ति । अत एव तत्र न समग्रपदत्वम् । सहूलनया तुमश्लेषः ।" जले. स. p. 96. All these three views are very clearly and concisely put forward by R. G. "सोऽयं श्लेषः समग्रोऽभयश्लेषां लङ्कार एवेत्युच्यते । (१) उभावाप्येती शब्दालङ्कारी । शब्दस्य परिवृत्त्यसमत्वादन्य-त्वातिरेकान्यां तदाश्रितत्वावधारणात् । तृतीयस्त्वबोलङ्कारः । अर्थमाश्रितत्वात् । इति सम्प्रदमङ्गः । (२) अन्वयकस्यतिरेकान्यां हि हेतुवाक्यमो प्रदं प्रति दृष्टादेरित्यास्तु । न स्वाश्रयत्वावगमः (This is an attack on Mammata). स तु पुनस्तद्वृत्तित्वानाधीनः । इह हि समग्रश्लेषस्य शब्दद्वयवृत्तित्वं ऋतुकाष्टम्यावेन, अमङ्गस्य चार्थद्वयवृत्तित्वमेकश्रुतगतकलद्वयवच्च स्फुटमेवेत्येकस्य शब्दालङ्कारत्वम-परम्याभोलङ्कारत्वम् ।..... इत्यलङ्कारसर्वस्वकारादयः ।" R. G. pp. 401-402.

'वाचने' इति च ध्वनेः—We have now to distinguish between श्लेष and शब्दशक्तिमूलध्वनि. In श्लेष, both the विशेषण and the विशेष्य are निष्ठ (Paronomastis). In ध्वनि (शब्दशक्तिमूल) also, they are निष्ठ (as exemplified in दुर्गालङ्कितविग्रहः in the 2nd Pari). But the difference between them is:—In श्लेष, the विशेष्य are both प्राकरणिक or अप्राकरणिक; while in ध्वनि, only one topic is प्राकरणिक, the expressive power of the words being limited by the context etc.; but another अग्रस्तुत meaning is suggested, after the प्राकरणिक meaning is understood, by the force of the double-meaning expressions. In प्रवर्तयन् किंवाः (example of अर्थश्लेष), there is nothing to tell us that only the king or the sun is the subject of description. Both may be ग्रह or both may be अग्रकृत. But in 'दुर्गालङ्कितविग्रहो' etc., from

the context we know that the प्रस्तुत is the king, who was the husband of queen Umā; while by the power of suggestion, another meaning, viz. the description of Śiva ( who is अप्रस्तुत ) is conveyed. An example of शब्दशक्तिमूलध्वनि given by Ānanda-varādhana is 'उन्नतः प्रोक्तसद्वारः कालागुरुमलीमसः । पयोधरनरस्तस्याः कं न चक्रेऽमिलापिणम् ॥' ( उन्नतः महान् उन्नतरश्च; प्रोक्तसद् द्वारः यमिन्, प्रोक्तसन्ती धारा यमिन् कालागुरुणा मलीमसः इवामः, कालागुरुवद् मलीमसः; पयोधरः स्तनो मेघश्च ). Here the subject of description is the breast. The words also suggest the description of a cloud. But this has nothing to do with the subject of description. So the ultimate meaning that is conveyed is the idea that the breast is similar to the cloud. उदीप puts the difference between श्लेष and शब्दशक्तिमूलध्वनि as "यद्येवमवधारयामस्तत्पदं स श्लेषः । यत्र त्वेकमिमेव तत्, सामर्थ्यमहिम्ना तु द्वितीयार्थप्रतीतिः सा ध्वजनेति ।" p. 56 ( Nir. ); "विशेष्यविशेषणसाम्येन पुनरेव प्रकरणादिना प्रकृतार्थे एव शृङ्खलितायामभिधायामप्रकृतार्थाभिधानाव सामर्थ्यविधुरत्वेऽपि शब्दसाप्रकृतार्थोपि प्रतीतिसरणिमनुसरति तत्र शब्दशक्तिमूलानुरणनरूपध्वजो ध्वनिः ।" इत्यादि p. 261; "यत्र तु प्रकृताप्रकृतोभयविशेष्ययोरपि छिदपदेवास्तत् स तु ध्वनेदिष्यः ॥" R. G. p. 396. The difference between श्लेष and समासोक्ति is as follows:—in the former, both the विशेषण and विशेष्य are छिद; while in समासोक्ति only the विशेषण may be छिद. Besides in श्लेष, the two objects are either both प्रकृत or both अप्रकृत; while in समासोक्ति one is प्रकृत and the other अप्रस्तुत. "केवलविशेषणसाम्यं समासोक्त्युक्तं विशेष्ययुक्तविशेषणसाम्यं स्वधिकृत्यैवमुच्यते ।" अर्थ. स. p. 95; "नार्थं समासोक्तिः, विशेषणमात्रसाम्यस्य तां प्रति प्रयोजकत्वात् । विशेष्यविशेषणसाम्यमधिकृत्य चास्य ( श्लेषस्य ) प्रवृत्तत्वात् ।" इत्यादि p. 259; "यत्र तु न विशेष्ये श्लेषः, नापि द्वितीयार्थोपपत्तिरिति विनाऽन्वयानुपपत्तिः, तत्र प्रस्तुतान्वयबोधोत्तरं विशेषणश्लेषमात्रमादात्मनेन अप्रस्तुतकृत्यानेन व्यसिते न्यजननादभिन्नप्रस्तुतकृत्यान्तारोपः प्रकृते तत्र समासोक्तिः ।" उद्योत p. 72.

There is another point in connection with श्लेष on which also a fierce controversy has been carried on. We have seen above that श्लेष is at the root of many figures, e. g. रूपक, समासोक्ति etc. The question arises whether श्लेष should be regarded as stronger than any of these ( and thus dispelling the notion of these figures ), or (2) as being equally powerful and therefore entering into combination with other figures, or (3) as being weaker and therefore not prominent where other figures occur. "अयं चाक्षुषः प्रायेणाक्षुषान्तरस्य विषयमभिनिविशते तत्र किमस्य बाधकत्वं स्यादाद्योक्तिस्तद्दीर्घत्वमुताहो बाध्यत्वमिति ।" R. G. p. 393. Considerations of space and utility prevent us from discussing at length these three views. The curious reader is referred to the K. P. IX. Ul. pp. 516-527 (Vā), the Alākārasarvasva p. 97 ff.,

R. G. pp. 393-396. The first view mentioned above is that of उद्भट, who says that श्लेष is more powerful than any other figure, that when it is present, there is merely the appearance of another figure (like उपमा) and that the real figure in such verses (where उपमा etc. and श्लेष appear to be combined) is श्लेष and not the former. His words are "एकप्रयोजोच्चारणां तच्छायां चैव विभ्रतान् । स्वरितादिगुणैर्मिवैवंशः क्षिप्रमिदोच्यते ॥ अलङ्कारान्तरगतां प्रतिभां जनयत्परैः । द्विविधैरर्थेऽन्वोक्तिविशिष्टं तत्प्रतीयताम् ॥" उद्भट IV. 24-25. The second is the view of Mammata, Sarvasva, Jagannātha and almost all writers on Rhetoric. The अलं. सु. briefly puts all the three views "एष च नाप्राप्तेषु अलङ्कारान्तरोपरारम्भमात्र-स्वरूपापकत्वेन तत्प्रतिभोत्पत्तिहेतुरिति केचित् । ( 2 ) 'येन अलमनमोभवेन बलिजित्वायः पुरास्मीकृतः' इत्यादी विविक्तोऽस्य विषय इति निरवकाशत्वा-भावाभावाभ्युपगम्यतमित्यन्यैः सह सङ्करः । ( 3 ) दुर्बलत्वान्वावाचान्वाभावत्वमित्यन्यैः (दुर्बलत्वान्वाभावकत्वमित्यन्यैः ?) ।" p. 97. "अत्राहुस्तद्भटाचार्याः—'येन नाप्राप्ते य आरम्भते स तस्य बाधकः' इति न्यायेनालङ्कारान्तरविषयः एवावमारम्भमात्रोऽलङ्कारान्तरं बाधते । न चास्य विविक्तः कश्चिदस्ति विषयो यत्र साधकाद्यो नान्यं बाधेत ।..... 'नदीनां सन्धेर् विभ्रद्रावायं सागरो यथा' इत्यादी उपमादीनां प्रतिमानमात्रं न तु वास्तवा स्थितिः ।...तस्मादुपमादिप्रतिभोत्पत्तिहेतुः श्लेष एव स्वविषये सर्वबालङ्कारः इति । ( 2 ) एतच्चापरे न क्षमन्ते ।..... श्लेषस्य नापवादकत्वं सङ्कीर्णत्वं तु स्यात् ।..... ( 3 ) अलङ्कारान्तरोपरकारकत्वा स्थितः श्लेषः कथङ्कारं स्वगृह्यत्वं इव देवालङ्कारम्भपदेऽर्थो बोधनीयमिति बाध्यप्राय एव—इत्याहुः" R. G. pp. 393-396.

About श्लेष Jagannātha says that it enters into combination with many figures and produces ever fresh charms in poetry. 'अर्थं चोपमेव स्वतच्छोऽपि तत्र तत्र सकलालङ्कारानुग्राहकत्वा स्थितः सरसत्वा नवं नवं सौभाग्यमावहवानाविषयेषु लक्ष्येषु सहृदयैर्विभावनीय इति ।' R. G. p. 402. Similarly Dandin says 'श्लेषः सर्वोऽस्य पुण्याति प्रावो वक्तोक्तिषु श्रियम् । मित्रं द्विषा स्वमानोक्तिर्लोकोक्तिश्चेति बाध्मयम्' । K. D. II. 363.

## 25 अप्रस्तुतप्रशंसा ( Indirect Description ).

When (1) a particular from a general, or (2) a general from a particular, or (3) a cause from an effect, or (4) an effect from a cause, or (5) a thing similar from what resembles it, is understood, each of the former being in question and the latter not so, it is अप्रस्तुतप्रशंसा, which is thus five-fold.

कमेणोदाहरणम्...सामान्यमनिहितम् ( p. 43, ll. 11-14 ). पादाहतं... रजः This is S'isū. II. 46. यत् ( रजः ) पादाहतं ( सत् ) उवाच मूर्धनम्-पिरोइति तत् रजः अपमानेऽपि स्वत्वात् ( अङ्गुष्ठात् ) वेदिनः ( नरात् ) वरम्. Here, the topic in question is that even the dust is better than ourselves; i. e. it is a particular one, as referring to the speaker; but the general expression, 'man' is used here, instead of the particular one 'ourselves.'



सगिर्व.....विषसीधरेच्छया—This is Raghu. VIII. 46. This is part of Aja's lamentation on the death of his queen caused by the fall of a garland. Here what is intended to be expressed is the general proposition that a thing which is ordinarily hurtful may work good and a thing which is ordinarily beneficial may do evil. This general proposition being प्रकृत the author speaks of only a particular example, viz. poison and nectar. Thus, there is the figure called अवान्तरन्वास founded on अपस्तुतप्रशंसा. In अवान्तरन्वास a general proposition is supported by particular instance or particular instances are supported by general propositions. In the above verse, Aja at first asks the question why the garland which killed his beloved does not kill him. He himself answers the question by a general proposition that a thing ordinarily beneficial may be sometimes hurtful (as the garland proved to be in the case of his wife). Therefore there is अवान्तरन्वास. But instead of laying down the general proposition, which was प्रकृत, he cites a particular case. Therefore there is अपस्तुतप्रशंसा. It might be said against this that the figure is दृष्टान्त, since विष acting rarely as nectar or nectar as poison is exactly parallel to (प्रतिबिम्बम्) the garland, which is generally beneficial, killing the queen. Our author declares that this is not दृष्टान्त; because in दृष्टान्त a well-known object alone is taken as the type (प्रतिबिम्ब), as instanced in सविदितयुगादि etc. above. But in this verse दृष्टान्त is not possible, because the fact of poison and nectar turning into nectar and poison respectively is not well-known.

इन्दुलिप्त.....षवीवरे (p. 43, ll. 21-26). इन्दुलिप्त.....सगर्वा इव. This occurs in अंक. स. p. 195 in the same connection. For विद्रुमदले we read there विद्रुमरुतिः and for कलदा न we have कलयामि. सीतायाः पुरतः—These words are to be construed with every clause. In the presence of Sita, the moon is, as it were, beamed with lamp-black. अहिता mentionless. ग्रन्थानारुणिम इव विद्रुमदलम्—ग्रन्थानः अरुणिमा यस्य तद्. The redness of the leaf-like coral appears to fade. The reading कलयामि (I think) would be better. काकेश्व कलया.....प्रस्तुतम्—It appears, as it were, that harshness has begun to manifest itself to a certain extent (कलया) in the throats of female cuckoos. चर्वाः सगर्वा इव—The long tails display as it were their defects (on account of the absence of blueness and delicacy). Here what is प्रस्तुत is the extreme beauty of the face etc. of Sita. This

beauty is the cause of the fancy of the moon being beameared with lamp-black as it were. So instead of speaking of the cause, viz., सौन्दर्य, which is प्रस्तुत, the effects, viz., the fancy of the moon as beameared etc., are spoken of. Therefore there is अप्रस्तुतप्रशंसा. "अत्र सम्भाव्यमानैरेन्द्रादिगणैरजनसितत्वादिभिः कार्यरूपैरप्रस्तुतैर्लोकोत्तरो वदनादिमतः सौन्दर्योतिशयः कारणरूपः प्रस्तुतः प्रतीयते । तेनैवमप्रस्तुतप्रशंसा ।" अले. स. p. 105.

गच्छामीति...कारणमभिहितम् (p. 43, ll. 27-31). These words are addressed to his friend by a person who postponed his intention of going abroad. मृगदृशा is to be connected with आमाषितः. उद्वेकिणे निश्वासं त्यक्त्वा heaving a swelling sigh. मदपितं = मणि अर्पितम्. सोत्प्रासम् with a sad smile. Here what is प्रस्तुत is the prevention of departure. Instead of speaking of it, the cause of the prevention (viz., the lady's intimation that she would die if her lover went away) is mentioned.

तुल्ये प्रस्तुते.....प्रस्तुतः प्रतीयते (p. 43, l. 31, -p. 44, l. 13). That variety (5th) of अप्रस्तुतप्रशंसा in which one thing being in question, another thing, which is अप्रस्तुत though similar to it, is described, is two-fold, as being founded on Paronomasia (1) or (2) on simple resemblance. That sub-variety which is द्वेयमूल is again two-fold, (a) according as there is Paronomasia in the epitheta alone as in समासोक्ति, or (b) as there is Paronomasia in the विशेष्य also as in द्वेय. Compare K. P. X. "तुल्ये प्रस्तुते तुल्यभिधाने वयः प्रकारः, द्वेयः समासोक्तिः सादृश्यमात्रं वा तुल्यसादृश्यं वा हेतुः"; on which Uddyota remarks 'प्रकाशे द्वेयसमासोक्तिरपि द्विदशविधविशेषणपरः' p. 53. सहकारः...नायकस्य प्रतीतिः—सहकारः नामः सदाभोदः (सदा आभोदः सौरभं यस्य; सदा भोदः आनन्दः यस्य) वसन्तश्रीसमन्वितः (वसन्तभिवा समन्वितः; वसन्तकालानुरूपवैशयुक्तः) समुज्ज्वलरविः (समुज्ज्वलरविः कास्तिर्वस्य applies to both) श्रीमान् (श्रीमान्, सुवैश्याली) प्रभूतोत्कलिकाकुलः (प्रभूताभिः उद्भूताभिः कलिकाभिः मुकुलैः आकुलः पूर्णः, प्रभूतया उत्कलिकया नायिकाविषयकोकण्ठया आकुलः). Here the lover, the subject of description, is understood by the Paronomastic epitheta alone from the description of a mango-tree, which is अप्रस्तुत. पुंस्त्वाद्यदि.....पुरुषः प्रतीयते. This verse occurs in अष्टशतक (verse 79). It is quoted in the K. P. also. The उद्योत comments as follows:—"पुंस्त्वं पीरूपं पुंस्व्यक्तं च । नारीमूत्रं अमृतहरणात् । अयः सन्धर्द्धशः पातालं च । जराहान्तारे पातालं गत्वा पृथिव्युद्धरणात् । प्रणयने वाचने । न सदान् महत्सरदितः अल्प दत्तार्थः । वलिप्रार्थने वामनात्रयाद्या जगद्वशणात् । विश्वलोद्धरणं निषदिनाशनेन रक्षणम् । दिक् प्रकारः । पुरुषोत्तमः पुरुषवैद्यः श्रीकृष्णश्च ।" p. 53. राम० takes Parushottama to be the name of a king. Here the विशेष्य पुरुषोत्तम, as well as the qualifications



पुंस्त्वादपि etc. is Paronomastic, as it is in द्वेय. पुंस्त्वादपि प्रविशन्नेव—'Though he may give up the state of a male, as Vishnu did when he assumed the form of a damsel to tempt the demons into destruction'; as applied to the person it means 'although he may lose one of the cherished objects of man (पुरुषार्थे)'. अथोऽपि वाचात् although he may go down to the infernal regions, as Vishnu did to raise up the earth submerged under water; with reference to the person "although he may be reduced to a low condition." अत्र.....पुरुषः प्रतीयते—Here from the विशेष्य पुरुषोत्तम which is Paronomastic is first understood Vishnu because the word Purushottama is generally used in that sense. But as विष्णु is अप्रस्तुत, some person intended to be described is understood from the word पुरुषोत्तम. It might be said that in this verse the figure is द्वेय, as both the विशेष्य and the विशेष्य are द्विष्ट, and not अप्रस्तुतप्रशंसा. Both the senses, viz. विष्णु and some person, may be looked upon as intended to be expressed (प्रस्तुत). To this we reply:—this is not द्वेय, but अप्रस्तुतप्रशंसा; because what we first understand is Vishnu, as that is the conventional meaning of the word पुरुषोत्तम and then we understand the etymological meaning 'best of men'; i. e. both meanings are not at once expressed; therefore there is no द्वेय. Besides here the poet intends to give information of the matter in hand, viz. the person to be described, by describing Vishnu who is not the matter in hand. द्वेय is subordinate as it simply helps to bring out this intention. Therefore the principal figure is अप्रस्तुतप्रशंसा. सादृश्यमात्र.....प्रतीयते. अम्बरनाभृतिशब्दम्—The sky (the atmospheric region) affords no shelter (cover). शरणं विधेः कृपा Divine Grace is the only refuge. Here, from the description of the pigeon, which is अप्रस्तुत, is understood some person, the subject of description, whom many enemies are pursuing. Here there is mere similarity between कपोत (the अप्रस्तुत) and the person (the प्रस्तुत).

इयं च.....प्रस्तुतः प्रतीयते (p. 44, ll. 13-17). The figure also occurs under a contrast. The अले. सु. says that the fifth variety of अप्रस्तुतप्रशंसा viz. सारूप्यमूला, is of two kinds, as based upon साधर्म्य and वैषम्य and gives 'कन्दाः क्षुत्' as an instance of वैषम्य: 'तत्रापि सारूप्यहेतुके मेदे साधर्म्यवैषम्याम्बो द्विविधम्' p. 104. कन्दाररवशंसीतलाः cooled by contact with lotuses. राम० tells us that these are the words of दशरथ. Here the प्रस्तुत is दशरथ and



is understood under a contrast, viz. 'the winds are blessed, while I am unfortunate.' "अत्र वाता चन्वा इति अप्रस्तुतादर्शद्वयमन्य इति वैषम्येण प्रस्तुतोऽर्थः प्रतीकते ।" जलं. स. p. 108.

वाच्यस्य.....उभयरूपत्वम् (p. 44, ll. 17-27). The figure again is three-fold, according as the expressed sense (which is अप्रस्तुत) is possible, impossible or both. Of these three cases, that of possibility is illustrated by the above examples. 'वाच्यस्य सम्भवा-सम्भवोभयरूपतामिश्रयः प्रकाराः ।' जलं. स. p. 104. An example of impossibility is 'कोकिलोऽहं' etc. काकलीकोविदाः—('काकली तु कले सज्जे श्वनी तु मधुरास्फुटः । कलः' अमर. I. 7. 2 ). Those who know soft melody. Here the अप्रस्तुत is the dialogue between a crow and a cuckoo; but this is impossible in the nature of things, unless we superimpose upon them the character of two persons, whose exteriors are alike, but whose qualities vastly differ. वाकोवाक्य-  
'उक्तिप्रत्युक्तिमद्वाक्यं वाकोवाक्यं विदुर्द्विधाः । द्रवोपमोऽसदिच्छन्ति बहूनामपि सज्जेते ॥' सरस्वतीकण्ठाभरण of Bhoja, परि० II. p. 293 (Benares ed.). अन्त...गुणाः—This is the 23rd verse of महदशतक and is cited in जलं. स. p. 108. छिद्राणि विवराणि दोषाश्च, भूयसि बहुतराणि, कण्टका-वीर्यनामवृक्षावयवाः क्षुद्रशवश्व. कमलनालस्य गुणाः तन्तवः यशसि च कर्षं भवुरा मा भूषम् (भवन्तु नाम). The expressed sense is the splitting of the lotus-stalk. This meaning is अप्रस्तुत and the possession of holes (in the case of lotus-stalks) is no cause of their splitting up, but the possession of thorns is a cause, because they may rend the stalks. Therefore, without superimposing the notion of some person who is प्रस्तुत on the कमलनाल, the possession of holes cannot possibly be the cause of making the fibres fragile. So this is an example where both possibility and impossibility are found. "अत्र वाच्येऽर्थे कण्टकानां महुरीकरणे हेतुत्वं सम्भवि च्छिद्राणां त्वसम्भवीत्युभयरूपत्वम् । प्रस्तुतस्य तात्पर्येण प्रतीतेस्तदभ्यारोपाच्च सज्जतमेवैतदिति नासमीचीनं किञ्चित् ।" जलं. स. p. 108.

अस्याश्च.....द्वयोरपि वाच्यत्वम् (p. 44, ll. 27-30). The author now proceeds to distinguish this figure from other figures. This figure, when founded upon शब्द, differs from suggestion of matter (वस्तुत्वनि) founded upon the power of words, because like समासोक्ति, this figure has as its very essence the ascription of the behaviour of one to another. We have above given a division of च्चनि in the 1st Pari. An example of शब्दशक्तिमूलवस्तुत्वनि is "निर्वाणवै-रवहनाः प्रशमादरीणां मन्दन्तु पाण्डुतनयाः सह माधवेन । रक्तप्रसाधितमुखः क्षुतवि-महाश्च स्वत्मा भवन्तु कुरावसुताः समृत्वाः ॥" (वैणीसंवरणे प्रथमाद्वे सप्तपारोक्ति-रिवम् । अरीणां प्रशमात् कलहोपशमात् निर्वाणः शान्तो वैरमेव दहनोऽश्विर्वैषां तादृशः पाण्डुतनयाः पाण्डवा माधवेन कुण्ठेन सह मन्दन्तु । तथा कुरावस्य क्षुतरास्य

मुता दुर्वोधनादयः समृत्ताः स्वसा निश्चिन्ता भवन्तु । कीदृशाः कुरावन्मुताः ।  
 इत्ता अनुरक्ता प्रकर्षेण साधिता भूयैसादृशाः । क्षणे निवर्तितो विग्रहः कलहो  
 वैस्तथाभूताः । अत्र प्रशमात् नात्ताद्, सखिरशोभितभूमयः, खण्डितशरीराः, स्वर्गसाः,  
 इति अमहत्वाधीनं भाव्यर्थमूचकतया गुणः । उ० च० p. 302 ). In this verse,  
 the plain sense is "may the sons of दूतराष्ट्र, who have made the  
 world contented and who have brought all quarrels to an end  
 rest in ease." But by the force of the double-meaning words  
 रक्तप्रसाधितभुवः etc., another sense is suggested, viz., 'may  
 the Kauravas, who have besmeared the earth with blood,  
 whose bodies are hacked into pieces, attain to Heaven  
 (सःसाः \* means 'remaining in heaven' 'स्वस्वद्वै स्वर्गनाक etc.'  
 अमरः).' This second sense is suggested purely by the force  
 of the words; शब्दशक्तिमूलवस्तुचिनि is based purely on double-  
 meaning words; while अपस्तुतप्रशंसा is not necessarily so based.  
 Even when the latter is based upon words with two meanings  
 it differs from शब्दशक्तिमूलवस्तुचिनि. In the चिनि, the expressed  
 sense is complete in-itself and then suggests another matter;  
 but there is no attribution of the behaviour of one to another;  
 while in अपस्तुतप्रशंसा, the expressed sense is अपस्तुत and is  
 identified with the suggested sense, which is प्रस्तुत; as e. g. in  
 अन्तविज्झाणि etc., the behaviour of कमलनाभ is identified with that  
 of a person who has many enemies. In समासोक्ति also, the  
 behaviour of one is superimposed upon another. Then what  
 is the difference between समासोक्ति and अपस्तुतप्रशंसा? It is as  
 follows:—In समासोक्ति, the प्रस्तुत is described and suggests the  
 अपस्तुत; while in अपस्तुतप्रशंसा, what is अपस्तुत is expressed and  
 suggests the प्रस्तुत. \* अपस्तुतप्रशंसा is exactly the opposite of  
 समासोक्ति. 'प्रस्तुतादपस्तुतप्रतीती समासोक्तिरक्ता अयुना तद्वैपरीत्येनाप्रस्तुता-  
 त्प्रस्तुतप्रतीतात्प्रस्तुतप्रशंसोच्यते ।' अहं. स. p. 103; 'अप्राकरणिकेन  
 प्राकरणिकाक्षेपोऽप्रस्तुतप्रशंसा प्राकरणिकेनाप्राकरणिकाक्षेपः समासोक्तिरिति विवेकः ।'  
 प्रदीप p. 50 (Chān.). उपमा...व्यंग्यत्वम्. An example of उपमाचिनि,  
 has been given above and explained under समासोक्ति. In  
 उपमाचिनि, the अपस्तुत is only suggested; while in अपस्तुतप्रशंसा,  
 the अपस्तुत is expressed and the प्रस्तुत is suggested. एवं समासोक्ती  
 similarly in समासोक्ति (the अपस्तुत is implied and not expressed  
 as in अपस्तुतप्रशंसा). The printed editions do not put a stop after  
 समासोक्ती, but we think it is necessary. The author himself said  
 above under समासोक्ति 'अप्रस्तुतप्रशंसायां प्रस्तुतस्य गम्यत्वम्, इह तु  
 अप्रस्तुतस्येति नेहः.' केपेऽपि.....वाच्यत्वम्. In केपे, both the things

\* सःसाः may also be written as सःसाः according to the  
 Vārtika खपरे शदि वा विसर्गलोपो वक्तव्यः on पा० VIII. 3. 36.



denoted by the word are expressed, because there is no determining element such as प्रकरण etc. to tell us that a particular sense is प्रस्तुत and the other अप्रस्तुत. In अप्रस्तुतप्रशंसा, the अप्रस्तुत is expressed, while the प्रस्तुत is implied. Even when Paronomastic words are employed in अप्रस्तुतप्रशंसा, the first meaning that strikes us is connected with the अप्रस्तुत. 'स्थितशब्दप्रयोगे त्वर्णान्तरस्यान्वाच्यत्वाच्छेषादिशेषः । शेषे शब्देकाग्रस्य वाच्यत्वमित्युक्तम् ।' अलं. स. p. 104.

The word प्रशंसा in अप्रस्तुतप्रशंसा does not mean 'praise' but simply 'mention, description' (कथनम्). 'इहाप्रस्तुतस्याप्रस्तुतत्वादेव वर्णनमनुचितमपि प्रस्तुतपरत्वेनौचित्यमाकम्बत इति प्रस्तुतं स्वंग्यमप्रस्तुतस्य वाच्यस्य सिद्धिमावधातीति वाच्यसिद्धयङ्गमिदं गुणीभूतव्यांग्यम् । अत एवाप्रस्तुतस्य प्रशंसा कथनमित्यन्वयताश्चक्षणसामर्थ्यादप्रस्तुतस्य वाच्यत्वमत्र सूत्रानुपात्तमपि लभ्यते ।' एका. p. 293; 'एवं च तद्व्यक्तप्रणवोः प्रशंसाशब्दः स्तुतिनिन्दास्वरूपास्त्वानसाधारण-कीर्तनमात्रपरो द्रष्टव्यः ।' कुव. p. 79; 'प्रशंसने च वर्णनमात्रम्, न तु स्तुतिः' R. G. p. 402.

The student is advised to read the R. G. for some very beautiful examples of the 5th variety of अप्रस्तुतप्रशंसा (viz. तुल्ये प्रस्तुते तुल्याभिधानम्); some of them are:—निवरा नीचोऽस्मीति त्वं खेदं कूपमा कदापि कृषाः । अत्यन्तसरसद्वयो यतः परेषां गुणग्रहीताऽसि ॥ तावत्कोकिलद्विसांवापय विरसान्वनान्तरे निवसन् । वायन्मिच्छसिमाळः कोऽसि रसकः समुहसति ॥ pp. 403-404.

## 26 व्याजस्तुतिः (Artful Praise).

When from blame and praise, that are expressed, are understood praise and blame respectively, it is termed व्याजस्तुति. निन्दा.....व्याजस्तुतिः When praise is understood from apparent blame, the figure is properly called व्याजस्तुति, because it etymologically means 'व्याजेन स्तुतिः' (सूतीयात्पुरुष) i. e. praise by an artifice or disguise. But when blame is understood from apparent praise, how can the figure be called व्याजस्तुति (it should rather be called, it might be said, व्याजनिन्दा) ? The author says that in this second case, the word व्याजस्तुति is to be explained in another manner, i. e. as meaning 'false praise.' Compare the words of मम्मट "व्याजरूपा व्याजेन वा स्तुतिः"; "यत्र स्तुतिरभिधीयमानाऽपि प्रमाणातराद्वापितस्वरूपा निन्दायां पर्यवसति तच्चासत्त्वाद्वाव्याजरूपा स्तुतिरित्यनुगमेन तावदेका व्याजस्तुतिः । यत्रापि निन्दाशब्देन प्रतिपाद्यमाना पूर्ववद्वापितस्वरूपा स्तुतिः पर्यवसिता भवति सा द्वितीया व्याजस्तुतिः व्याजेन निन्दासुखेन स्तुतिरिति कृता" । अलं. स. p. 112; 'सूतीयात्पुरुषकर्मधारयान्यां योगार्थद्वयेन द्वयोरपि शुद्धार्थत्वम्' । R. G. p. 416.



सुनयुग.....जाताः (p. 45, ll. 3-4). The reading in the text makes the metre of the verse faulty. If we read रिपुस्त्रियः there are 16 mātrās whereas there should be only 15 in the last pāda of an Āryā. It is therefore that the Nirṇaya-sāgara edition proposes द्विरुस्त्रियः. But for this there is no warrant. सुनयुगे मुक्ताभरणं हारो वासां ताः (पक्षे, सुनयुगात् मुक्ते गलिते आभरणम् वस्त्रं वासाम् ताः) कण्टकैः रोमाञ्चैः कलिताः व्यासाः अङ्गवस्त्रयः देहलुपिकाः वासां ताः (पक्षे, कण्टकैः शीघ्रान्मृक्षानवयवैः कलिताः अङ्गवस्त्रयः वासाम्), स्वयि कुपितेऽपि प्राणिव (कोपात् पूर्वस्मिन् काले इव) रिपुस्त्रियः विवस्ताः निविन्ताः (पक्षे, निव्वाः 'विवस्ताविषये स्मरे' अमर. II. 6. 11.) जाताः. The women formerly wore pearl necklaces etc.; now also they are सुनयुग etc. (i. e. in running away, when their lords were killed, for fear of capture, they had no time even to look to their garment). Formerly they felt secure (विवस्ताः); now also they are विवस्ताः (widowed). Here in this verse, at first sight it appears that the king is blamed for causing trouble to women (whose delicate bodies were pierced by thorns when fleeing for life into a forest etc.), but ultimately we perceive that praise is meant, because he utterly routes his enemies.

व्यावस्तुतिस्तव.....पथिकान्निहत्. (p. 45, ll. 6-7). यद् जगतः जीवनाय तव जीवनानि (पयांसि), इयं (हे) पवित्र (मेघं) मदा तव व्यावस्तुतिः अस्तत्त्वस्तुतिः उदिता उक्ता । वन (हे मेघ, पक्षे कठिनहृदय) इदं तु ते तव मदय स्रोतं स्तुतिः यद् पथिकान् निहत्य (त्रिधाविरहितानां पथिकानां चेतो मेघालोके उत्कण्ठितं भवति) धर्मराजस्य (यमस्य) साहाय्यमर्जयसि. "This is, Oh cloud, but a false encomium I have bestowed on thee 'thy waters are the life of the world'. But this indeed is a great praise to thee, that thou renderest assistance to the Lord of Justice (Yama, the God of death) by killing the wayfarers (who are separated from their beloved)." Here at first sight it seems that the cloud is praised for rendering assistance to धर्मराज himself; but ultimately we perceive that censure is meant, because the cloud kills poor wayfarers.

In व्यावस्तुति, the sense that is at first expressed by the words, whether praise or blame, is given up and is understood, on account of the context or the specialty of the speaker etc, as conveying blame or praise respectively. A question naturally arises:—what is the distinction between व्यावस्तुति and that अग्नि in which a sense, exactly opposed to that which is expressed, is suggested? The reply is:—in अग्नि, the expressed sense can stand by itself; it is not improper or improbable in itself; another sense is suggested when we reflect upon the speaker,

the context etc; while in व्याजस्तुति the expressed sense, whether praise or blame, being impossible because opposed to what we understand from the context, the speciality of the speaker etc., gives itself up and indicates something else, either blame or praise respectively. "अत एवास्या ध्वनेर्भेदः । स हि विश्रान्ते वाच्यार्थे वक्तुवाच्यौचित्यपदालोचनबलादवगम्यते । इह पुनः प्रमाणान्तराद्वाचितः सन्वाक्यार्थः स्वयमनुपपद्यमानत्वात्पराध निन्दादौ स्वं समर्पयति । तत्रैव प्रकृतवाक्यार्थस्य विश्रान्तेः ।" विम० p. 112; "(आमुखप्रतीताभ्यां निन्दास्तुतिभ्यां स्तुतिनिन्दयोः क्रमेण पर्यवसानं व्याजस्तुतिः) आमुखेत्यादिविशेषणेन तयोः पर्यवसानाभावं वदन्वाचितत्वमभिप्रेति । अत एव नास्या ध्वनित्वम् । ध्वनी हि निर्वाचेन वाच्येनागूरुण-महिम्नाऽन्तरप्रवगम्यते । न चैवं प्रकृते ।" R. G. p. 415. व्याजस्तुति must be distinguished from अप्रस्तुतप्रशंसा. In both, something else is suggested by the expressed sense. From अप्रस्तुता निन्दा or स्तुति we understand प्रस्तुता स्तुति or निन्दा. But in अप्रस्तुतप्रशंसा, we understand a cause from an effect or vice versa, a general from a particular or vice versa, or a thing similar from another like it; but in व्याजस्तुति, there is no such thing. Besides in व्याजस्तुति, the charm lies in understanding blame or praise from praise or blame. स्तुतिनिन्दारूपत्वस्य विच्छिन्नविशेषस्य भावादप्रस्तुत-प्रशंसातो भेदः । अलं. स. p. 112; on which जयरव remarks 'तत्र हि सामान्यविशेषादीनां गन्तव्यत्वं' p. 113.; "न चावाप्रस्तुतप्रशंसैवान्तु । स्तुति-निन्दात्मकतया विच्छिन्नविशेषात् । कार्यकारणभावादिसम्बन्धाभावाच्च ॥" लघोत्त p. 89.

It should be remembered that व्याजस्तुति occurs only when the blame or praise is understood with reference to that object alone with reference to which the praise or censure was expressed. 'इयं च व्याजस्तुतिर्यस्यैव वस्तुनः स्तुतिनिन्दे प्रथममुपक्रम्येते तस्यैव चेन्न निन्दास्तुत्योः पर्यवसानं भवेत्तदा भवति । वैयधिकरण्ये तु न इति प्राचामलङ्कार-शास्त्रप्रवर्तकानां समर्थः ।' R. G. p. 412. Where from the praise or blame of one, we understand the praise or blame of another, there is no व्याजस्तुति, but it is an example of व्यंग्यकाव्य.

"किं वृत्तान्तैः परगृहगतैः किं तु नाहं समर्थस्तूष्णीं स्यात् प्रकृतिमुखरो दाक्षिणात्यस्त्वभावः । देशे देशे विषणिषु तथा चत्तरे पानगोष्ठ्यामुन्मत्तेन भ्रमति भ्रमतो बहमा देव कीर्तिः ॥". This is cited as an example of व्याजस्तुति by लोचन. The अलं. स. and विमर्शिनी ( p. 113. ) say that it is not a proper example ( इत्यत्र प्रज्ञान्ताऽपि स्तुतिपर्यवसायिनी निन्दा इन्त कीर्तितेति भणित्वा उन्मुल्लिखेति न प्ररोहं गमितेति स्थितेऽप्युदाहरणम् । अलं. स. ). Jagannātha defends the Lochana and says that it is an example of व्याजस्तुति ( R. G. p. 418 ) " 'किं वृत्तान्तैः' इत्यादिना निन्दाया एव प्रथममुपवनात्समासोक्तैरुद्भवेर्वाच्यत्वस्यातत्रत्वात् । अन्यथकमेणादौ बहमवैवान्तये तस्मात् कीर्त्यभिज्ञत्वेनावस्थाने सति पश्चाद्व्यकरण्यादिपदालोचनबलाद्व्युत्क्रमेणान्वय-बोधोपात्तः । तस्माद् ध्वन्यालोकलोचनकारैरुक्तमुदाहरणं सङ्गतमेव. " Another



example of व्यावस्तुति is 'अर्धं दानववैरिणा गिरिव्याप्यर्धं शिवस्याहुतं देवेभ्यं जगतीतळे सरहराभावे समुन्मीलति । गङ्गा सागरमम्बरं शुशिकला नाभाधिपः इमातले सर्वकल्मषीश्वरत्वमामस्तां मां च निष्ठाटनम् ॥' (सर्वशः सर्वेश्वरोऽसीति राशः स्तुत्या व्यावरूपया मदीयवैदुष्यादि वारिवादि सर्वं जानन्नपि बहुप्रदानेन रक्षितुं शक्नोऽपि नह्यं किमपि न ददासीति निम्ना व्यस्यते । कुव० p. 92).

## 27 पर्यायोक्तम् ( Periphrasis ).

'Periphrasis occurs when the fact to be intimated is expressed by a turn of speech,' मङ्गि means प्रकार 'mode' (of speech). When what is to be conveyed is expressed, there is पर्यायोक्त. It may be asked, 'how can that which is गन्ध be at the same time वास्य' i. e. the same thing cannot be गन्ध and वास्य at the same time. The reply is:—the गन्ध is expressed through its effect, i. e. the effect is expressed and as there is invariable association between cause and effect, the express mention of the effect suggests the cause (which is गन्ध). This is what is meant by गन्धस्य महत्ता (प्रकारान्तरेण i. e. कार्यादिद्वारेण) अभिधानम्. Our author closely follows the अलं. स. in defining this figure, "गन्धस्यापि महत्तन्तरेणाभिधानं पर्यायोक्तम् । सूत्र । (वृत्ति) यदेव गन्धत्वं तस्यैवाभिधाने पर्यायोक्तम् । गन्धस्य सत्तः कथमभिधानमिति चेत्, गन्धापेक्षया प्रकारान्तरेणाभिधानस्याभावात् । न हि तस्मिन् तदेव तदैव निश्चित्वा गन्धत्वं प्राप्नुवन् न सम्भवति । अतः कार्यमुक्तद्वारेणाभिधानम् ।" अलं. स. p. 111.

An example of पर्यायोक्त is 'सृष्टाः' etc. सृष्टाः.....सैनिकैः (p. 45, ll. 10-11). The verse is cited by अलं. स. p. 112 as an example of पर्यायोक्त. यस्य (हयग्रीवस्य) सैनिकैः नन्दने (इन्द्रस्योपवने) शय्याः (इन्द्राण्याः) केशसम्भोगलालिताः (केशानां सम्भोगाय भूषणाय लालिताः यत्नेन संवर्णिताः) पारिजातस्य अर्चयः साकं सृष्टाः. The word साकम् (with contempt) implies that they were not afraid of Indra at all. Hence it is clearly implied that the heavens were conquered by Hayagrīva. Here what is प्रस्तुत and is to be intimated is the fact of the conquest of Heaven by Hayagrīva, which fact is the cause, and is expressed through the effect, viz., the scornful touching of the flowers of Pārijāta by the soldiers. The reason why the cause is expressed through the effect is that the description should be specially charming.

न केदं.....प्रस्तुतम् (p. 48, ll. 14-16). It cannot be said that the figure is अप्रस्तुतप्रशंसा of that sort where a cause is understood from an effect. In अप्रस्तुतप्रशंसा, the description of the effect is अप्रस्तुत as in इन्दुलिप्त इवाजनेन etc. above. While here (in सृष्टाः etc.) the effect equally with the cause, is प्रस्तुत, as conveying the greatness of the power of the person who is the



subject of description. The reason why the effect is described and the cause is left to be understood is that, as the effect is more striking than the cause, its description lends a special charm to the verse "इह यत्र कार्यात्कारणं प्रतीयते तत्र कार्यं प्रस्तुतमप्रस्तुतं चेति द्वयी मतिः । यत्र प्रस्तुतत्वं कार्यस्य कारणवत्तत्वापि वर्णनीयत्वाच्च कार्यमुखेन कारणं पर्यायेणोक्तमिति पर्यायोक्त्यालङ्कारः । तत्र हि कारणापेक्षया कार्यस्वातिशयेन सौन्दर्यमिति तदेव वर्णितम् । ..... यत्र पुनः कारणस्य प्रस्तुतत्वं कार्यमप्रस्तुतं वर्ण्यते तत्र रूपेण प्रस्तुतप्रशंसा । यथा 'इन्दुलिप्त इवाजनेन' इत्यादी । अत्र हि इन्द्रादयः स्फुटमेवाप्राकरण्याः । तत्प्रतिच्छन्दभूतानां मुखादीनां प्राकरणिकत्वात् । तेनात्रेन्द्रादिगतेनाजने-  
लिप्तत्वादिना अप्रस्तुतेन कार्येण प्रस्तुतं मुखादिगतं सौन्दर्यं सहृदयालङ्कारकारि गम्यते इति अत्राप्यप्रस्तुतप्रशंसा । पूर्वं च यत्र वाच्योऽर्थोऽर्थान्तरं तादृशमेव स्वीपस्कारकत्वे-  
नागूरयति तत्र पर्यायोक्तम् । यत्र पुनः स्वात्मानमेवाप्रस्तुतत्वात् प्रस्तुतमर्थो-  
न्तरं प्रति समर्पयति तत्राप्यप्रस्तुतप्रशंसेति निर्णयः" । अलं. स. pp. 106-107.

एवं च...पर्यायोक्तमेव (p. 45, ll. 16-20). अनेन...हाराः This is Raghu. VI. 28. The printed editions of the Raghuvarṇam read उन्मुच्य सुवेण for आक्षेपमुवेण. The reading in the text is supported by रामः. It must be said that the reading उन्मुच्य is better, as it agrees very well with प्रलपिताः (returned or restored). लघुविलासिनीनां स्तनेषु मुक्ताफलश्चूळमाम् अक्षविन्दुन् पर्याप्तवता (प्रसारवता पात-  
यता) जनेन (अज्ञनायेन) आक्षेपमुवेण (प्रपन्नमुणेन) विनैव हाराः प्रलपिताः 'He restored to the fair ladies of his foemen their necklaces without the binding thread; as he caused tears to trickle down their breasts in drops large like pearls.' Here the effect—the tears shed by the weeping wives of the slaughtered enemies—is as much प्रस्तुत as the cause, which is merely गम्य (suggested) viz, the killing of the enemies, as it (the descrip-  
tion of the tears) conveys the great prowess of the king who is the subject of description. Therefore the figure is no other than पर्यायोक्त.

राजन्...इत्याहुः (p. 45, ll. 21-28). राजन्...आभाषते These words are addressed by some person to a king, who was preparing to march out against his enemies. राजः शत्रुभूतस्य शुकस्तपारिसन्दे-  
अध्वगेः पाथेः पञ्चरात्रं मुक्तः शून्वावां वलमौ भित्तौ चित्रस्तान् (राजादीन्) अवडोम्य  
एकैकं प्रति दत्तमानाभाषते इत्यन्वयः । कीदृक् । तत्राह । राजत्रित्यादि । कुन्वे तादृशावाः  
भोजिकायाः सम्बोधनम् । कुमारसहितैः सन्निवैः अथापि किं न मुच्यते इति काहुः ।  
(परां भोजनसमये शुकस्यापि भोजनलाभः) ड. च. p. 397. Here, the cause  
of the state of things described is in question, viz, 'the enemies  
have suddenly fled away, hearing that your majesty was ready  
to march.' With respect to this verse, some say that the  
effect too, viz, the talk of the parrot is प्रस्तुत as being fit to be  
described in connection with the cause, which is प्रस्तुत, and

therefore the figure in this verse is पर्यायोक्त. Others say that the figure is none but अप्रस्तुतप्रशंसा, inasmuch as the indescribably great power of the king in question is understood from the account of the royal parrot,, which is अप्रस्तुत (not connected with the subject).

It is Mammata who cites राजनराजमुता etc. as an example of अप्रस्तुतप्रशंसा 'अत्र प्रशानोचत भवन्तं शाला सहस्रेण त्वदरवः पलाय्य गता इति कारणे प्रस्तुते कार्यमुक्तम्' K. P. X. The अलङ्कारसर्वस्व, on the other hand, says that the verse is an example of पर्यायोक्त as defined by it. "उत्तश्चानया प्रक्रियया 'राजनराजमुता' इत्यत्र पर्यायोक्तमेव बोध्यम् । अन्ये तु दण्डवाचोचतं त्वां बुद्ध्वा त्वदरवः पलाय्य गता इति कारणरूपस्यैवायं प्रस्तुतत्वात् कार्यरूपोऽप्यप्रस्तुत एव राजशुकवृत्तान्तस्याप्रस्तुतत्वात् प्रस्तुतायै प्रति स्वात्मानं समर्पयतीत्यप्रस्तुतप्रशंसैवात्र न्यायेति वर्णयन्ति" । अलं. स. p. 107. There is a great difference in the definitions of पर्यायोक्त given by Mammata and Ruyyaka. We shall speak of it later on. As regards the present verse, the whole dispute lies round the question whether the talk of the parrot is प्रस्तुत or अप्रस्तुत. The अलं. स. takes it to be प्रस्तुत and according to its definition of पर्यायोक्त, the figure must be पर्यायोक्त. Mammata, on the other hand, regards शुकानापण as अप्रस्तुत and therefore naturally says that the figure is अप्रस्तुतप्रशंसा. To us the opinion of Mammata appears to be more reasonable. If शुकानापण, which is one of the many effects of the running away of the enemies, is to be looked upon as प्रस्तुत, then any other effect, however remote, will have to be regarded as प्रस्तुत. It will be then hard to say what effects are प्रस्तुत and what are अप्रस्तुत. So it is better to regard effects like शुकानापण as अप्रस्तुत. Vis'vanātha does not positively declare what side he takes. But from the fact that he defines पर्यायोक्त as the अलं. स. does, and cites the opinion of अलं. स. on this verse first, we may infer that he leans to the view of the अलं. स. (and regards राजनराजमुता as an example of पर्यायोक्त) rather than to that of Mammata.

There is a great difference in the views held by different writers as regards this figure. Bhāmaha and Udbhaṭa define it in the same manner. 'पर्यायोक्तं यदन्येन प्रकारेणानिर्वाचते । वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना ॥' उद्भट IV. 12. Where the प्रस्तुत meaning is conveyed in another manner, viz. by suggestion, which is apart from the primary power, there is पर्यायोक्त. According to them, what is expressed is the same as that which is suggested; only the words employed express the sense in a different manner and are more picturesque than they would otherwise have been.



Bhāmaha and Udbhata do not seem to have recognised *ध्वनिकाव्य* as the best and a separate variety of काव्य. They included all suggestive poetry under पर्यायोक्त. The meaning of पर्यायोक्त as defined by them is given by Loochana as follows:—  
 अत एव पर्यायेण प्रकारान्तरेण अवगमात्मना व्यंग्येनोपलक्षितं स्यादभिधीयते  
 तदभिधीयमानमुक्तमेव सद्य पर्यायोक्तमेवाभिधीयते इति लक्षणपदम्, पर्यायोक्तमिति  
 लक्ष्यपदम्, जगत्कलारत्नं सामान्यलक्षणं चेति सर्वं बुध्यते ।' p. 39. Mammata  
 following उद्भट defines पर्यायोक्त as पर्यायोक्तं विना वाच्यवाचकत्वेन  
 यद्वचः । वृत्तिः । वाच्यवाचकभावव्यतिरिक्तेन अवगमनव्यापारेण यद् प्रतिपादनम्,  
 सद्य (पर्यायेण व्यंग्यन्तरेण कथनाद्) पर्यायोक्तम्. According to him also,  
 the expressed sense and the implied one are practically the same, but they present different aspects. The mode of  
 expression is more striking than the suggested sense. The  
 only difference between the view of Mammata and that of  
 Udbhata is that the former recognizes *ध्वनिकाव्य*. When the  
 suggested sense is most prominent, there is *ध्वनिः*; but in  
 पर्यायोक्त, the suggested sense is not most prominent; besides the  
 charm lies in the method of expression which is striking.  
 The word पर्यायोक्त is to be explained as 'पर्यायेण व्यंग्यन्तरेण उक्तम्  
 अमिहितं व्यंग्यं यव' R. G. p. 410. अतः स., the Ekāvālī and our  
 author define पर्यायोक्त in a different manner. When the su-  
 ggested sense is expressed in a different manner there is पर्यायोक्त.  
 The same thing cannot both be suggested and expressed at the  
 same time. Therefore, expressing the suggested sense in  
 another manner is to express it through its effect, which is also  
 प्रस्तुत. So according to these writers, पर्यायोक्त occurs only when  
 the प्रस्तुत cause is suggested through the description of the  
 effect, which also is प्रस्तुत. It must be said that this unneces-  
 sarily limits the scope of the figure and is opposed to the views  
 of very respectable writers like Udbhata, Mammata, Jagannātha  
 etc. Jagannātha points out that this figure has a very wide  
 province. It may occur, (a) when the description of the  
 cause suggests the effect which is प्रस्तुत, or (b) when the प्रस्तुत  
 cause is suggested through the description of the effect which  
 also is प्रस्तुत, or (c) when one thing which is प्रस्तुत is suggest-  
 ed by the description of another, without any causal relation  
 between the two. 'अयं बालकः कचित्कारणेन वाच्येन कार्यस्य गम्यते  
 कचित्कारणेन कारणस्य, कचिदुपयोगादीनेन सम्बन्धिमात्रेण सम्बन्धिमात्रस्य चेति  
 विपुलविषयः ॥' R. G. 415. An example of (a) is अपकुर्वन्निरतिशं  
 भूतराष्ट्रं तवात्मनैः । उपपन्ते सृष्टुमीनानि पाण्डुपुत्रेषु निक्षिप्तम् ॥. Here, the  
 description of the sowing of seeds, which is a cause, suggests



the effect which is प्रस्तुत, viz. destruction of the whole family. An example of (b) is त्वद्विपक्षमहीपालाः स्वर्वाकायरपह्वन् । पीडयन्ति त्वां दीनदारुणैर्दंशनश्रुतैः ॥ Here the description of the effect, viz. सुखपूर्वभोग on the part of the enemies, suggests the cause which is प्रस्तुत viz. their death. An example of (c) is सूर्याचन्द्रमसौ यस्य वासो रक्षतः करैः । अन्नरागं सृज्यन्निरतं वन्दे परमेश्वरम् ॥ Here शिव is suggested to be गगनाम्बर (one whose garment is the sky, naked) by the description of him as one whose garment is dyed by the rays of the sun and the moon; he is also suggested to be smeared with ashes by the description of him as one whose toilet is furnished by the fire. Between the suggested sense गगनाम्बरत्व and the description सूर्याचन्द्रकररञ्जमानवस्त्रत्वं there is no causal relation; and yet there is पर्यायोक्त. Therefore the views of अष्ट. स. and its followers that पर्यायोक्त occurs only when there is a causal relation is, in our opinion, wrong. Jagannātha points out that the modes of expressing an idea are numberless. "तदेवं संक्षेपतन्त्रिविधः । वाग्महीनां तु पर्यालोचने एकसिद्धेव विषयेऽनन्तप्रकारः सम्पद्यते किमुत विषयभेदे । यथा—'इह भवद्भिरामन्तव्यम्' इति विषये 'अयं देशोऽलङ्कृतव्यः' इति, 'पवित्रीकृतव्यः' इति, 'सकलजन्मा कर्तव्यः' इति, 'प्रकाशनीयः' इति, 'देशस्यास्य नामान्युच्चीकनीयानि' इति, 'तमांसि तिरस्करणीयानि' इति, 'कसत्रयनयोः सन्तापो हरणीयः' इति, 'मनोरथः पूरणीयः' इत्यादिः" R. G. p. 416.

Some examples of पर्यायोक्त are:—येन कम्बालकः सास्रः करावातास्रस्तनः । अकारि भगवलयो गङ्गासुरवधूजनः ॥ उद्धृत IV. 13; चक्राभिवातमसनाक्षयैव चकार यो राहुवधूजनस । आलिङ्गनोद्यमविलासश्चर्यं रतोत्सव युष्मन्नावरोधम् ॥ quoted by the ध्वन्यालोक (p. 89.); नमस्तस्यै हृत्ता येन मुपां राहुवधूजो । चन्द्रालोक.

## 28 अर्थान्तरन्यासः (Corroboration).

When a general proposition is strengthened by a particular or a particular by a general one and when an effect is justified by a cause or *vice versa*, either under a similarity or a contrast, there is अर्थान्तरन्यास which is thus eight-fold.

बृहत्सहायः.....नगापगा (p. 46, ll. 3-4). This is S's'a. II. 100. बृहत्सहायः (बृहन्नाः महान्तः सहायाः यस्य) सोदीयान् अपि (सुदृढरोष्णि) कार्यान्तं (कार्यस्य अन्तं) गच्छति (कार्यं साधयतीति यावत्) । नगापगा (तिरस्कृता निक्षेपिणी) महानगा सम्भूय (मिलित्वा) अम्भोधि (सागरं) जन्नेति. Here the general proposition laid down in the first half of the verse is confirmed by a particular illustration contained in the 2nd half.

वाक्यद्वयेपदाः.....मितभाषिणः ( p. 46, ll. 7-8 ). This is S'iva's. II. 13. वाक्यद्वयेपदम् ( वाचान् अर्थैः वाक्यद्वयेम् अव्ययीभावः । वाक्यद्वये पदानि वसन्ति सा ) अभिव्येकसंमिताक्षराम् वाचम् एवम् आदाय ( गृहीत्वा उक्त्येत्यर्थः ) माधवः ( कृष्णः ) विरराम । महीवसिः ( महत्तरा जनाः ) प्रकृत्या मितभाषिणः ( भवन्ति ). वाक्यद्वयेपदा वाचमादाय having discoursed in words that exactly conveyed the sense required to be expressed. The Nir. edition of S. D. reads वाक्यद्वयेपदा and is supported by रामः. Our reading is supported by Mallinātha. वाक्यद्वयेपदा will mean "वाचन्ति अर्थानि ( अर्थादनपेतानि according to the sūtra 'वर्गेष्वर्थेन्यायादनुपेते' । पा० IV. 4. 92 ) पदानि वसन्ति" that in which all the words are significant. Here the particular proposition, viz. that Kṛṣṇa stopped after speaking in words that exactly conveyed the sense intended, is supported by the general proposition that all great persons ( Mādhava being one ) are naturally measured in their speech.

पृथ्वि सिरा.....आततज्यम् ( p. 46, ll. 9-12 ). This is cited by the अलं. सू. p. 110. This occurs in the हनुमन्नाटक L 27 ( a ms. in the library of the Bom. Branch of the Royal Asiatic Society ). These are the words of Lakṣmīnara when Rāma was about to make the bow of Śiva strung. पृथ्वि सिरा नव be firm, Oh earth ( or otherwise by the formidable pressure it might totter ). भुवङ्गम ( ज्येष्ठ ) पदा ( पृथ्वी ) पारयः कुमेराज ! त्वं ह्यं द्रित्वं ( ज्येष्ठं पृथ्वीं च ) दधीषाः ( पारयस्व ) ; दिक्कुजराः ( दिग्गजाः ! ) तथित्वे ( ज्येष्ठं जित्वे कुमेरं अनन्ते पृथ्वीं च ) दिधीषी ( पारयेच्छां ) कुहटः देवः ( रामः ) हरकामुङ्गम् ( हरस्व शिवस्व धनुः ) आततज्यम् ( आतता ज्या यसिन् तत् ) करोति. For the idea that the great Tortoise, the serpent and the elephants of the quarters support the earth, compare "कमठकुला-चलदिग्गजगणपतिविहृतापि चलति वसुधेयम्" मनुस्मृतिः. Here we understand that the firmness etc. are the effects, as they are the things which are enjoined upon the earth etc.; the earth is naturally firm; so what is to be conveyed by the injunction is that it should be specially firm. The special firmness required is justified by the cause or occasion, viz., the stringing of Śiva's bow.

सहसा.....कारणस्य समर्थकम् ( p. 46, ll. 14-15 ). सहसा विदधीत न कियामविवेकः परमापदां यन् । इण्ते हि विदूष्यकारिणं सुमहत्त्वाः स्वयमेव सम्पदः॥ This is Kirāta, II. 30. Here the effect, viz., prosperity's choosing the prudent man, justifies the cause, viz., the reverse of rash dealing i. e. prudence. Here, as the reverse of rash dealing is enjoined upon all ( in the potential mood विदधीत ),

we understand that it is the means to an end. Unless that end is mentioned, it cannot properly be the means. Therefore सहासाविधानाभावात् is put in (as the effect) to justify the cause, viz., सहसाविधानाभावात्. The above four verses are examples (four) resting upon साधर्म्यं.

वैधर्म्ये.....एवमन्यत् (p. 46, ll. 16-20). ह्यभ्युपगमानः.....दुर्जनः. This is Kumāra. II. 40. This is spoken by Brhaspati with reference to the demon Tāraka. Here a general proposition supports the particular proposition (in the first half) under वैधर्म्यं. सहसा विदधीत etc. Here, the reverse of rash behaviour that is enjoined is justified by the effect (which is produced by rash behaviour i.e. the opposite of सहसाविधानाभावात्) viz., causing adversity. एवमन्यत्. Out of the four varieties of अर्थान्तरन्यास under वैधर्म्यं, our author exemplifies only two, viz. विशेषस्य सामान्येन समर्थनम्, and कारणस्य कार्येण समर्थनम्. Examples of the other two, viz., (3) सामान्यस्य विशेषेण वैधर्म्येण समर्थनम्, and (4) कार्यस्य कारणेण वैधर्म्येण समर्थनम्, are:—(3) गुणानामेव दीरात्त्वाद्दुरि भुवो निवृज्यते । असजातकिणस्कन्धः सुखं स्वपिति गौर्गलिः ॥ (गुणरूपदोषादेव भुवः श्रेष्ठः दुरि कार्यभारे निवृज्यते । असजातकिणः स्कन्धः दस्य । यः आसजितं युगं बलात्पातयति स गौर्गलिः । उद्योत p. 82); (4) सहसा विदधीत etc.—Here the effect of अविवेक (which is the opposite of सहसाविधानाभावात्) viz., आपत्यदत्त, is justified by the cause सहसाविधानाभावात् (which is the same as विमृश्यकारित्व mentioned in the 2nd half).

The name अर्थान्तरन्यास is significant. 'अर्थ्यते इति अपेः प्रस्तुतः इति यावत्' रत्नावली p. 266. अन्यः अर्थः अर्थान्तरन् तस्य न्यासः. Compare the following definitions 'ज्ञेयः सोऽर्थान्तरन्यासो वस्तु प्रस्तुत किंचन । तत्साधनसमर्थस्य न्यासो बोध्यस्य वस्तुनः ॥' K. D. II. 169; 'उपन्यसनमन्यस्य वर्यस्योदितादृते । ज्ञेयः सोऽर्थान्तरन्यासः पूर्वार्थांनुगतो यथा ॥' भागव II. 71.

Our author, in the treatment of अर्थान्तरन्यास slavishly follows the अलं. स. Although this figure is of the most frequent occurrence, next to उपमा, रूपक and उत्प्रेक्षा, he borrows some of the examples also from अलं. स. 'निर्दिष्टस्वामिहितस्य समर्थेनार्हस्य प्रकृतस्य समर्थेकात् पूर्वं पश्चाद्वा निर्दिष्टस्य यत्समर्थनं उपपादनम्, न त्वपूर्वत्वेन प्रतीतिरनुमानरूपा सोऽर्थान्तरन्यासः । तत्र सामान्यं विशेषस्य विशेषो वा सामान्यस्य समर्थक इति द्वौ भेदौ । तथा कार्यं कारणस्य कारणं वा कार्यस्य समर्थकमित्यपि द्वौ भेदौ । तत्र भेदवस्तुष्वे प्रत्येकं साधर्म्यवैधर्म्याभ्यां भेदद्वयेऽपि भेदाः । विशब्दाभिधानानभिधानाभ्यां समर्थकपूर्वोपन्यासोत्तरोपन्यासाभ्यां च भेदान्तरसम्भवेऽपि न तद्वृणना सहव्यवहारिणी । वैविध्यस्वभावात् । तस्माद्भेदादृक्भेदोद्भूतम् ॥' अलं. स. p. 109. In अर्थान्तरन्यास, the proposition to be supported is generally placed first and the proposition that supports is placed



last. But this order may be reversed. Similarly the relation of समर्थं and समर्थक may be directly expressed by such words as यतः, वतु, हि etc. or it may be left to be understood. "अभिज्ञानकारे समर्थसमर्थकभाव आर्थः शाब्दश्चालङ्कारताप्रयोजकः । न तु काव्यलिङ्गे हेतुहेतुमद्भावं द्वावपि एव । हि यत् यतः इत्यादेः प्रतिपादकत्वाभावे आर्थः ।.....तत्सत्ये शाब्दः ।" R. G. p. 472. Compare 'समर्थकस्य पूर्वं यद्वचोऽन्यस्य च पृष्ठतः । विषयेवेन वा यत्सादिशाब्दोच्यमान्यवाऽपि वा ॥ ज्ञेयः सोऽर्थान्तरन्यासः प्रकृतार्थसमर्थनात् । अपरमुत्तप्रशंसावा दृष्टान्ताच्च पृथक्स्यतः ॥" उद्धृत II. 7-8.

The अर्थ. स. has been severely criticized for saying that अर्थान्तरन्यास occurs also when an effect is justified by a cause or *vice versa*. The अर्थ. स. and our author perhaps stand alone in holding this view. Even Jayaratha, the commentator of सर्वज्ञ says 'कार्यकारणभाववयस्य भेदद्वयस्य काव्यलिङ्गत्वं ग्रन्थकृदेव वक्ष्यतीति सामान्यविशेषभाववाच्यमेव भेदद्वयमाश्रयणीयम् ।' विमः p. 109. Jagannātha says that when the cause is justified by the effect or the effect by the cause, the figure is काव्यलिङ्ग (which is admitted by the अर्थ. स. and our author also). "यत् 'कारणेन कार्यस्य कार्येण कारणस्य वा समर्थेन' इत्यपि भेदद्वयमर्थान्तरन्याससालङ्कारसर्वस्वकारो न्यरूपयत्, तत्र । तस्य काव्यलिङ्गविषयत्वात्, अन्यथा 'वपुःप्रादुर्भावात्' इति सकलालङ्कारकसिद्धं काव्यलिङ्गोदाहरणमसङ्गतं स्यात् । अपरार्थे वाक्याभेदस्य कारणत्वेनार्थान्तरन्यासोदाहरणतापत्तेः ।" R. G. p. 474. The verse referred to in the quotation from R. G. is "वपुःप्रादुर्भावाद्नुमितमिदं कम्पनि पुरा पुरारे न प्रायः कचिदपि भवन्तं प्रणतवान् । नमन्मुक्तः संपलङ्घमतनुरग्रेऽप्यनतिनाम् महेश क्षन्तव्यं तदिदमपराधद्वयमपि ॥". This is cited as an example of काव्यलिङ्ग by Mammata and many other rhetoricians. Here, the effect, viz., अपराधद्वयम्, is justified by the two causes, पुरा कचिदपि न प्रणतवान्, अग्रेऽपि अनतिनाम्. This would be an example of अर्थान्तरन्यास according to the अर्थ. स. and our author. But that would be going against all weighty authority. So अर्थान्तरन्यास should be so defined as not to trench upon the province of काव्यलिङ्ग. This can be effected by saying that अर्थान्तरन्यास occurs when a particular is supported by a general proposition and a general by a particular; while in काव्यलिङ्ग the effect is justified by the cause or *vice versa*. Compare उद्योत 'कारणेन कार्यस्य कार्येण कारणस्य वा समर्थेन काव्यलिङ्गस्य विषय इति बोध्यम् । समर्थसमर्थकयोः सामान्यविशेषभावसम्बन्धेऽप्यं, तदितरसम्बन्धे काव्यलिङ्गमित्युपगमात् ।' p. 82. It should not be forgotten that this distinction is not approved of by our author and that he tries to show that even when अर्थान्तरन्यास is defined as done by him, काव्यलिङ्ग will have a province quite distinct from अर्थान्तरन्यास. We shall see this later on under काव्यलिङ्ग.

अर्थांतरन्यास must be distinguished from दृष्टान्त. In the former, a particular proposition is supported by a general one and vice versa; while in the latter, a general is illustrated by a general and a particular by a particular. Compare अनुपपन्नमानतया सम्भाव्यमानस्वार्थलोपपादनार्थे वर्धमानं न्यस्यते सोऽर्थांतरन्यासः । दृष्टान्ते तु सामान्यं सामान्येन विशेषे विशेषेण समर्थ्यते इति ततो भेदः । उद्योत p. 81. We must also distinguish between अर्थांतरन्यास and अपस्तुतप्रदर्शना, where from the description of an अपस्तुत विशेष or सामान्य, the प्रस्तुत सामान्य or विशेष is implied. In अर्थांतरन्यास, both the general and particular propositions are expressly mentioned; while in अपस्तुतप्रदर्शना the अपस्तुत विशेष or सामान्य is expressly mentioned and the general or particular (which is प्रस्तुत) is left to be implied.

Jagannātha speaks of an अलङ्कार called उदाहरण, which occurs when, in order to understand a general proposition laid down, a particular case of that proposition is mentioned and the relation of the two as अवयव and अवयवि is expressed by such word as इव, यथा, निदर्शन etc. 'सामान्येन निरूपितस्वार्थस्य सुखप्रतिपक्षये तदेकदेशं निरूप्य तथोरवयवभावविभाव उच्यमान उदाहरणम् ।' p. 213. Examples are 'अमितगुणोऽपि प्रदार्थो दोषेणैकेन निन्दितो भवति । निन्दितस्तदायनराजो मन्वेनोद्येण लघुन इव ॥ उपकारमेव कुरुते विपद्गतः सद्गुणो नितराम् । मूर्च्छा गतो मृतो वा निदर्शनं पारदोऽत्र रसः ॥'. What distinguishes this figure, according to Jagannātha, from अर्थांतरन्यास is that in उदाहरण, some word, such as इव, यथा, निदर्शन, which conveys the relation of अवयव and अवयवि is present, while in अर्थांतरन्यास it is not present; and that in उदाहरण the predicate of the particular case is the same as that of the general proposition first laid down, as निन्दितो भवति in 'अमितगुणोऽपि' etc. "अभिधालङ्कारेऽवयवभावविभावबोधकस्त्वेषलङ्कारादिः प्रयोगः सामान्यविशेष्योरैकरूपविषयेयान्वयस्वार्थान्तरन्यासमेव दैर्घ्यलङ्कारापायक इति." R. G. p. 215; also pp. 472-473. On this, some say that the figure in उपकारमेव etc. is nothing but अर्थांतरन्यास, for निदर्शन means nothing but समर्थक. Others say that the figure is Upamā. Very few writers recognise this figure. "प्राञ्चस्तु वदन्ति 'नावमलङ्कारो ( उदाहरणालङ्कारो ) अतिरिक्तः । उपमयैव गतावैवात् । न च सामान्यविशेषयोः सादृश्यानुज्ञासात्कथमुपमेति वाच्यम् । 'निर्विशेषं न सामान्यं' इति सामान्यस्य वत्किञ्चिद्विशेषं विना प्रकृतत्वायोगात्सादृश-विशेषमादाय विशेषान्तरस्य सादृश्योच्चासे वापकाभावादिवादिभिरासुखे प्रतीयमानस्यापि सामान्यविशेषभावस्य परिणामे सादृश्ये एव विमान्तेः' इत्यप्याहुः ।" R. G. pp. 215-16. "ननु 'उपकारमेव' इत्यत्र कोऽलङ्कार इति चेदयमेव ( अर्थांतरन्यास एव ) । निदर्शनशब्दस्य समर्थकपरत्वात् । उपमाऽलङ्कार इति कश्चिद् । एतेनोदाहरणालङ्कारोऽयमतिरिक्त इत्यापास्तम् ।" उद्योत p. 82. The Chand-rāloka and the Kūvalayananda speak of another figure called

विकस्तर where first a particular proposition is supported by a general one and then a particular case is mentioned. 'वस्त्रि-  
न्विशेषतामान्यविशेषाः स विकस्तरः । स न त्रिग्ये महान्तो हि दुर्वपाः सागरा  
इव ॥' The कुवलयानन्द cites the following as an example:—  
'अगन्तरत्नप्रभवस्य वस्य हिमं न सौमान्यविलोपि वातम् । एको हि दोषो गुणसंनिपति  
निमज्जतीन्दोः किरणेष्विवाङ्कः ॥' कुमार I. 2. This, however, does not  
deserve to be a separate figure. There is संयुष्टि of two  
अर्थान्तरन्यास or of अर्थान्तरन्यास and उपमा. "एवं चार्थान्तरन्यासस्य तस्य  
चार्थान्तरन्यासप्रभेदयोश्च संयुष्ट्यैवोदाहरणानां त्वदुक्तानां गतार्थत्वे नवीनालङ्कार-  
स्वीकारानीचितात् । अन्वयोपमादिप्रभेदानामनुमाधानुमादिकतया संनिवेशेऽलङ्कारा-  
न्तरकल्पनापत्तेः । 'वीक्ष्य रामं वनस्थाम् ननुतुः क्षितिगो वने ।' इत्यन्योपमापेक्षितार्था  
अन्तावलङ्कारान्तरत्वप्रसङ्गाच्च ॥" R. G. p. 475.

This figure occurs very frequently. The S'atakas of  
Bhartrhari exhibit many charming examples. Kalidāsa also  
is very fond of this figure. Compare 'सरसिजनमुविद्धं शैवलेनापि  
रम्यं मलिनमपि हिमांशोऽङ्गं लक्ष्मो जनोति । इयमधिकमनोहा वल्कलेनापि तन्वी  
किमिव हि मधुराणां मण्डनं नाकुटीनाम् ॥' शा. I; 'भवन्ति नम्रास्तारवः  
फलागमैर्लवानुमिदूरविलम्बिनो वनाः । अनुद्धताः सत्पुरुषाः ससुद्धिभिः स्वभाव एवैव  
परोपकारिणाम् ॥' शा. V. In both these verses, there are other  
figures also.

## 29 काव्यलिङ्गम् ( Poetical Cause ).

When a reason is implied in (1) a sentence or (2) a word,  
it is termed काव्यलिङ्ग. हेतोर्वाक्यपदार्थत्वे-हेतोर्वाक्यापदार्थत्वे पदार्थत्वे च.

तव वाक्यापेता.....गोपयत्युग्रमुर्धनि ( p. 46, l. 22-p. 47, l. 2 ).  
नववज्रेण.....क्षुण्णवते. लेमेन्द्र in his सुवृत्ततिलक ( p. 47 ) ascribes this  
verse to श्रीवशोवर्धन ( probably the same as the patron of मयमूर्ति  
and वाक्पतिराज, about 700 A. D. ); the verse is cited as an  
example of काव्यलिङ्ग in the अलं. स. ( p. 144 ). Some person who  
is gone on a long journey and whose mind becomes excited at  
the approach of the rainy season says this ( according to रामः ).  
यद्य त्वश्रेष्ठसमानकान्ति ( त्वश्रेष्ठान्तां समाना कान्तिर्मेव ) इन्दोवरं तद्य सलिलै  
ममम् ; मुञ्चस्व च्छायां कान्तिमनुकरोतीति मुञ्चच्छायानुकारी शशो मेवैः अन्तरितः  
( तिरोरितः ); येषु त्वद्गमनानुसारिगतयः ( त्वद्गमनानुसारिणी गतिः येषां )  
ते रावन्तां गताः ( मानससरोवरमिति शेषः ); त्वत्साहचर्यविनोदमात्रमपि ( तव  
साहचर्यं तेन विनोदः, विनोद एव विनोदमात्रम् ) मे दैवेन न क्षुण्णवते. In this  
stanza, the fourth line asserts that 'Fate does not allow me to  
derive even that consolation which things resembling you  
would give.' The first three lines imply the three reasons for  
this assertion. Here the reason is implied in a sentence



(हेतोर्वाक्यार्थता). The second variety, viz. हेतोः पदार्थता, may occur, when the हेतु is implied in a single word or in many words (not forming a sentence). त्वद्वाजि.....इरः—त्वद्वाजिराजिभिः (तव अश्वनिवहैः) निधूतं यत् धूलीपटलं तेन पट्टिलात् (पट्टमयीं) गङ्गां भूरिभारमिवा इरः (शिवः) शिरसा न धत्ते. In this verse, the first half, which is a single word (being a compound), implies the reason of the assertion made in the 2nd. पश्यन्त्यसंख्य.....मूर्धेनि. देव (रात्रन्), त्वदानजलवाहिनीम् असंख्यपथगां (संख्यातीतैः प्रवाहैः गच्छन्तीम्) पश्यन्ती त्रिपथगा (गङ्गा; पक्षे त्रिभिः एव मार्गैर्गच्छतीति) आत्मानम् उग्रमूर्धेनि (उग्रः शिवः, 'उग्रः कपर्दी श्रीकण्ठः' अमर. I. 1. 32. तस्य शिरसि) गोपयति. Here, for the assertion that the Ganges hides herself on the head of S'iva, the implied reason is contained in the words पश्यन्त्यसंख्यपथगां त्वदानजलवाहिनीम्. The reason is not contained in one word, but in many; but there is not a complete sentence.

It should be carefully remembered that to constitute the figure काव्यलिङ्ग, the हेतु must be implied and not expressed by the instrumental or ablative case. Therefore the verse "प्रज्ञानां विनवाधानाद्रक्षणाम्हरणादपि । स पिवा पितरस्तासां केवलं जन्महेतवः ॥" (रघु० I. 24) is not an example of काव्यलिङ्ग, as the हेतु is directly mentioned by the ablative case. Compare "तेन भवानकृत्वापरि-वर्त्तनीयो दयाश्रयत्वादसि देव सेव्यः" इत्यादौ नायमलङ्कारः । गम्भिरानहेतुत्वकस्यैव हेतोः सुन्दररत्नेनालङ्कारिकैः काव्यलिङ्गान्युपगमात् ।" R. G. p. 466.

The word लिङ्ग means 'a sign, reason'. The reason why the figure is called काव्यलिङ्ग is given by कुवः (p. 127) as "व्याप्तिधर्मता- [व्याप्तिप्रसूधर्मता ?] साधेयनैवाविकलिङ्गपावर्तनाय काव्यविशेषणम्." Vide "पशु-यन्मेवान्वयन्वतिरेकानुसरणमभेतया कथा तार्किकप्रसिद्धा हेतवो लोकापसिद्धवस्तु-विषयत्वेनोपनिबन्धमाना वैरस्यभावहन्ति न तथा काव्यहेतुः । अवशिष्टेन सर्वेषां कथानां बोधार्थो हृदयसंवादी सरसः पदार्थेस्तज्जिह्वतया उपनिबन्धमानत्वात् । अतः काव्यलिङ्गमिति काव्यमङ्गलानुपात्तम् । न खलु तच्छाललिङ्गं, किं तर्हि काव्यलिङ्गमिति काव्यमङ्गलेन प्रतिपाद्यते ।" प्रतीहारैन्दुराज on उद्भट VI. 16.

इह केचिद्.....काव्यलिङ्गात् (p. 47, ll. 3-7). इह केचिद्.....नादि-क्षते. Some writers do not admit those cases of अर्थान्तरन्यास which are based upon the relation of causation, because they suppose that they fall under काव्यलिङ्ग residing in a sentence. The writers here referred to are Mammāṭa and others. We have already dwelt upon this difference of view in our notes on अर्थान्तरन्यास. तदयुक्तम्.....इति पृथगेव etc. Our author declares that this view is quite wrong. The reason is as follows:—A cause is here i. e. in the province of poetry, three-fold, viz. Indicative (हापक lit. Informative), Productive, Justificative

(or confirmatory). The *ज्ञापकहेतु* is the province of the figure called Inference, the *निष्पादक* that of *काव्यलिङ्ग* and the *समर्थक* that of *अर्थान्तरन्यास*. Thus *अर्थान्तरन्यास* founded upon the relation of causation is quite distinct from *काव्यलिङ्ग*. What the author means by the three words *ज्ञापक*, *निष्पादक* and *समर्थक* is as follows:—When we see smoke on a mountain, we infer fire. Here smoke is the *हेतु* of the inference of fire. Smoke simply indicates that there is fire (*i. e.* the *हेतु* is *ज्ञापक*); it does not produce fire (*i. e.* it is not *निष्पादक*). Or to take another example; it is a general rule in Grammar that in a Dvandva compound, a word with a smaller number of syllables should be placed before another with a larger number of syllables. But Pāpini himself gives such sūtras as 'लघुणहेत्वोः क्रियायाः' (where the word *लघुण* containing three syllables is placed before *हेतु* containing only two) and thereby indicates that the rule above referred to is not rigid (*i. e.* the sūtra is a *ज्ञापक*). Sometimes a *हेतु* actually produces a thing or a state of things. For example, in the verse *पश्यन्महत्संख्यं* etc., the fact of seeing another river with numberless mouths would actually produce the result, *viz.* the Ganges concealing herself out of shama (because it has only three streams). Here the *हेतु* actually produces or would produce a result, and does not merely indicate the existence of another thing (as smoke does). By a *समर्थकहेतु* as exemplified in 'पृथ्वि निरा भव,' the author means:—A special degree of firmness is demanded of the Earth, which is already firm; this special demand is justified by the *हेतु*, *viz.* Rāma's stringing the bow of S'iva. It must be remarked upon these views of our author that he is perhaps alone in this three-fold classification of *हेतु*s. The line drawn between *निष्पादक* and *समर्थक* appears to us, to say the least, very thin. There is no reason why what is called *समर्थक* cannot be *निष्पादक* as well. Rāma's stringing the bow of S'iva would actually give rise to a demand for more firmness on the part of the earth, *i. e.* the *हेतु* is *निष्पादक*, just as the water of gifts flowing in numberless streams gives rise to the Ganges' concealing itself. Moreover, the author goes against all authority in giving this three-fold division. Daṇḍin speaks of only two kinds of *हेतु*s (apart from *अभावहेतु*s) 'कारकज्ञापको हेतु तौ चानेकविधौ यथा ॥' K. D. II. 235. An example of *कारकहेतु* is 'चन्दनारण्यमाध्वं सृष्ट्वा मलयनिर्हराद् । धविकानामभावाप्यवनोऽयमुपस्थितः ॥'. Here the advent of the breeze charged with the fragrance of sandalwood is what actually

would cause the death of the love-lorn travellers; i. e. the हेतु is कारक. An example of सापेक्षहेतु is 'गतोऽस्तमर्को मातीन्दुर्यानि कासाय पक्षिणः । इतीदमपि मात्वेव कासायस्मानिवेदने ॥' K. D. II. 244. Here the setting of the sun etc. indicate that it is time to perform the Sandhyā-adoration. The अग्निपु० (B. I. edition) defines हेतु as 'सिद्धावधिपितार्थस्य हेतुर्भवति साधकः । कारको सापेक्ष इति द्विधा सोऽप्युपजायते ॥' अ० 343. 29-30 (हेतु is that which is a means to accomplish or prove what is desired to be accomplished or proved). The सरस्वतीक०, strictly following the dogma of the grammarians, says 'क्रियायाः कारणे हेतुः कारको सापेक्षश्च सः । अभावश्चित्तहेतुश्च चतुर्विध इहेत्येते ॥' p. 313. The कारकहेतु is defined as 'वः प्रवृत्तिं निवृत्तिं च प्रसुक्तिं चान्तरा विश्वम् । उदासीनोऽपि वा कुर्वाणं कारकं तत् प्रचक्षते ॥' सरस्वतीक० p. 314 (That which, whether itself acting or not, causes motion, cessation or continuity is termed कारक). About a सापेक्षहेतु it is said 'द्वितीया च तृतीया च चतुर्थी सप्तमी च यम् । क्रियानाविष्टमाचष्टे लक्षणं सापेक्षश्च वः ॥' A सापेक्ष has no स्वापार of its own and it serves as a characteristic of another thing. A सापेक्ष हेतु does not produce an object, but it only indicates its existence; it may itself be the effect and may lead us to infer its cause, as the sight of a flood of water leads us to the inference of heavy rains at the source of a river. The अग्निपु० (B. I. Ed.) observes 'प्रकृति कारकाख्यः प्राक् पश्चात्कार्यवन्मनः ॥ पूर्वक्षेप इति स्वातन्त्र्योरेव विशेषयोः । कार्यकारणभावाद्वा सभावाद्वा नियामकात् । सापेक्षाख्यस्य मेदोऽस्ति नदीपूरादिदर्शनात् ॥' अ० 343. 30-32. The निष्पादक and समपेक्ष हेतु of our author are both included under कारक; for we have shewn above that no clear line of division can be drawn between them.

तथाहि.....काव्यलिङ्गात् (p. 47, ll 7-14). The author now shows, by referring to the examples, how काव्यलिङ्ग is different from अर्थान्तरन्यास as based upon the relation of causation. वत्तन्नेव इत्यादौ.....लगेऽस्यते. अन्यथा means 'in the absence of the three sentences which are the reasons'. In the verse 'वत्तन्नेव' etc., the sentence in the fourth line, being incomplete in its signification in the absence of the first three sentences and therefore absurd, indispensably requires the three sentences forming the first three lines for the purpose of completing its sense. What the author means is that the meaning of the 4th line cannot be understood by itself; the line is साक्षाच्छ्रुत; it requires the presence of those circumstances which gave rise to the state mentioned in it. 'सदृसा विदधीत' इत्यादौ.....सोऽपत्तिकमेव करोतीति. Construe विषेया with सद्वृत्तिः. वदामि भवतः तत्त्वं is parenthetical and means 'I tell you the truth.' The prohibition of heedless



dealing contained in 'सदसा विदधीत' etc. is fully intelligible in itself (even without the mention of the reason) on account of the sense being complete, as being a piece of advice similar to that contained in 'परापकार' etc. 'सम्यग्दर्शनं' is the subject of करोति, the object being सदसाविधानाभावात्. सोपपत्तिकमेव goes with सदसाविधानाभावात्. The mention of the fact that prosperity chooses only the discreet merely confirms the prohibition (of rash dealing); but is not required for the completion of the sense of 'सदसा विदधीत' etc. What the author means is—We often give advice in the form of cut and dried propositions without stating the reasons for the advice. Similarly in 'सदसा विदधीत' etc, people are warned against acting rashly. This advice is intelligible in itself; it is निराकाङ्क्ष. If the reason is at all mentioned, it is only to justify the advice given. That is to say, in अर्थान्तरन्यास based upon कार्यकारणभाव, one proposition is quite independent of the other; while in काव्यलिङ्ग, one proposition depends upon another (i. e. is साकाङ्क्ष) and would be unintelligible without it. इति पूर्वमेव.....काव्यलिङ्गात्. For this reason काव्यलिङ्ग is quite distinct from अर्थान्तरन्यास based upon कार्यकारणभाव. It may be remarked here that the author has not succeeded in convincing us. The only distinction that he has been able to point out does not lie so much in the difference of the हेतु, as in the fact that in अर्थान्तरन्यास one proposition is independent of the other, while in काव्यलिङ्ग one is dependent on the other. But this also is not a sure guide. In 'पृथ्वि स्थिरा' etc. which is an example of अर्थान्तरन्यास according to our author, it cannot be said that the sentences पृथ्वि स्थिरा भव etc. are independent and complete in sense in themselves. The earth is already firm and it would be nonsense to ask it to be what it already is. Therefore 'पृथ्वि स्थिरा भव' does stand in need of the sense contained in the last line in order to complete its own sense; i. e. the sentence पृथ्वि स्थिरा भव is साकाङ्क्ष, just as 'त्वत्सादृश्यविनोदमाश्रमणि' etc. is; it may, hence, be said that 'पृथ्वि स्थिरा भव' is an example of काव्यलिङ्ग. It should also be noticed that the अलं. स. which appears to have been the guide of our author surrenders the position taken up by it, viz. that अर्थान्तरन्यास based upon causation is different from काव्यलिङ्ग and says that in holding that view it simply followed उद्भट. It says that the legitimate province of अर्थान्तरन्यास is the relation of सामान्य and विशेष; and that wherever the sense of a sentence constitutes the हेतु, there is काव्यलिङ्ग. It also says that a समर्थक-

वास्य cannot be said to be independent. "नच तु वाक्यार्थो हेतुस्तत्र हेतुप्रतिपादकमन्तरेण हेतुत्वावोपन्यासे (हेतुतयोप० १) काव्यलिङ्गमेव तदसत्त्वेनोपन्यस्तस्य हेतुत्वेनापान्तरन्यासः । एवं वास्यां प्रकिवायां कार्यकारणवाक्यावर्थो हेतुत्वे काव्यलिङ्गमेव प्रयोज्यते । समर्थकस्य सापेक्षत्वात् तादर्थ्यानावात् । तत्र च सामान्य-विशेषभावोऽपान्तरन्यासस्य विषयः । यत्पुनरपान्तरन्यासस्य कार्यकारणगतत्वेन समर्थ-कत्वमुक्तम्, तदुक्तलक्षणकाव्यलिङ्गमनामित्य । तद्विषयत्वेन लक्षणान्तरसौदृढैरनाभि-तत्वात् ।" (अष्ट. स. p. 148. सौदृढैरभितत्वात् ?). उद्भट defines काव्यलिङ्ग as 'द्युतमेकं यदन्यत्र स्मृतेरनुभवस्य वा । हेतुतां प्रतिपद्येत् काव्यलिङ्गं तदुच्यते ।' उद्भट VI. 16. His example is 'छायेयं तव शेषाङ्गकान्तेः किञ्चिदनुभवः । निम्नापदना-देशान् दर्शयन्ती दुनोति माम् ॥' VI. 18. This is an example of हेतोः प्रदाभेता. Since Udbhata does not give an example of हेतोः वाक्याभेता, it follows that he included हेतोः वाक्याभेता under अपान्तरन्यास. His definition also is favourable to this construction.

न चचे...अलङ्कारतत्वात् (p. 47, ll. 15-18). In न चचे...पङ्क्तिः हि सा, there is no काव्यलिङ्ग, because the reason is clearly and directly mentioned by the use of the particle हि, as if we were to employ the formal expression पङ्क्तित्वात् (इरः भूरिनामिषा यज्ञां क्षिरसा न चचे । पङ्क्तित्वात् etc.). It has been said above that only अग्न्यहेतु (and not an expressed one) constitutes the figure काव्यलिङ्ग. There is no charm in the formal expression पङ्क्तित्वात्; and it is strikingness alone that constitutes a figure.

काव्यलिङ्ग must be distinguished from परिकर. In the latter, the epithets are significant and the sense suggested from the words contributes to make the expressed meaning striking; while in काव्यलिङ्ग, the sense of the sentence or word itself becomes the reason of another assertion. For example, in अङ्गराज, द्रोणोपहासिन् etc. (which was cited above as an instance of परिकर) the words suggest a sense which makes the expressed meaning more charming; while in 'यत्त्वन्नेव' etc, the sense of the first three lines constitutes the reason of the assertion contained in the 4th line. 'ननु साभिप्रायपदार्थवाक्यार्थे विन्यसनसङ्ख्यात्परिकरात् काव्यलिङ्गस्य को भेदः । उच्यते । परिकरे पदार्थवाक्यार्थे वलात् प्रतीयमानार्थो वाच्योपस्कारतां भवतः । काव्यलिङ्गे तु पदार्थवाक्यार्थवैव हेतुभावं भवतः ।' कुव० p. 129. Some say that in अपान्तरन्यास one sentence is independent and is confirmed by another; while in काव्यलिङ्ग, one sentence is not complete in itself and requires the help of another 'यथेतरनिरपेक्षस्य वाक्यावर्थस्य हेतुत्वं तत्रापान्तरन्यासः ।' एका० p. 300, on which तरुल observes 'समर्थकसमर्थकवाक्यावर्थोः सापेक्षत्वे काव्यलिङ्गं निरपेक्षत्वे तु अपान्तरन्यास इत्यर्थः ।' It would be better to say that when two sentences stand in the relation of सामान्य and विशेष and one



of them confirms the other, there is अर्थान्तरन्यासः; and when two sentences stand to each other in some other relation and one justifies the other there is काव्यलिङ्गः. "किं च काव्यलिङ्गोऽपि न सर्वत्र समर्थनसापेक्षत्वनिधमः ।...तस्मादुभयतो व्यभिचारात् समर्थनापेक्षसमर्थने काव्यलिङ्गं तद्विरपेक्षसमर्थनेऽर्थान्तरन्यास इति न विभागः, किं तु समर्थ्यसमर्थकयोः सामान्यविशेषसम्बन्धेऽर्थान्तरन्याससादितरसम्बन्धे काव्यलिङ्गमित्येव व्यवस्थावधारणीया ।" कुप० p. 132-133. Or to put it in another way, in काव्यलिङ्ग we understand from the sense a कारकहेतु, while in अर्थान्तरन्यास another proposition is put down for the purpose of a thorough understanding of what is already said. "तस्मात् साक्षात्परम्परया वा यत्र कारकहेतुरर्थतोऽवगम्यते तत्काव्यलिङ्गम् । उक्तार्थदृढप्रत्ययाय यत्रार्थान्तरन्यसनं तत्रार्थान्तरन्यासः ।" प्रभा p. 425.

Ancient writers like Dandin and Bhamaha do not speak of काव्यलिङ्ग at all. Some say that काव्यलिङ्ग is not a figure at all, because in it there is no special charm that is striking. A striking charm is due to the poet's imagination. But in काव्यलिङ्ग there is no scope for a poetic flight, as it deals with the relation of cause and effect, which belongs to ordinary life and is not due to the poet's fancy. If it be said that there is a charm in काव्यलिङ्ग when combined with रूप, the reply is that, then the charm being due to रूप alone, the figure will be रूप and not काव्यलिङ्ग. Therefore, they say that what is called काव्यलिङ्ग is simply the absence of the fault called निर्हेतुत्व\*.

"अत्र वदन्ति-काव्यलिङ्गं नालङ्कारः । कैचिन्वात्मनो विच्छित्तिविशेषस्याभावात् । स हि जन्यतासंसर्गेण कविप्रतिभाविशेषः तन्निमित्तत्वप्रयुक्तधर्मकृतिविशेषो वेत्युक्तम् । न चानयोरन्यतरस्याप्यत्र सम्भवः । हेतुहेतुमद्भावस्य वस्तुसिद्धत्वेन कविप्रतिभाविर्वर्णाद्योगात् । अत एव चमत्कृतिरपि दुर्लभा । उपादिसंमिश्रणेन विच्छित्तिविशेषोऽत्राव्यस्तीति तु न वाच्यम् । तस्य रेषाव्यंशप्रयोज्यत्वेन काव्यलिङ्गस्यालङ्कारतायास्तथाप्यसिद्धेः । यत्र तूपस्कारकनैचिन्वादिलक्षणं तदुपस्कारपैवैचिन्वं तत्रास्तु नामोपस्कारकादुपस्कार्यस्य पृथगलङ्कारत्वम् । यथादिशनीकेहेतुकलोत्प्रेक्षयोः । यत्र तूपस्कारकनैचिन्वं एव विश्रान्तिस्तत्रोपस्कार्यमनलङ्कार एव । यथा प्रकृते । एवं तर्हि बहुनामलङ्कारत्वेन प्राचीनैरुक्तानामनलङ्कारतापत्तिरिति चेत्, असु । किं नश्छिन्नम् । तस्मात् 'निर्हेतुरूपदोषाभावः काव्यलिङ्गम्' इत्यपि वदन्ति ।" R. G. p. 470.

### 30 अनुमानम् ( Inference ).

साधनात् साध्यस्य विच्छित्त्वा ज्ञानं अनुमानम्—Anumāna is the knowledge of the *sādhya*, expressed in a striking manner,

\* On this दोष, प्रह्लाद remarks "निर्हेतुनिश्चान्तो हेतुर्येसात् । यथा-  
'गृहीतं देवासीः परिभवमवाप्नोचितमपि प्रभावाद्यसाभूत् खलु तत्र कश्चित् विषयः ।  
परितर्कं तेन त्वमसि सुतशोकात् त्वं भयादिमोक्षे शक्त त्वामहमपि वतः स्तस्ति  
मयो ॥"—अथ स्वशक्तत्वापोहेतुर्नोपायः ।" p. 280.



from the *sādhana*. The words साध्य and साधन are well-known to the student of Nyāya. साधन is that which goes to prove the existence of one thing on another, as in 'पर्वतो वह्निमान् वृषात्,' where वृष is the साधन, which being known to be invariably associated with fire, proves the existence of fire on the mountain. साध्य is that the existence of which on a particular thing is to be proved by means of the साधन. The word विच्छिन्ना serves to distinguish a poetic अनुमान from one which is logical. The inference must be a charming one; it must be due to the poet's fancy; and must not be purely matter of fact. Therefore 'पर्वतो वह्निमान्' etc. is not an example of the figure called अनुमान. Besides, in a poetical अनुमान, the five members of a complete logical syllogism are not mentioned; only the साध्य and साधन (and of course पक्ष) are mentioned. "अस्य च कवि-प्रतिभोद्विहितत्वेन चमत्कारित्वे काव्यालङ्कारता" R. G. p. 475; "यत्र शब्दवृत्तेन पक्षधर्मान्वयव्यतिरेकवत् साधनं साध्यप्रतीत्यै निर्दिश्यते सोऽनुमानालङ्कारः । विच्छिन्नविशेषश्चात्राश्रयणीयः । अन्यथा तर्कानुमानालिङ्गवैलक्षण्यम् ।" अरु. स. p. 146; "अत्र साध्यसाधनकथनमात्राभिधानं व्याख्यादिप्रदर्शनेन न कर्तव्यमित्युपदेशे पर्यवसितम् । इतरथा कथमेतत्तर्कानुमानतो भेदं भवेत् । किं च पञ्चावयवत्वे सत्यपि अवयवान्तरानुपादानं पौनरुक्त्यपरिहाराय ।" एका. p. 302.

बानीमहे.....कुण्डलताक्षिपये (p. 47, ll. 21-22). अस्याः सारसाक्ष्याः (कमलजनयनायाः) हृदि प्रियवक्त्रचन्द्रः (प्रियस्य वक्त्रमेव चन्द्रः) अन्तः विराजते (इति) बानीमहे (तर्कयामः) प्रसूतेः उत्क्रान्तिजालैः (वह्नीता कान्तिः उत्क्रान्तिः तस्याः जालैः) तदङ्गेषु (तस्याः अङ्गेषु) आभाण्डुता (वर्तते इति शेषः), अक्षिपये (अक्षि एव पक्षम् तस्मिन्) कुण्डलता (वर्तते).

The paleness of the limbs and the closing (कुण्डलता literally means 'being a bud') of the eyes are really due to separation; but the poet fancies them to be due to the rays of the moon. The moon's rays are pale and therefore the body appears pale; and as lotuses close their petals in the moonlight, the lotus-like eyes are represented as closing. As there can be no moonlight without the moon, the poet infers that the moon shines in her heart. Here the साध्य is the moon shining. The साधन is the paleness of the body and the closing of the eyes caused by the bursting rays of the moon. The पक्ष is the heart of the woman. The argument may be put in a syllogism as follows:—अस्याः हृदये विराजतिप्रियवक्त्रचन्द्रयुक्तम्, किरणवन्धाभाण्डुताक्षिपयकुण्डलत्वात्, i. e. the प्रतिज्ञा is 'her heart (पक्ष) has a moon in the form of her lover's face shining in it' (साध्य); the reason (हेतु or साधन) is 'because there is paleness of limbs in her and closing of lotuses (eyes) caused by the moon's rays'.

अव.....विच्छितिः In the foregoing verse the strikingness was based upon the figure रूपक. The अनुमान here is helped by the superimposition of चन्द्र on वक्र and पद्म on अङ्गि. In the same way अनुमान may be based on other figures.

वक्र पतत्प्रबलानां.....सरो मन्वे (p. 47, ll. 25-26). (वक्रः) वक्र अवलानां दृष्टिः पतति तत्र निश्चिताः शराः पतन्ति तत् (तस्मात्) चापरोपितशरः (चापे रोपिताः शराः वेन) सरः (मदनः) आत्मा अवलानां पुरः भावति (रति) मन्वे. Here the साध्य is Cupid's running in front of the women with a strung bow; the साधन is the falling of arrows in the form of the glances of the women; and the पद्म is women. The argument may be put as follows:—इताः अवलाः पुरोभाषचाप-रोपितशरत्वविशिष्टमनोभवाः, निपतत्रिस्तबाणदृष्टिवृत्तत्वात्; i. e. the प्रतिज्ञा is 'these women (पद्म) have Cupid running before them with a bow etc. (the साध्य);' the reason is 'because they shoot glances which are sharp arrows etc.' अत्र कवि.....विच्छितिः—Here the charm rests simply upon the imaginative description of the poet (and not upon रूपक or any other figure as in the first example). The second example is closely similar to the example of अनुमान cited by Mammata (and by अलं. स. also), viz. 'यत्रैता लहरीचलापमृदुशो व्यापारयन्ति भ्रुवं वत्स्रैव पतन्ति सन्ततमनी मर्त्यशो मार्गणाः । तद्वकीकृतचापमञ्जितशरैर्द्वेष्टकः कोपनो भावत्यतः प्रपद्मासनधरः सलं सदासां सरः ॥'

It should be noted that in the first example, the साध्य was first mentioned and then the साधन; while in the second example the साधन is mentioned first and the साध्य last. In the formal syllogism, the साध्य is stated first (in the प्रतिज्ञा) and then the साधन. In the poetical अनुमान, this order need not be strictly adhered to.

It should be remembered that the word अनुमान is loosely employed in Rhetoric. The technical meaning of अनुमान is 'अनुमितिकरण'. According to the Naiyāyikas, the करण of अनुमिति (i. e. the अनुमान) is परामर्श (otherwise called तृतीयवक्तिपरामर्श); others say that लिङ्गज्ञान or व्याप्तिज्ञान is the करण of अनुमिति. The rhetoricians define अनुमान as the knowledge of the साध्य from the साधन; i. e. they apply the word अनुमान to the resulting judgment (the अनुमिति) and not to the करण of that judgment. The word अनुमान, in the strict sense, is to be explained as अनुमीयते अनेन इति अनुमानम् (करणे लुट्); while the word अनुमान as employed by the rhetoricians is to be explained as अनुमीयते इति अनुमानम् (भावे लुट्). "अनुमितिरेवानुमानम् । तस्माच्च वाच्यत्वस्यैव प्रतीयमानत्वस्यैव अनुमानत्वानां साम्राज्यम् । लुट् करणे इव भावेऽपीति ।" R. G. p. 167.

उत्प्रेक्षायाः.....उभयोर्भेदः ( p. 47, ll. 27-28 ). In the examples of अनुमान the words जानीमहे and मन्ये\* were used. It has been said above that in Utprekshā such words as मन्ये, शङ्के, ध्रुवम् etc. are employed. A question arises:—what is the distinction between उत्प्रेक्षा and अनुमान? The answer is:—In उत्प्रेक्षा, the knowledge is not certain; while here it is attended with certainty. We have seen above that in उत्प्रेक्षा, one thing is represented as probably identical with another; there is उत्कर्षकोटिकाः सन्देहः; while in अनुमान, there is no trace of doubt; अनुमान must be clearly distinguished from काव्यलिङ्ग. The author has already told us that a ज्ञापकहेतु is the province of अनुमान; while a निष्पादकहेतु is that of काव्यलिङ्ग. In काव्यलिङ्ग, the cause is an efficient one ( कारक ) i. e. it actually produces something else; while in अनुमान, the हेतु is only indicative, as smoke. It cannot be said that smoke is the cause of fire; smoke only indicates the existence of fire. In त्वद्गङ्गाजिराजि etc., the presence of mud would be a cause of not bearing the Ganges on the head. Some distinguish between काव्यलिङ्ग and अनुमान in another way. The subject of the figure अनुमान is that reason [ लिङ्ग ] which the poet wishes the reader to know as employed by him ( by the poet ) to arrive at the inference; while in काव्यलिङ्ग, the inference is not drawn by the poet, but is left to be drawn by the reader. In other words, in अनुमान, the poet composes his verse in such a manner that his intention is that the reader should know that the inference has been drawn by the poet himself and put in the mouth of a person, while in काव्यलिङ्ग the poet intends to leave the inference to the reader. "तस्मात्साक्षात्परम्परया वा यत्र कारकहेतुरप्येतोऽवगम्यते तत्काव्यलिङ्गम् । अकारणैर्दृष्टमवगम्य यत्रार्थान्तर-मसन् तत्वाचान्तरम्यासः । किञ्चिदर्थेज्ञापकतया हेतुकथनमनुमानमित्येष व्यवस्था कृता ।.....अनुमाने तु ज्ञापकहेतुपन्यासः । अस्मादिदं गम्यते इति । तेन यत्र ज्ञापकहेतुनाऽनुमितिः कथितात्यर्थविषया तत्रानुमानालङ्कार इति दिक् ।" प्रभा p. 425. "श्रोतुर्थलिङ्गकानुमितिवृत्तौषमिषया कविः काव्यं निर्मिमीते तद्विज्ञकमनुमानालङ्कृतेर्विषयः काव्यव्यापारगोचरीभूतानुमितिकरणमिति निःकर्षः । काव्यलिङ्गवानुमितिरु कविना न श्रोतुर्वृत्तौषमिषिता । अत एवासी न काव्यव्यापारगोचरः । श्रोतुः केवलं कारणवशाज्जायत इति नास्त्येवात्र जायमानायामनुमितावनुमानालङ्कृतेर्विषयः ।.....अपि न कवि-निबद्धप्रमाणान्तरनिष्ठा अनुमितिरनुमानालङ्कृति प्रयोजवति । श्रोतुनिष्ठा महावाक्यार्थनि-श्चयानुकुला तु काव्यलिङ्गमिति महान्विशेषः ।" R. G. p. 469.

\* Vide the remark of R. G. "इह यत्र लिङ्गलिङ्गिनोः सत्त्वं तत्र मन्ये शङ्के अवैमि जाने इत्यादिपदानामनुमितिषोपकृत्यम्, यत्र तु सादृश्यादिने-मितसद्वावस्त्योत्प्रेक्षाषोपकृतेति विवेकः ।.....मन्ये इत्यादिवाक्यपरीपादाने काव्यम-नुमानम् । यकि इत्यादिलङ्गकपरीपादाने कव्यम् ।"



Examples of the figure अनुमान are:—मधु तिष्ठति वाचि योषितां हृदि हाहाहलमेव केवलम् । अत एव निपीयतेऽपरो हृदयं मुष्टिभिरेव ताक्यते ॥ तस्मिन्मणिमातहतान्वकारे पुरे निशालोपविधानदले । सद्यो विद्युत्ता दिवसावसानं क्रोकाः सद्योकाः कथयन्ति निलम् ॥ (from R. G. p. 475) ; तव सुनरितमङ्गुलीय नूनं प्रतनु समेव विभाज्यते फलेन । अरुणनक्षमनोहरासु तस्याभ्युत्तमसि कम्बपदं यदङ्गुलीषु ॥ शा० VI.

### 31 हेतुः ( Cause ).

हेतोर्हेतुमता ( कार्वेण ) सह अमेदेन अभिधा हेतुः—When a cause is expressed as identical with the effect, there is the figure हेतु. An example is "तारुण्यस्य विलासः समधिकलावण्यसम्पदो हासः । परणितलस्वामरणं युवजनमनसो वशीकरणम् ।". This verse is the author's own and is cited by him in the 3rd Parichehkheda. Here, from the context, we understand that it is the heroine that is being described. Here, the heroine, who is the cause of the subjugation of the minds of youths, is described as the *subjugation itself* of the minds of young men. विलासहासयो.....अलङ्कारः—अध्ववसाय has been explained above in our notes on लघुणा and अतिशयोक्ति. The author says here that the figure हेतु occurs by itself in the 4th *pāda* viz. in युवजनमनसो वशीकरणम्; while in तारुण्यस्य विलासः and लावण्यसम्पदो हासः, the figure is based upon अध्ववसाय. It cannot be said that the woman is the cause of तारुण्यविलास or of सम्पदासु; while the woman is really the cause of युवजनमनोवशीकरण. So in तारुण्यस्य विलासः, the charm lies in the woman's being swallowed up as it were by विलास, as is the case in the first kind of अतिशयोक्ति. In युवजनमनसो वशीकरणम्, the charm lies in the woman's ( the cause ) being identified with the subjugation ( the effect ).

There is a good deal of difference about the figure हेतु. Dandin speaks of हेतु as an अलङ्कार हेतुश्च सूक्ष्मलेशौ च वाचानुत्तमः भूषणम् ' K. D. II. 235. But from his treatment of the figure and the illustrations it appears that under हेतु he included both काव्यलिङ्ग ( कारकहेतु of Dandin ) and अनुमान ( सापकहेतु ). Bhāmaha positively declares that हेतु is not an *Alaṅkāra*, हेतुश्च सूक्ष्मलेशोऽलङ्कारतवा मनुः II. 86 ( This appears to be a reflection upon Dandin's words quoted above ). Udbhaṭa does not speak of हेतु at all; he treats of काव्यलिङ्ग. It is Rudraṭa who first defines हेतु as our author does "हेतुमता सह हेतोरभिधानममेदकृद्भवेद्यत्र । सोऽलङ्कारो हेतुः सादन्त्येभ्यः पूषगमृतः ॥" रुद्रट VII. 82. Mammata criticizes this definition of *Hetu*; he says that हेतु does not deserve to be a figure, because it has no strikingness in it, and

that if the identification of the cause with the effect were to constitute the figure हेतु, the words 'आयुर्धृतम्' (an example of सारोपा लक्षणा) will have to be called an example of हेतु (which is absurd); "हेतुमता सह हेतोरभिधानमभेदतो हेतुः" इति हेत्वलङ्कारोऽयं न लक्षितः । आयुर्धृतमित्यादिरूपो धेय न भूयतां कदाचिदर्थेति, वैचित्र्यानावात् । 'अविरलकमलविकासः सकलात्मिदंश कोकिलानन्दः । रम्बोऽयमेति संप्रति लोकोत्कण्ठाकरः कालः ॥' (रुद्रट VII. 83) इत्यत्र काव्यरूपतां कोमलानुपासमहिंशैव समाध्यासिपुर्न तु हेत्वलङ्कारकल्पनयेति पूर्वोक्तं काव्यलिङ्गमेव हेतुः ।" K. P. X. under कारणमात्र p. 706 (Va). The चंद्रालोक (as well as कुवलयानन्द) gives two varieties of हेतु; one is the same as our author's 'हेतुहेतुमतोरैक्यं हेतुं केचित्प्रचक्षते । लक्ष्मीविलासा विदुषां कदाश्चा वैदृष्टप्रभोः ॥'; the 2nd variety is defined as follows:—'हेतोर्हेतुमता साधं वर्णनं हेतुरुच्यते । असाधुदेति शीतांशुर्मानच्छेदाय सुन्नवान् ॥'

It has been seen above that हेतु is regarded by Mammata and others as nothing else but काव्यलिङ्ग. In certain cases what is called हेतु by our author will be the first kind of अतिशयोक्ति (भेदेऽभेदः) according to the Uddyota "एवं हेतुफलधोरनेवाच्यवसायेऽप्येषा (अतिशयोक्तिः) । वच्चा—'विवासने समरसीमनि शास्त्रवाणामाजीवनं विदुषांवेदि कोविदानाम् । संयोजनं मुरतसंसदि कामिनीनां रूपं तदीयमवलोकयतोऽहृतं मे ॥' इत्यादौ विवासनादिपदस्य तद्धेतो शुद्धसाध्यवसाना । एतेन 'हेतोर्हेतुमता साधमभेदो हेतुरुच्यते' इति हेत्वलङ्कारोऽयं पृथगित्यास्तमित्याहुः ।" उद्योत p. 58.

### 32 अनुकूलम् (Favourable).

The figure is called अनुकूल, when unfavourableness turns out favourable. An example is कुपितासि etc. (हे) तन्मि, वरा कुपिता अस्मि तदा करचक्षते (नखचक्षते) निधाय अस्य कण्ठं मुञ्चयाशास्यां (मुञ्चो ध्वपाशौ तान्वा) इदं वधान. Rāmācharaṇa says that these words are addressed to a heroine by her friend. Wounding and binding a man are generally unfavourable; but in the particular case taken, wounding the hero with the nails and locking him up in the arms (as punishment meted out in anger) would be something most desirable to him. अस्य न विच्छित्ति.....न्यायम् (p. 48, ll. 5-6).—As the peculiar strikingness in the verse cited is apprehended as altogether different from all other figures, it is but proper that it should be counted as a distinct ornament.

\* Pradīpa seems to be wrong in ascribing this definition of हेतु to Udbhata, who does not speak of *Hetu* at all. The definition is found almost verbatim in Rudrata and the example which Mammata cites is also from Rudrata. The *Alaṅkāra-chandrikā* (Kuvāl. p. 168) falls into the same error.

It should be noted that this is a figure defined by Viśva-nātha alone. No well-known writer on Rhetoric mentions it. We think that अनुकूल is somewhat like विषम to be defined below. If from a slight difference of strikingness, a separate figure were to be reckoned, there would be a very large number of figures. There must be certain broad lines of demarcation between one figure and another. Compare the instructive words of Dandin "काव्यशोभाकरान्धर्मानलङ्कारान्प्रचक्षते । ते चाद्यापि विकल्प्यन्ते कसान्कारत्वेन वक्ष्यति ॥ किं तु बीजं विकल्पानां पूर्वोच्यते प्रवक्षितम् । तदेव परिसंस्कृतुमयमस्त्यरिधमः ॥" K. D. II. 1-2.

### 33 आक्षेपः ( Paralepsis ).

वक्तुमिष्टं वक्तुनः विशेषप्रतिपत्तये निषेधमाप्तः आक्षेपः वक्ष्यमाणोक्तयः ( वक्ष्यमाणगः वक्ष्यमाणविषयः, उक्तः वक्तुविषयः ) द्विधा. When there is an apparent denial of something, which was intended to be said, for the purpose of conveying some special meaning, the figure is termed आक्षेपः, which is two-fold as pertaining to what is about to be said and what has been said.

In आक्षेपः, there is a verbal denial or suppression of what is intended to be said; but this denial is not really meant to be so. The purpose for which this निषेध is resorted to is to convey something special about the matter in hand. So the निषेध not being intended to be so, becomes only an apparent one (निषेधमाप्तः). *Vide* अलं. स. "इह प्राकरणिकोऽर्थः प्राकरणिकत्वादेव वक्तुमिष्यते तथाविधस्य विधानादेव निषेधः कर्तुं न युज्यते । स कृतो वाचित्वस्वरूपत्वाविषेधावते इति निषेधमाप्तः सम्पन्नः । तस्यैतस्य करणे प्रकृतगतत्वेन विशेषप्रतिपत्तयेन । अन्यथा मन्वानानुत्वं स्यात् ॥" p. 114. The elements that constitute आक्षेपः are therefore four; there must be something intended to be said, there must be an express denial of it, this denial or suppression being really inapplicable under the circumstances must be only apparent, and lastly there must be the conveyance of some special meaning. 'यत्नं च शिषे इष्टार्थेऽस्तस्य (आक्षेपे इष्टार्थेऽस्तस्य ?) निषेधः निषेधस्यानुपपद्यमानत्वादसत्यत्वं विशेषप्रतिपादनं चेति चतुष्टयमुपयुज्यते ।' अलं. स. p. 117. Where, however, what is really enjoined is निषेधः or where what was said is merely negatived and this negation is real and not apparent, there is no आक्षेपः. For example, "साहित्यपाथोनिषिमन्यनोत्वं काव्यामृतं रक्षत हे कवीन्द्राः । यत्तस्य दैत्या इव तुण्डनाप काव्यापेचीराः प्रगुणीभवन्ति ॥ गृह्यन्तु सर्वे यदि वा यथेच्छं नास्ति इतिः कापि कवीकराणाम् । रत्नेषु लोभेषु बहुधमलैरवापि रत्नाकर एव सिन्धुः ॥" विद्वान्'s विक्रमादुदेवचरित I. 11-12. In the first verse poets are called upon to guard their poetic treasures. But in the second verse, this advice is negatived



and they are called upon to allow others to take their treasures. Here as the negation is really meant to be conveyed and not apparent, there is no आक्षेप. "तेन न निषेधविधिः न विहितनिषेधः । किं तु निषेधेन विषेराक्षेपः । निषेधस्यासत्त्वात् विधिपर्यवसानात् ।" अलं. स. p. 117. "यत्र विधिपर्यवसायी निषेध आमासो भवति स आक्षेपस्य विषयः । यत्र तु निषेधस्य स्वाधेनैव विधान्तिने तत्राक्षेप इति ।" तरु. p. 274.

The thing intended to be said may have been actually said (I), or it may be yet to be said (II). The first again is twofold, the very nature of the thing said (उक्त) may be denied (a), or what is negated may be the mentioning of what is spoken (b). As regards the निषेध of that which is yet to be said (वक्ष्यमाण), we can only negative the कथन, because the वस्तु being yet not mentioned, we cannot negative its nature (स्वरूप). As regards the निषेध of the कथन of the वक्ष्यमाण, there are two varieties; the whole of what is to be said and what was generally suggested may be negated (c), or a part being expressed, another part (not expressed) may be negated (d). Thus आक्षेप is fourfold. In this division of आक्षेप our author closely follows the अलं. स. "तद्योक्तविषये आक्षेपे कचिद्वस्तु निषिध्यते कचिद्वस्तुकथनमिति द्वौ भेदौ । वक्ष्यमाणविषये तु वस्तुकथनमेव निषिध्यते । तच्च सामान्यप्रतिषेधायां कचिद्विशेषनिषेधत्वेन निषिध्यते कचित्पुनरंशोक्तार्थशान्तरगतत्वेनेत्यत्रापि द्वौ भेदौ ।" p. 115. It should be well remembered that the विशेष (to be conveyed by the apparent निषेध) is never expressed in words, but is left to be understood 'विशेषस्य चात्र शब्दानुपात्तत्वाद्ग्रन्थतन्त्रम्'.

सरस्वत....किं वदाम्यथवा (p. 48, ll. 13-14). विपुला Helpless, क्षणमिदं विश्राम्य stay here for a moment. This verse is an example of II c., i. e. वक्ष्यमाणविषय आक्षेप, where the whole is negated. Here by the expression 'मृणालि,' the pangs of separation felt by the friend of the speaker are suggested in general. But the words 'किं वदामि' negative in toto the mentioning of what was about to be said and convey a special meaning (by so negating) with reference to what was to be said (वक्ष्यमाणविषये निषेधः). What that special meaning is we shall know later on.

तव विरहे.....हृदयवर्धितैरथवा (p. 48, ll. 16-17). नवमालिका—Jasmine. दलितान्—blooming, expanded. नितान्तम्—certainly. This is an example of II d., i. e. of वक्ष्यमाणविषय आक्षेप, where a part being expressed, another part is suppressed. Here 'हन्त नितान्तम्' is a part of what is intended to be said, but the part 'निरिष्यति'

is not uttered. The special meaning that results from this suppression is that it is impossible for the speaker to give expression to the idea of the death of the friend.

बालक.....मणिमो (p. 48, ll. 19-20). This verse is cited in the अले, सु. in the same connection. 'बालक नाहं दूती तस्याः प्रियोऽस्मीति न मम व्यापारः । सा म्रियते तवावश एतं वर्माक्षरं भगवाम् ॥'. तस्याः...व्यापारः It is not my business to say that thou art loved by her. तवावशः Thine will be the disgrace. वर्माक्षरं Righteous words. These words were said by the friend of a love-lorn woman, who first declared herself to be a go-between. This verse is an example of I a, i. e. of उक्तविषय आक्षेप, where the वस्तुस्वरूप itself is denied. In this verse, the character of a go-between which was already announced is denied. The special meaning that results from this denial is that she tells the truth although she is a दूती (while दूती generally are not very particular about truth).

विरहे.....किम् (p. 48, ll. 22-23). दारुणः व्यवसायः वस्य whose purpose is cruel. Here in the first half, the friend of the heroine intimates to her lover that he should stay with her and should not go away as he intends to do. After saying it, she negatives what she had said. This is an example of I b above, i. e. of उक्तविषय आक्षेप where वस्तुकथन is negatived. The particular meaning that results from this mode of speech is the excess of the sorrow felt by the speaker.

प्रथमोदाहरणे.....दुःखस्य निश्चयः. In the first example, the particular meaning conveyed is 'my friend is sure to die.' The particular meanings in connection with the other examples have been already explained.

न चायं.....आभासत्वात् (p. 48, ll. 26-27). It cannot be said that in all these examples the negation of what is said or about to be said is really intended and constitutes the essence of the figure. The negation, not being really intended, is merely apparently so and what constitutes the charm of the figure आक्षेप is the fact that the निषेध is purely apparent. We have shown above that if negation of what is said be really intended there is no आक्षेप.

अनिष्टस्य.....मदः (p. 48, l. 28). Another figure, also called आक्षेप, is held to be the apparent permission or enjoining of something, which is really not desired. The word तदा means 'for the purpose of apprehending some particular meaning' as

in the first आक्षेप described above. In this second आक्षेप, there are four constituent elements; there must be something अनिष्ट (not desired); there must be a permission or enjoining of that अनिष्ट thing, this permission must be only apparent and not really intended and lastly some particular meaning must be conveyed by this mode of speech. These two kinds of आक्षेप differ as follows:—In the first, there is something which is desired and there is an apparent negation of it; while in the second, there is something which is not desired and there is an apparent permitting of it.

No one will enjoin what is not wished by him. So the verbal permission, being inapplicable, terminates in indicating the निषेध of what is not wished. *Vide* अलं. स. "दयेदृष्टेष्टत्वादेव निषेधोऽनुपपन्न एवमनिष्टत्वाणि अनिष्टत्वादेव विधाने नोपपद्यते । तत्किंवमाणं प्रसङ्गद्रूपत्वादिषु पर्यवस्यति । तस्य विषेधसंगतीभूतो निषेध इति विधिनाऽयं निषेधोऽनिष्टविषेधपर्यवसायी ।" p. 120.

An example of this second आक्षेप is 'गच्छ गच्छति' etc. This is K. D. II. 141. This verse is cited by the अलं. स. p. 120 and by the सुभाषितावलि No. 1040. Here the departure of the lover is अनिष्ट; it is permitted in the words 'गच्छ' etc; this permission is only verbal, what is really meant is that he should not go. The last line means 'if you go away I shall die. I only wish that I may be born again in that place where you are going.' अत्र.....प्रतीयते Here, as the departure of the husband is not desired, the permission (contained in the words गच्छ etc.) is inapplicable literally and terminates in prohibition and the special meaning conveyed is that the husband must entirely abstain from going. Dandin remarks upon this verse as follows "इत्याशीर्षचनाक्षेपो यदाशीर्षादवर्जना । स्वात्मस्य सन्तपन्तीव कान्तवात्रा निषिध्यते ॥" K. D. II. 142. *Vide* अलं. स. "अत्र कान्तिकान्तस्य प्रस्थानमात्मनोऽनिष्टमप्यनिराकरणमुखेन विधीयते । न चास्य विधियुक्तः । अनिष्टत्वात् । सोऽयं प्रसङ्गद्रूपत्वेन निषेधमागुरुवति (लक्षयति) । फलं चात्रानिष्टस्य प्रस्थानस्यासंविज्ञानपदनिबन्धनमत्यन्तपरिहार्यत्वप्रतिपादनम् । एतच्च ममापि तत्रैवेत्याशीःप्रतिपादनेनानिष्टपर्यवसायिना व्यञ्जितम् ।" pp. 120-121.

The figure आक्षेप has been differently defined by different writers. Vāmana defines it as follows 'उपमानाक्षेपश्च आक्षेपः' काव्या. सू. IV. 3. 27. The वृत्ति on this is 'उपमानस्य आक्षेपः प्रतिषेधः उपमानाक्षेपः । तुल्यकार्पाषेयस्य शेरवैक्यविवक्षावान् ।' This is nothing but the प्रतीप of later writers. According to another interpretation of the *sūtra*, what Vāmana calls आक्षेप would be समालोकि. 'उपमानाक्षे-



पतः प्रतिपत्तिरित्यपि सूत्रार्थः ? Dardīn's definition of आक्षेप is very wide. 'प्रतिषेधोक्तिराक्षेपश्चैकाल्पापेक्षया विधा । अथास्य पुनराक्षेपमेदानगत्या-  
दनन्तता ॥' K. D. II. 120. According to him the प्रतिषेध need not be of वक्ष्यमाण or उक्त, but may be of anything. Thus the following he regards as examples of आक्षेपः—"तत्र तन्वद्भि मिथ्यैव रुदमन्त्रेषु मार्यवम् । यदि सर्वं मृदून्येव किमकाण्डे रुदन्ति माम् ॥ 127 दूरे प्रियतमः सोयमागतो जलदागमः । इष्टाश्च फुला निचुला न मृता चास्मि किं निबिदम् ॥" 133. Bhāmaha, Udbhata and Mammata define in the same way. Their definition is practically the same as our author's definition of the first आक्षेप. 'प्रतिषेध इवेष्टस्य दो विशेषानिहितस्या । आक्षेप इति तं सन्तं संसन्ति कवयः सदा ॥ वक्ष्यमाणोक्तविषयः स च द्विविध इत्यते । निषेधेनेव तदन्वो विनैवस्य च कीर्तितः ॥' उद्भट II. 2-3. The *Alaṅkārasarvasva*, our author and *Ekavālī* speak of the आक्षेप as defined by Udbhata and add a second kind of it, viz. the apparent permission of what is not wished for. Vide R. G. pp. 421-426.

It should be noticed that in आक्षेप there is a suggested sense (विशेष). But this suggested sense is not prominent; it is subordinate to the expressed sense. The mode of speech itself is charming. Therefore, although there is a suggested sense, this is not ध्वनि, but गुणीभूतव्यंग्य काव्य. Vide चन्द्रालोक 'आक्षेपेऽपि व्यंग्यविशेषाक्षेपिणो वाच्यस्यैव चारुत्वम् । प्राधान्येन वाक्यार्थ आक्षेपोक्तितान्त्र्यादिव ज्ञायते । तत्र शब्दोपाारुढरूपो विशेषानिधानेच्छया प्रतिषेधरूपो य आक्षेपः स एव व्यङ्ग्यविशेषमाक्षिपन्मुख्यं काव्यशरीरम् । चारुत्वोत्कर्षनिबन्धना हि वाच्यव्यंग्ययोः प्राधान्यविवक्षा ॥' pp. 36-37.

Examples of आक्षेप are:—त्वं जीवितं त्वमसि मे हृदयं द्वितीयं त्वं कौमुदी भयनयोरमृतं त्वमन्त्रे । श्लादिभिः प्रियशतैरनुरक्त्य मुग्धां तानेव शान्तमधवा किमिहोत्तरेण ॥ उत्तरराम० III.; अहं त्वा यदि नेक्षेव क्षणमधुत्सुका ततः । इवदेवास्त्वतोऽन्वेन किमुक्तेनाप्रियेण तु ॥ भामह II. 69; रे खलु तव खलु चरितं विदुषामग्रे विविच्य वक्ष्यामि । अलमधवा पापात्मकृतवा कथयापि ते हृतया ॥ R. G. p. 423.

### 34 विभावना ( Peculiar Causation ).

When an effect is said to arise without a cause, it is विभावना, which is two-fold according as the reason is mentioned or not. As an effect is bound by the rule of presence and absence with a cause, it is impossible that an effect can come into existence without its cause. But if, under some striking mode of speech, it is stated that the effect does come into existence in the absence of its well-known cause there is विभावना. The effect in such a case is due to some other cause which is not well-known (अप्रसिद्ध). 'इह कारणान्वयव्यतिरेकविधानात्काव्यस्य कारणमन्तरेणासम्भवः । अन्यथा निरोधो दुष्परिहारः स्यात् । यदि तु कथाचिद्व्यंग्या तथानात्र उपनिबध्वाते तदा

विभावनाकयोऽन्वयः । विशिष्टतया कार्यस्य भावनात् । सा च सति विशिष्टकारणाभासोपनिबन्धः । अपस्तुतं कारणं वस्तुतोऽस्तीति विरोधपरिहारः ।" अलं. स. p. 124. तच्च.....दिता this distinct cause ( which is not well-known ) is sometimes mentioned and sometimes not.

अनायास.....सुभ्रुवः ( p. 49, ll. 9-10 ). अनायासकृशम् slender without toil ( the waist of a man becomes slender by exercise through the decrease of fat ). अशङ्कतरले—Tremulous without fright ( when a person is frightened his eyes become tramulous ). वयसि In youth. Here the effect, viz. कृशत्व, तरलत्व, मनोहरत्व are represented as happening even in the absence of the well-known causes, viz. आयास, शङ्का, and भूषण respectively. But there is an अप्रसिद्ध कारण that produces these effects. It is youth; and as it is mentioned in the verse, this is an example of उक्तनिमित्ता. If we read वयुर्भाति सृणीदृशः for वयुर्वयसि सुभ्रुवः, it will be an example of अनुक्तनिमित्ता.

The name विभावना is significant. विभावना etymologically means 'that in which some cause ( other than the well-known one ) is to be guessed'. 'विभाव्यते कारणान्तरं वस्थान्' मल्लकारचंद्रिका p. 98. We may also explain the term in another manner. विभावना is that in which the effect is represented in a peculiar manner i. e. as not produced by its well-known cause, as said by अलं. स. 'विशिष्टतया कार्यस्य भावनात्' or by Ekāvali 'विशिष्टतया अस्या कार्यस्य विभावनात् अन्वयाविधाना विभावना ।' p. 279.

It should be noticed that in विभावना a conscious identification is at the bottom. For example, the कृशत्व due to youth is not the same as the कृशत्व due to exercise, but they are spoken of as identical. It is therefore that the अलं. स. says that अतिशयोक्ति is at the root of this figure. 'सा ( अतिशयोक्तिः ) च अस्मा मय्यभिचारिणीति न तद्भावेनास्या उत्थानम्, अपि तु तदनुमानितत्वेन ।' p. 125. Jagannātha demurs to this statement and says that अतिशयोक्ति is not everywhere at the root of this figure; it is आह्वयनिबुद्धि that is at the root everywhere. 'सा स भूत्सर्वत्र विभावनायामतिशयोक्तिरनुप्राणिका । आह्वयनिबुद्धिमात्रमेवानुप्राणकम् । तच्च कचिदतिशयोक्त्या कचिच्च रूपकेणेति न दोषः ।' R. G. p. 433.

Dandin's definition of विभावना is very clear 'प्रसिद्धहेतुव्यापृत्वा यत्किञ्चित्कारणान्तरम् । यत्र स्वामयिकत्वं वा विभाव्यं सा विभावना ॥' K. D. II. 199.

Examples of विभावना are:—महाभागः कामं नरपतिरभिप्रश्नितिरहो न कश्चिद्वर्णनामप्यमपहृष्टोऽपि भवते । तयापीदं शशत्पतिवितविविधेन मनसा अनाकीर्णं

मन्ये इतवहपरीतं गृहमिव ॥ शाः V । अहलेखामकादमीरसमात्मनपिञ्जराम् ।  
जनकतकताद्यामानोडमुद्रां च विज्जतीम् ॥ वज्रट II. 31; निरुपादानसम्भारमभित्तावेव  
तन्वते । जगत्किञ्च नमस्तस्मी कलाकाव्याय श्रुतिने ॥

### 35 विशेषोक्तिः ( Peculiar Allegation ).

Where, in spite of the existence of a cause, the effect is absent, there is विशेषोक्ति which is likewise two-fold. It is well known that when all the causes are present they invariably produce the effect. When it is represented that the effect does not follow, although all the causes are present, there is विशेषोक्ति, which is resorted to to manifest some speciality. The contradiction involved in saying that the effect does not follow though the causes are present is to be removed by the fact that there is some reason which prevents the production of the effect. 'इह समग्रणि कारणानि नियमेन कार्यमुत्पादयन्तीति प्रतिद्वम् । अन्यथा समग्रत्वस्यैवाभावप्रसङ्गात् । यत् सत्यपि सामग्र्ये न जनयन्ति कार्यं सा कश्चिदि-  
शेषमभिन्दन्तुं प्रयुज्यमाना विशेषोक्तिः ।' अलं. स. p. 126.

An example of वक्तुनिमित्ता is धनिनोऽपि etc. They, being truly great, are free from haughtiness though rich, are not fickle though young, and, though possessed of power, are not headless in the exercise of it. Wealth generally makes a man haughty and youth makes one fickle. Here, they are represented as not being haughty &c. though they are rich etc. The reason, viz. being truly great, is mentioned. If we read 'किञ्चतः सन्ति भूतले?' we shall have an example of अनुक्तनिमित्ता विशेषोक्ति.

अचिन्त्यनिमित्तत्वं...अचिन्त्यम् (p. 49, II. 18-22). It is Mammaṭa who gives three divisions of विशेषोक्ति, viz. अनुक्तनिमित्ता, वक्तुनिमित्ता and अचिन्त्यनिमित्ता. Almost all writers, including Udbhata, give two. Our author following the सर्वत्र says that what is called अचिन्त्यनिमित्ता (the reason of which is inconceivable) is really अनुक्तनिमित्ता. The reason that is not mentioned may be easily conceivable or not conceivable. It is to be understood that by अचिन्त्य is meant that it is inconceivable to ordinary intellects (and not to all). Otherwise the contradiction involved in saying that the effect does not follow though the cause is present cannot be removed. 'अचिन्त्यनिमित्ता त्वनुक्तनिमित्तेव । अनुक्तस्य च चिन्त्याचिन्त्यत्वेन द्वैविध्यात् ।' अलं. स. p. 137. An example of अचिन्त्यनिमित्ता cited by Mammaṭa is 'सु दृक्' etc. This is given by Bhāmaha (III) as an example of विशेषोक्ति. Here it is said that his body was destroyed, yet his strength is not destroyed.



Destruction of body is a cause of the destruction of strength. Here the reason why the effect does not follow the cause is not mentioned and besides it is inconceivable (i. e. not to be understood by men of ordinary intellect).

The name विशेषोक्ति is significant. The अलङ्कारचन्द्रिका explains as 'विशेषस्यानुपत्तिनिमित्तस्योक्तिरवगतिर्वहेति' व्युत्पत्तेः । p. 101. The उद्घोत explains as 'statement of something in order to intimate something in particular;' विशेषं कश्चित्प्रतिपादयितुमुक्तिरित्यर्थः । p. 78. Similarly वक्र० 'अथ कमपि विशेषं प्रकाशयितुं सत्यामप्येतस्यां (कारणसामान्यां) कार्यानुपत्तिरवगतिर्वहेति तदा विशेषप्रतिपादनाद्योक्तिरिति दौर्गन्धर्वमन्यसावाश्रयति ।' p. 281.

इह च कार्याभावः...सद्भावमुत्पेन (p. 49, ll 22-24). In the present figure, an effect is also intimated to be absent by means of representing something as present which is opposed to it. So also in विभावना, a cause is intimated as being absent by means of representing something, which is opposed to it, as present. What our author means is as follows:—विशेषोक्ति was defined as 'the absence of the effect even though the cause is present.' Our author declares that विशेषोक्ति occurs, not only when the effect is stated to be absent, but also when something, opposed to the effect, is stated to be present; i. e. it occurs, not only when the जभाव of the फल is stated, but also when the भाव of what is opposed to the फल is stated. Similarly विभावना occurs, not only when the cause is stated to be absent though the effect is present, but also when something opposed to the cause is stated to be present; i. e. it occurs not only when the जभाव of the कारण is stated, but also when the भाव of what is opposed to the कारण is stated. Vide अलं. स. "कार्यानुपत्तिश्चाप कश्चित्कार्यविरोधोत्पत्त्या निवध्यते । एवं विभावनायामपि कारणाभावः कारणविरोधमुत्पेन कश्चित्प्रतिपाद्यते ।" p. 127.

एवं च वः...सङ्करः (p. 49, ll 24-27). वः कौमारहः—Vide our notes on this verse in the first Parichehheda. Here the cause of longing is the absence of the lover etc. The opposite of this is the presence of the lover etc. The figure is विभावना because the opposite of the cause (absence of the lover) is stated to be present. The statement that we expect in accordance with the definition of विभावना as strictly construed is 'the heart has a longing (फल), though the cause, absence of the lover etc. is absent (कारणस्य जभावः)'. In the verse, the जभाव of the कारण is not stated in so many words (i. e. we ought to have वः

कौमारहरो वरः स न इति न); what is stated is the भाव (the presence) of what is opposed to the cause. Similarly, the presence of the lover etc. is a cause, which should produce the effect, viz. absence of longing. The opposite of absence of longing is longing. This is stated in the verse. Therefore there is विशेषोक्तिः. The statement, strictly in accordance with the definition of विशेषोक्तिः, should have been 'though the lover etc. are present (सति हेतौ), there is an absence of अनुत्कण्ठा (the कल)'. In the verse the अभाव of the effect is not directly stated (i. e. we ought to have वेतः न समुत्कण्ठते इति न). What is stated is the भाव of what is opposed to the effect (i. e. उत्कण्ठा is stated to exist). Compare "उत्कण्ठायाः कारणं कौमारहरवराघसंनिधानम् । तस्य विरुद्धं तत्संनिधानम् । तेन कौमारहरवराघसंनिधानरूपं कारणं विनाप्युत्कण्ठाया उत्पाद इति विभावना । तथा कौमारहरवराघसंनिधानरूपस्य कारणस्य कार्यमनुत्कण्ठा तस्याव विरुद्धोत्कण्ठा । तेन यद्यपि कौमारहरवराघसंनिधानरूपे कारणे समये कार्यस्य अनुत्कण्ठारूपस्याभाव इति विशेषोक्तिः" विमोक्षिणी p. 127. एवं चात्र.....सङ्करः We have explained in our notes on the verse how there is सङ्करः.

Jagannātha says that विभावना and विशेषोक्तिः are शब्द (express), when the absence of the cause or of the effect is directly expressed; otherwise, they are बोध (indirect or implied). It was with reference to this distinction that Mammata remarked on the verse 'वः कौमारहरः' etc. that there was no distinct figure in it. Mammata appears to hold that विभावना is distinct only when it is stated in accordance with the definition of it, i. e. when the effect is stated, though the causes are absent. विभावना, according to him, is not distinct, when the existence of the opposite of the cause is stated. Similarly in the case of विशेषोक्तिः. Vide R. G. p. 439 "कारणभावकार्यभावयोरेव प्रतियोगितावच्छेदकविशिष्टवैशिष्ट्येन कृत्वा प्रतिपादनं तत्र विभावनाविशेषोक्तयोः शाब्दत्वम् । अन्यत्राव्ययम् । यथा—'ममवद्वदनाम्भोजं पश्यन्त्या अप्यहर्निशम् । तृष्णाधिकमुदेति स गोपसीमन्तिनीदृशः ।' लोके वासन्निकर्षतृष्णा-कारणम् । तदभावे संनिकर्षेऽपि तृष्णोपनिबद्धा । तथा संनिकर्षतृष्णिकारणम् । तस्मिन्सत्यपि तुल्यभावो बोधितः । परं तु कारणाभावकार्यभावयोरेव प्रागुक्तप्रकारेण प्रतिपादननिवृत्त्यर्थमेव तदुपवर्तयितव्यमङ्कुरस्य । अगुमेव चार्थं मनसिकृत्य मम्मदभट्टैः 'वः कौमारहरः' इति पद्यमुदाहृत्योक्तम् 'अथ रक्तो न कश्चिदङ्कुरः' इति ।"

Vāmana defines विशेषोक्तिः quite differently. His definition is 'एकगुणहानिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः' काव्या० सू० IV. 3. 23. The confirmation of similarity resulting from the representation of the absence of only one quality (in one of the things) is called विशेषोक्तिः. His examples are 'मवन्ति यत्रौपधो रज्ज्यामर्तकपूराः

सुरतमयीषाः' Kumāra, I, 10; 'यत् हि मानं पुरुषस्य असिद्धासत्तं राज्यम् ?' सूत्रकटिक II. The अलं. स. says that this is nothing but Rūpaka. Jagannātha and Nāgoji call it इदारोपरूपक "वा तु 'एकगुणहानिकल्पनायां साम्यदाह्यं विशेषोक्तिः' इति विशेषोक्तिलक्षिता सासिन्दर्शने रूपकमेव एवेति न पृथग्व्याख्या ।" अलं. स. p. 128. Jagannātha remarks "तथा गुणाधिक्यकल्पनायामपि तदेव (इदारोपरूपकमेव) । यथा 'धर्मो वपुष्मान्धुवि कार्त्तवीर्यः' इत्यादौ । एतेन 'एकगुणहान्युपचयादिकल्पनायां साम्यदाह्यं विशेषणम्' इति विशेषालङ्कारे लक्षयन्तोऽपि प्रत्युक्ताः ।" B. G. p. 489.

Examples of विशेषोक्ति are:—चूतानां चिरनिर्गतापि कलिका वजाति न स्वं रजः संनद्धं यदपि स्थितं कुरवर्कं तत्कोरकावत्सवा । कण्ठेषु स्थितं गतेऽपि शिथिले पुंस्तोकिखानां स्तं शङ्के संहरति सरोऽपि चकितस्त्रुणाभेकृष्टं शरम् ॥ शा० VI.; कर्पूर इव दग्धोऽपि शक्तिमान्यो बने बने । नमोऽस्तवार्थवीर्याय तस्मै मकरकेतवे ॥ आहूतोऽपि सहायैरेमीत्युक्त्वा विमुक्तनिद्रोऽपि । गन्तुमना अपि पथिकः सङ्कोचं नैव शिथिलयति ॥ (quoted in ध्वन्यालोक p. 38 as an example of अनुक्तनिमित्ताः; सोमन remarks 'शीतकृता स्रवार्तिरत्र निमित्तमिति भट्टोद्धटः').

### 36 विरोधः (Contradiction).

जातिश्चतुर्भिः.....दशाकृतिः (p. 49, ll. 28-30). When there is an apparent incongruity between a genus and any of the four beginning with genus (जाति, गुण, क्रिया and द्रव्य), between a quality and any of the three beginning with quality, between an action and another action or substance, or between two substances, there is विरोध, which has thus ten varieties (lit. forms). We have seen in the 2nd Parichchhedha that the attributes of an individual are four, viz, जाति, गुण, क्रिया and द्रव्य. जाति may be apparently incongruous with four, गुण may be so with three, क्रिया with two and द्रव्य with another द्रव्य only; so there are ten varieties. It may be asked 'why should we not regard the विरोध of गुण with जाति as a separate variety?' The reply is—the विरोध of गुण with जाति is the same as the विरोध of जाति with गुण, which has been reckoned in the first four varieties, where जाति is opposed to जाति or गुण or क्रिया or द्रव्य. The same remark holds good in the case of the विरोध of क्रिया with जाति or गुण and the विरोध of द्रव्य with जाति, गुण or क्रिया. Compare "जातेर्गुणेन सह विरोधे उक्ते 'विरोधोऽन्वोन्यबाधनम्' इति दृशा तेनैव गुणस्यापि जात्या सह विरोधः सिद्धः । अत एव गुणस्य जातिवत्त्वं त्रयो भेदाः ।" विस० p. 122.

तत्र विरोधे.....हृदयं दुनोति च मे (p. 50, ll. 2-11). शक्तिरनोऽपि सोष्माणः 'the beams of the moon are impregnated with heat.' अश्लिख्यमपि हृदयं भिन्दते. Even the hum of bees breaks the heart. In 'तत्र विरोधे etc.' the विरोध of जाति with जाति, गुण, क्रिया and द्रव्य



is exemplified in the four *pādas* of the verse. सन्तत..... सरोजमुकुताराः—This verse is cited by Mammata. We read there 'सन्ततं मुसलसत्ता,' which is perhaps better. Here there is a contradiction in saying that the rough palms are soft. कठिनत्व and कोमलत्व are both qualities. This contradiction is removed by the fact that the palms were hard at one time and became soft at another time (when the munificent king began to rule). अनल.....कलव—This is Raghu. X. 24. निरीहस्य—though devoid of desires. यावदस्य reality. This is addressed to the Deity. Here there is contradiction between the गुण अनलत्व (being unborn) and the action 'being born'. This contradiction is only apparent; it is removed by the fact that God's greatness is transcendental. वह्नोत्सह.....अमवद्. वह्नमस्य (दयितस्य) उत्सहस्य (अदुस्य) सहेन विना हरिणचक्षुषः (हरिणस्येन चक्षुषी यस्याः तस्याः ललनायाः) राकाविभाषरीजानिः (राकाविभाषरी पौष्पमासी निशाः 'पूर्णे राका निशाकरे' इति अमर० I. 4. 8.; राकाविभाषरी जाया यस्य स राकाविभाषरीजानिः पूर्णचन्द्रः 'जायाया मिह' या० 5. 4. 134 जायान्तस्य बहुवीहेनिकादेशः स्यात्) विपन्नाका कुलोद्भवत्. Here there is a contradiction between पूर्णचन्द्र (which being a single thing is द्रव्य and not a जालि) and उक्ताङ्गुलत्व (which is a गुण). This contradiction is removed by the fact that to one in separation the moon may appear to be full of heat. नवनयुगा.....दुनोति च मे—नयनयुगल असेचनकम् (or आसेचनकम् also; 'तदासेचनकं एतेनोत्सलन्तो यस्य दर्शनात्' अमर० III. 1. 53). मानसवृत्त्याणि दुष्प्रापम् Difficult to be found even in imagination. मदवति gladdens. Here there is a contradiction between two actions मदवति and दुनोति. This can be removed by the fact that in separation both of them are possible.

त्वद्वानि इत्यादि—This verse occurs above under काव्यलिङ्ग. Here there is a contradiction between क्रिया and द्रव्य i. e. between 'not bearing on the head' and Hara (who being one is द्रव्य and not जालि). The explanation lies in the fact that here there is a hyperbolic and picturesque description given by the poet. If we read in the verse वह्नोत्सह etc., the words 'मध्वन्दिनदिनाधिपः' (the midday sun), then the verse will be an example of the विरोध of द्रव्य with another द्रव्य. The moon cannot be the sun. This is explained by the state of separation.

To constitute विरोध, the following is essential. There must be an opposition or contradiction between two things; but this contradiction must be explicable, i. e. apparent merely. If the विरोध cannot be explained and is final, it is a fault (दोष); but if the opposition can be reconciled in some way and

thus shown to be merely apparent, there is the figure called विरोध. Because the विरोध is merely apparent, the figure is also named विरोधामास by some. Jagannātha defines विरोध as "एकाधिकरणसम्बद्धत्वेन प्रतिपादितयोरपेक्षोभांसमानैकाधिकरणसम्बद्धत्वमेकाधिकरणसम्बद्धत्वमात्रं वा विरोधः । ननु । एकाधिकरणसम्बद्धत्वेन प्रतिपादनं सः ।"; he then remarks "स च प्रकटोद्भूतः । प्रकटस्य बाधपुद्गलनिभूतत्वम् । तदपेक्षोत्पन्नप्रकटः । तत्रापि दोषस्य विषयः । द्वितीयस्यालङ्कारस्य । ननु एवमेव विरोधामासमाचक्षते । आ रूपाद्रासत्ते इति नामासः । विरोधस्यासामानास्येति । आमुष्य एव प्रतीयमानो ज्ञयिति ज्ञायमानाविरोधबुद्धितिरस्कृत इति बाधम् ।" R. G. p. 427.

अत्र 'तव विरह'.....स्पष्टमन्वय ( p. 50, ll. 13-19 ). In such examples as 'तव विरहे' etc., the wind etc., which as denoting many individuals, are generic terms seem, at first sight, to be opposed to 'conflagration,' 'heat' 'piercing the heart' and 'the sun,' which are a genus, quality, action and substance respectively. This apparent contradiction is removed by the fact that the state of things was caused by separation. अत्र 'अवस'.....स्पष्टमन्वय. This has been explained in connection with each of the verses above.

विभावनायां.....भेदः ( p. 50, ll. 19-21 ). The author now proceeds to distinguish between विरोध, विभावना and विशेषोक्ति. What is common to all these figures is apparent contradiction. विरोध is the widest of the three and corresponds to an उत्सर्ग ( general rule ); while विभावना and विशेषोक्ति are narrow and correspond to अपवाद ( exception ). The contradiction involved in both विभावना and विशेषोक्ति is the violation of the law of causation. The contradiction in विरोध has nothing to do with the relation of causation. The general rule is 'अपवादविपर्ययद्वारेण उत्सर्गस्य न्यवस्थितिः'. So where there is apparent contradiction involved in stating that though the causes are absent the effect is present or that though the causes are present the effect is absent, there is विभावना and विशेषोक्ति respectively and not विरोध. Our author draws another distinction. In विभावना, as the poet starts with the statement of the absence of the cause, it is the effect only ( represented as happening even in the absence of its cause ) that is seemingly incongruous; i. e. the कारणभाव is बाधक and कार्य is बाध, because the absence of the cause is a matter of fact ( स्वभावसिद्ध ) while the कार्य is only poetically fancied. What is merely fancied is opposed by the real, but what is real cannot be opposed by what is fancied. विशेषोक्ति is the converse of विभावना. कार्यभावेन ( कर्तृनिवर्धमानत्वात् ) कारणमेव ( बाधत्वेन प्रतीयते ).

In विशेषोक्ति the non-production of the effect, though causes exist, which is represented by the poet is more powerful than the cause and therefore the cause is apprehended as seemingly incongruous; i. e. in विशेषोक्ति, कार्वाभाव is बाधक and कारणभाव is बाधक. But in विरोध, both the objects are equally powerful and are both बाधक and बाधक, as e. g. कठिनत्व and सुकुमारत्व in 'सन्तत-मुसलाः' etc. Compare: "कारणभावेन चोपक्रान्तत्वादलक्षणा कार्यमेव बाध्यमानत्वेन प्रतीयते, न तु तेन (कार्येण) कारणभाव इत्यन्योन्यबाधकत्वानु-प्राप्तिरादिरोधात्काराद्भेदः । एवं विशेषोक्ती कार्वाभावेन कारणसत्ताया एव बाध्य-मानत्वमुच्येयम् । येन साऽपि विरोधाद्विज्ञा स्यात् ।" अलं. स. p. 124. The following कारिका (quoted by जयरथ p. 124 and Jagannātha in R. G. p. 432) clearly explains the difference between विभावना and विरोध 'कारणस्य निषेदेन बाध्यमानः कठोददः । विभावनायामाभाति विरोधोऽन्योन्यबाधनम् ॥ अतो दूरविभेदोऽस्या विरोधेन व्यवस्थितः ।' Vide R. G. p. 432 "तत्र (विभावनायां) न कार्याशः कारणभावस्वरूपविरोधिना बाध्यतवेव स्थितः न बाधकतया । कार्याशस्य कल्पितत्वात्कारणभावस्य न स्वभावसिद्धत्वात् । अत एव कार्याशो रूपान्तरेण पर्यवस्यति । अत एव न समबलविरोधिद्वयपदितादिरोधात्कारा-दस्य बलक्षयणम् ।"

It should be noted that our author says above that in विशेषोक्ति, कार्वाभाव is बाधक and कारणभाव is बाधक. This is opposed to the view of Jayaratha (who says that the words quoted by us above from Sarvasva as regards विशेषोक्ति are spurious and supports his remark by a quotation from तिलक whom Sarvasva generally follows) and Jagannātha. They say that in विशेषोक्ति, the कार्वाभाव is really बाधक and कारणसत्ता is बाधक. To us the view of Jayaratha and Jagannātha appears to be sounder. "अत्र (विशेषोक्ती) कारणसमवधानं कार्वाभ्युत्पत्तेर्बाध्यमिति बहवः । वस्तुतस्तु कार्वाभ्युत्पत्तिरेवास्मिन्नलङ्कारे बाध्या ।..... 'स एकलोणि जयति जग्मन्ति कुसुमानुधः । हरतापि तनुं यस्य शशुना न हतं बलम्' ॥ इति प्राचीनप्रसिद्धोदाहरणेषु कारणसमवधानस्य कामशरीरनाशरूपस्य प्रमाणसिद्धत्वेन बाध्यत्वायोगात् । यतः कामस्य शरीरनाशेऽपि शक्तिबलवीर्यशः कुतो न जात इत्येव सर्वजनीनः प्रत्यक्षः, न तु शक्तिबलशोः सतोः कथं शरीरनाश इति ।" R. G. p. 438; "लेखक—कल्पितत्वावयवपाठः ('एवं विशेषोक्ती कार्वाभावेन कारणसत्ताया एव बाध्यमानत्व-मुच्येयम्' इत्येवः) । तथा हि—'हरतापि तनुं यस्य' इत्यादी बलाहरणेन कार्वाभावेन तनुहरणरूपं कारणं न बाध्यते, अपि तु सत्यपि तनुहरणाख्ये सामर्थ्ये कथं न बलं हतमिति कार्वाभावस्यैव बाध्यत्वेन प्रतीयति । तस्मात् 'एवं विशेषोक्ती कारणसत्ताया कार्वाभावस्यैव बाध्यमानत्वमुच्येयम्' इति पाठो ग्राह्यः । अतदेव रावामन्त्रितल्लेखेना-भुक्तम्—'कारणसामर्थ्यमिह बाधकत्वेनैव प्रतीयते कार्वाभ्युत्पत्तिस्तु बाध्यत्वेन' इति । अन्वयः (सर्वस्वकारः) प्रावसान्मदानुबलैव । तदुक्तसमानन्यायोऽस्माभिः पाठो लक्षितः ।" विमर्शिनी p. 124.



A question arises as regards certain cases of विरोध. What difference is there between Rūpaka and विरोध (of जालि with जालि or of द्रव्य with द्रव्य) as exemplified in 'मलयमस्तु दवानलः, राकाविभावरिजानिः मच्चन्दिनदिनाधिपः' ? These last appear to be quite on a par with the stock example of Rūpaka, मुखं चन्द्रः. As in Rūpaka the identity of two objects is predicated, so in the above examples of विरोध also there is अमेद. Hence the above two examples should be regarded as cases of Rūpaka, or otherwise all examples of Rūpaka will fall under विरोध and Rūpaka will have no province of its own. To this objection the following reply is given. Although in the above two examples, the non-difference of the two objects is intended in order to give rise to the contradiction (involved in saying that the wind is fire, or the moon is the sun), still the charm in the two verses does not lie in the non-difference, which is subordinate as being subservient to something else. In the two verses what is intended to be conveyed is the extraordinary condition of a woman in separation. It is contradiction itself that is striking here, as being favourable to this purpose, although it is not directly expressed, but is implied; and therefore it is the contradiction that constitutes the figure here. On the other hand, in such examples of Rūpaka as 'the face is the moon,' the strikingness lies in the *non-difference* (of the face and the moon) in order that it may be understood that all the qualities such as 'being delightful' etc. residing in the moon are to be found in the face also. Although there is some contradiction in saying that the face is the moon, it, not being favourable to the sense intended, is not charming. Therefore there is Rūpaka and not Virodha. So the difference between विरोध and Rūpaka briefly stated is:—In विरोध, the strikingness lies in the contradiction and not in non-difference; while in Rūpaka, the charm lies in the non-difference and not in the contradiction. *Vide* 'अथ त्रालोर्द्वयोश्च विरोधात्कारो न नवितुर्मति' on p. 429, of R. G. of which the following quotation from the Uddyota is a summary "नन्वेवमत्रोपमूलं रूपकमेव न विरोधः । अन्यथा मुखं चन्द्र इत्यत्रापि विरोध एव स्यादिति चेन्न । अत्र विरोधोत्पापनार्थममेदस्य विवक्षितत्वेऽपि तस्यान्यार्थ-मुपादानेनाचमत्कारित्वात् । विरहिष्यवस्थायामलङ्घतत्त्वस्यात्र प्रतिपिपादयिषितत्वेन तदनुगुणतयान्तर्गमितोऽप्यर्थो (तात्पर्यो) विरोध एव चमत्कारित्वा समुद्भूतत्वेति तस्यैवाङ्कारित्वात् । मुखं चन्द्र इत्यादौ तु चन्द्रनिष्ठात्वादाकावादिसकलगुणानां मुखे प्रतिपत्त्यर्थं चन्द्रामेद एव चमत्कारी न तु सन्नपि विरोधः, विवक्षिताधीनानुगुणत्वात्, इति रूपकमेव न तु विरोधोऽङ्कारः । यदि तु विरहिष्यवस्थायां अलङ्घतत्वं न

विश्रुतमन्यवैश्व न गभीरतः, किं तु पीडाजनकत्वावतिशयमात्रं तदाऽत्र रूपकमेव । यदि वा सगरविशेषस्थितेरलङ्घ्यत्वविश्रुत्याऽप्यवगभीकारेण च 'यत्र नारीणां मुखं चंद्रः' इत्युच्यते तदा तत्र विरोध एवेति दिक् ।" pp. 83-84

Jagannātha remarks that the division into ten varieties is not a charming one. विरोध should be divided into two varieties:—(I) pure, (II) based upon Paronomasia. 'वस्तुतो जालादिभेदानामङ्गत्वाच्चुङ्कत्वरेषमूलत्वान्वा द्विविधो ज्ञेयः ।' R. G. p. 428. The works of Bāṇa abound in example of Virodha based upon Paronomasia.

### 37 असङ्गतिः (Disconnection).

When a cause and its effect are represented as having different locations, there is असङ्गति. It is a general rule that we see the effect as following in that very region where the cause exists. We see smoke in the kitchen, where fire is kindled; but fire lighted in the kitchen does not produce smoke on the mountain. Where however, two things, related as cause and effect and therefore naturally expected to be in the same place are represented as occupying different places on account of some speciality (of the cause), there is असङ्गति. 'यदेशमेव कारणं तदेशमेव कार्यं दृष्टम् । न हि महानसलो वह्निः पर्वतदेशस्य धूमं जनयति । यदा त्वन्यदेशस्य कारणमन्यदेशस्य च कार्यमुपनिबध्यते तदोचितसङ्गतिनिवृत्तेरसङ्गत्या-स्त्वोऽलङ्कारः ।' अलं. स. p. 129.

सा बाला.....इत्यद्वैतम् (p. 50, ll. 24-27). This verse occurs in the Amarus'atake (No. 34) and is cited by the अलं. स. as an example of असङ्गति. The words are addressed to a friend, by one disappointed in his love, or they are uttered in a soliloquy by one who is deeply in love. अजुनवर्मादेव comments upon it as follows कस्यास्त्रिदशरुक्तः कश्चित्स्वयं सवितर्कमनुसन्दधते । विश्रम्भपात्रस्य वा प्रतिविधानप्रलाशया कस्याप्यग्रे निवेदयति । सा बालेति । सा अनिर्वचनीया मुग्धा, वयं च तदप्राप्तिपर्याकुलतया अप्रगल्भमनसः । अथ च यत्रैव त्वं तत्रैवाप्रगल्भमनस्कत्वं दुग्धते । सा स्त्री, वयं च तां विना सातुं न शक्नुम इति गतधैर्याः । अथ च यत्रैव स्त्रीत्वं तत्रैव कातरत्वमुचितं भवति । सा पीनं चोन्नतिमच्च एवंविधं स्तनयुगले विभर्ति, वयं च तद्वालाङ्गिजनमप्राप्तवन्तः सखेदाः । अथ च न एव गुरुपदार्थभारे वहति स एव सखेदो दृश्यते ।.....सा महतः गितम्बभारेणाक्रान्ता, वयं च तां तस्याभारलीलाजसगामिनीं स्मरन्तो जडिह्वा गन्तुं न शक्नुमः । अथ च य एव महता भारेणाक्रान्तो भवति स एव गन्तुं न शक्नोति । एवं सति अन्यजनावलम्बिभिर्दोषैर्वैयमसीष्टवाः संवृता इत्याद्यर्थमेतत् ।" The अलं. स. reads एवोचरभरं, which is noticed by अजुनवर्मा also. The अलं. स. reads अप्रगल्भमनसः for अप्रगल्भमनसः and दोषैरन्यसमाभितः (अन्यान्

समाश्रितैः) for दोषैरन्यवनाश्रयैः (अन्यजनः आश्रयः येषाम्). वयमप्रगतमनसः Our minds lack maturity of judgment, i. e. the mind being disappointed does not know what to do. In childhood, one has not maturity of understanding. Here the woman is young, and therefore the want of maturity of understanding should belong to her; but is represented here as belonging to the lover. Women are timid; therefore timidity should belong to her; but here timidity (of course, due to love) belongs to the lover. सखेदा वयम्—We are oppressed or worried. Here the causes, बालत्व, स्त्रीत्व etc., belong to the woman, but the effects अप्रगल्भत्व, कातरत्व etc. are represented as belonging to the hero. Thus कारण and कार्य exist in different places (i. e. there is वैयधिकरण्य of कार्यकारण) and therefore the figure is असङ्गति.

It should be noticed here that the अप्रगल्भमनस्कत्व due to childhood is different from that due to love; similarly the natural timidity of women is different from the fluttering of heart due to love. But both of them are here regarded as non-different (i. e. there is अमेदाध्यवसाय between कातरत्व due to womanhood and कातरत्व due to love). It is therefore that the अलं. सु. remarks "अत्र वास्त्यनिमित्तमप्रगल्भवचनत्वमन्यदन्वच्च सरतिमित्तकमित्यनयोरेवेदाध्यवसायः । एवमन्यत्र ज्ञेयम् ।" p. 130. The विमर्शिनी remarks upon this that, according to the views of अलं. सु., अतिशयोक्ति is always at the root of this figure. "अमेदाध्यवसाय इति । अनेनातिशयोक्तिरस्या अर्थानुप्राणनकत्वेन कटाक्षिता । अन्यथा हि विरोधो दुष्परिहरः स्यात् ।" विम० p. 130. Jagannātha says that the figure अतिशयोक्ति is not everywhere at the root of this figure; what is necessary everywhere is the अमेदाध्यवसाय as regards the effect (as that of कातरत्व explained above) 'अस्यां च विनावनायामिव कार्यशेऽतिशयोक्त्यनुप्राणनमावश्यकम् । अन्यथा विरोधो दुष्परिहर एव स्यात्, इत्यलङ्कारसर्वस्वकारादीनां मतम् । तच्च 'दृष्टिर्भृङ्गीदृशोऽप्यन्तं हृत्पतनपरिशीलिनी । मुष्यन्ते वन्धनात्केशा विचित्रा वैधसी गतिः ॥' इत्यसन्निमित्तोदाहरणे स्वभिचारादसङ्गतम् । न हि 'मुष्यन्ते वन्धनात्केशाः' इत्यत्र केशवन्धनमुत्तयंशेऽतिशयोक्तिरस्ति । किं तु शेषभित्तिकाभेदाध्यवसानमात्रम् । तसायेन केनापि प्रकारेण कार्यशेऽमेदाध्यवसानमावश्यकमिति तु सङ्गतम् ।" R. G. pp. 440-441.

The name असङ्गति is significant, because in it there is absence of the natural co-existence of cause and effect, as said by Mammata "सा तयोः स्वभावोत्पत्त्यपरस्परसङ्गतित्वात् असङ्गतिः"

अस्याश्चाप.....विरोधालङ्कारः (p. 50, l. 28). In असङ्गति, there is apparent contradiction in saying that the cause remains in one



place and that the effect is produced in another. So it may be thought that असङ्गति is nothing but विरोध. The author therefore proceeds to distinguish between असङ्गति and विरोध. As said above with reference to विभावना and विशेषोक्ति, असङ्गति corresponds to an अपवाद, while विरोध is something like a rule (उत्सर्ग). An अपवाद is always more powerful than a rule. So where the conditions of असङ्गति are satisfied, there can be no विरोध. विरोध occurs when two things, well known to reside in different places are represented as residing in the same substratum; e. g. कुटिलाश्व and सुकुमारश्व, which reside in different objects, but are represented as residing in the same object, viz., the palm; असङ्गति, on the other hand, occurs when two objects, related as cause and effect and generally known to reside in the same place, are represented as residing in different substrata. Compare K. P. X. "एषा च विरोधशक्तिर्न विरोधः । मित्राभारतवैव द्वयोरेव विरोधितावाः प्रतिभासात् । विरोधे तु विरोधित्वमेकाग्रयनिष्ठमनुक्तमपि पदैवमितम् । अपवादविषयपरिहारेणोत्सर्गस्य व्यवस्थितेः ॥"; "व्यधिकरणत्वेन प्रसिद्धयोः समानाधिकरणत्वेनोपनिबन्धने विरोधात्कारः । समानाधिकरणत्वेन प्रसिद्धयोर्द्वयोर्वैयर्थ्येनोपनिबन्धनेऽसङ्गतिः ॥" R. G. p. 441. In विभावना, the effect is represented as following even in the absence of the well-known cause; in असङ्गति both the cause and effect exist, but in different places i. e. in विभावना the charm lies in कार्योत्पत्ति even without the well-known cause, while in असङ्गति the charm lies in the वैयर्थ्यकरण्य of कार्य and कारण. Similarly विशेषोक्ति should be distinguished from असङ्गति. Jagannātha remarks that in असङ्गति it is not necessary that the two objects should be related as cause and effect. What is necessary to constitute the figure, according to Jagannātha is that two objects, known as generally existing together, should be represented as residing in different places. "प्रायुक्तासङ्गतिलक्षणे हेतुकार्यवोरिति च समानाधिकरणमात्रोपलक्षणम् । तेन 'नेत्रं निरञ्जनं तस्याः शून्यास्तु वयमङ्गुलम्' इत्यत्र निरञ्जनत्वशून्यत्वयोरेत्याद्योत्यादकनावलक्षणसम्बन्धानन्तर्भावेण शुद्धसमानाधिकरणत्वेन प्रसिद्धयोरव्यसङ्गतिः सङ्गच्छते । यथाश्रुते तु सा न स्यात् ॥" R. G. p. 441.

The following are some examples of असङ्गति. 'अशो खलमुजहस्य विचित्रोयं वधकमः । अन्यस्य दशति शोचमन्यः प्राणैर्विमुच्यते ॥'; 'यस्यैव मणस्तस्यैव वेदना जगति जनस्तदलीकम् । दन्तक्षतं कपोले वच्चा वेदना सपत्नीनाम् ॥' (quoted in K. P. X.)

### 38 विषमम् ( Incongruity ).

(I) When the qualities (a) or the actions (b) of a cause and its effect are opposed to each other, (II) When an effort

falls and some evil result follows; or (III) when there is an association (bringing together or connection) between two things that are incongruous, there is विषम.

It is a general maxim that the qualities of a cause produce in the effect similar qualities, 'कारणगुणा हि कार्यगुणानामन्ते'. *Vide* 'कारणगुणपूर्वकः कार्यगुणो दृष्टः' वैशेषिकसूत्र II. I. 24. Where the poet represents the qualities of the cause as opposed to those of the effect, there is विषम (I a above). If, however, the qualities of the cause are different from those of the effect in the nature of things, there is no विषम; e. g. in "द्राक्षाफलानि शिखरेषु शिलोच्चयानां पीयूषसाररसनिर्गतमभवन्ति । विष्वद्वृत्तदिनकायनिगूढ-  
क्षत्रशङ्कराटकानि पुनरुन्मसि सम्भवन्ति ॥" there is no विषम, as grapes do naturally grow on the hills. Therefore the production of qualities different from those of the cause must be due to the poet's imagination.

सयः...प्रसूते (p. 58, ll. 25-26). This occurs in Padmagupta's Navasāhasāṅkacharita (I. 62). It is cited by Mammata and Sarvaśya as an example of विषम. 'तमालवज्रीका कृपाणलेखा यस्य (तस्य राज्ञः) करस्वशंमवाप्य सयस्तत्कार्ल रणे रणे प्रतिसंग्रामं शरदिन्दुवद पाण्डु शुभ्रं यशः प्रसूते दतश्चित्रमित्यन्वयः' l' उ० च० p. 443. Here, we have pure (lit. white) fame arising from the cause, viz., the dark sword, in opposition to the general rule that the qualities of the cause produce in the effect qualities similar to themselves. The quality 'darkness' (नीलवृ) of the cause, the sword, is opposed to the quality 'whiteness' residing in the effect, viz., fame.

आनन्दमयन्द.....ने. This is Rudrata IX. 47. अमन्दम्—not small, i. e. very great. This is an example of I b. Here the cause, the heroine, has the action, viz., 'giving delight' expressed by the words 'आनन्दं ददासि,' but the effect, viz. separation, caused by the heroine, has the action 'burning' expressed by the verb 'तापयस्वितराम्.' Therefore the actions of the cause and its effect are opposed.

अयं.....क्षारवारिभिः (p. 51, ll. 11-12). This is an example of II. अयं अम्भोधिः रत्नाकरः (रत्नानां आकरः स्तनिः) इति घनाशया असेवि (सेवितः) । अयं दूरेऽस्तु वदनं क्षारवारिभिः अपूरि (पूरितम्). Here not only was the object (viz. attainment of wealth) not obtained, but, on the contrary, the mouth was filled with salt water (अमर्षस्य सम्भवः).

क वने.....सुदुःसहम् (p. 51, ll. 14-15). तद्वत्त्वभूषणं (वृक्षवत्त्वं वृक्षत्वकृत् 'त्वया स्त्री वत्त्वं वत्कलमलिङ्गाम्' इत्यमर० II. 4. 12. भूषणं वसिन्) वने वा, महेन्द्रवन्दिता (देवेशपूजिता) नृपलक्ष्मीः क। नित्यतं (धृवं) वत (वत् इति निपातः खेदे) प्रसिद्धवर्तिनो भातुः (निषेः) चरितं (चेष्टितं) सुदुःसहम्. Here we have an association of woods and royal glory (in the person of Rāma), which are incongruous. The commentator Rāmācharaṇa says that this is not a proper example of the third variety, because Rāma, when he went to the woods was not a king; that, therefore the verse is an example of the second variety, as not only was Daśaratha's attempt to crown Rāma as युवराज frustrated, but an evil result, viz. Rāma's exile, followed. We may say against this that though Rāma was not king *de facto*, he was a king *de jure* and therefore the verse is a proper example.

विपुलेन.....दृष्टा (p. 51, ll. 18-19). The author cites another example of the third variety (विरूपयोः सहृदना). The verse is S's'u. XIII. 40. "सागरे शेते इति सागरशयस्तादृशस्य वत्स विष्णोः विपुलेन विस्तृतेन कुक्षिणा युगलये भुवनानि परिरे पीतानि । स पुनः । सोऽशीलर्षेः । एकतमया कणा-  
चित्रगरकामिन्या यदेन विभ्रमो विलासो वत्सां सा चासौ असकृञ्च असम्पूर्णा च  
तथामृतया एकया दृष्टा परो सादरमवलोकित पत्र । पीत इत्यभेदाध्यवसानम् ।"  
उ. च. p. 444. Here in Vishṇu, there is the association of two incongruous things, viz., a part of Vishṇu is represented as swallowing all the worlds; but Vishṇu himself (the अवयवी) is spoken of as drunk by a woman with a single eye. 'वत्स कुक्षिरेव सकलभुवनपावसमवां तस्य सम्पूर्णस्य अवयविनः स्त्रिया एकदृष्टा पारं चापरं विषमम्।' उद्योत. p. 123.

Our author gives no general definition of विषम. He only mentions three varieties of विषम. In this he follows Mammata and Ruṣṣaka. Jagannātha defines विषम as 'अननुरूपसंसर्गो विषमम्' (an incongruous relation). It should be noticed that the treatment of विषम given in the text is not exhaustive. Jagannātha remarks that in the second variety, we shall have to speak of a number of subvarieties; e. g. (a) There may be the frustration of the desired object and also the befalling of some evil, (b) there may be simply the non-attainment of the desired object, (c) there may be simply the befalling of some evil. He then shows that the desired object may be four-fold and that अलिप्त may be threefold. Vide R. G. pp. 444-447. In the third variety (विरूपयोः सहृदना) also there are many subdivisions. We do not refer to them, as for our purpose it is not necessary to do so.



We should clearly distinguish between विरोध, असङ्गति and विषम (variety I). It may be said that the verse 'आनन्दममन्दं' etc. is an example of विरोध, because there is an apparent contradiction between the two actions आनन्दं ददासि and तापवन्तिराम्. But this is not so. Here the charm does not lie in the apparent contradiction of the two actions by themselves; but it lies in the fact that the cause, the woman, and the effect, separation, have each of them an action opposed to that of the other. In विरोध what is charming is the residence in one place of two things that are known to reside in different places; in असङ्गति the charm lies in the fact that cause and effect are represented as residing in different places, although naturally they should reside in the same place; but in विषम the charm lies in this that qualities or actions pertaining to the effect are opposed to the qualities or actions belonging to the cause. "विरोधे विरोधिनीः सामानाधिकरण्यात्, असङ्गतौ कार्यकारणवैयर्थ्याधिकरण्यस्य चमत्कारप्रयोजकता, अथ तु कार्यकारणवृत्तिविनायकक्रियागुणयोगस्य चमत्कारित्वेति विशेषात् ॥" उक्तो p. 123.

The Kuvalayananda and R. G. speak of a figure called विषादन, which is defined by the latter as 'अभीष्टार्थविरुद्धतामो विषादनम्'. Where one makes no effort to obtain what is desired, but only desires it and something exactly the opposite happens, there is विषादन. An example is "रात्रिर्गमिष्यति मविष्यति सुपनात् आत्मानुदेष्यति इमिष्यति चक्रवाहम् । इत्थं विचिन्तयति कोशगते द्विरेके हा इन्त इन्त नलिनी गज उज्जहार ॥". We think that this should be regarded as विषम, for there will be no end of figures if we go on with this hair-splitting.

Examples of विषम are:—(I) अरिहारेकुम्भनिदारणरुधिरारुणदाहणादतः संवगात् । वसुधाविषये धवलं कान्तं च वसो बभूव तव ॥ ५० IX. 46.; (II.) यो इदं प्रतिनिवेद्यमुदन्तः सुभ्रवा धिक्वतमस्य कदाहः । स प्रतोद इव तस्य विशेषाल्लेरकः किमपि हन्त बभूव ॥ (quoted by Jayaratha); (III) क सूर्यप्रभवो वंशः क चाल्पविषवा मतिः । रघु I. 2; क वदं क परोक्षमग्मयो मृगशवैः समनेधितो वनः । शा० II.

### 39 समम् (Equal).

सम is the commendation of an object as worthy of another on account of the fitness of both for one another. आनुरूप्येण refers to the reason why praise is bestowed.

An example of सम is शशिन्मुपगतेयं etc. (p. 51, ll. 22-23). This is Raghu. VI. 85. इयं (इन्दुमती) मेघमुक्तं शशिन् उपगता कौसुदी, अनुरूपं जलमिति अन्वतीयां बहुवन्वा (गता) इति समगुणयोगप्रीत्यः (समौ

गुणी यवोः तयोः योगेन प्रीतिर्वेषाम् ) पौराः नृपाणां श्रवणकट्ट एकवाक्यं तत्र विवम्बुः ( उदीरवामासुः ). Here there is a commendation of the union of Aja and Indumatī, which commendation is due to their fitness for one another.

Mammata speaks of two varieties of सम; (I) when the two things are both good and (II) when both of them are bad. The first is illustrated by the verse in the text. An example of the second is निवृत्तं निवृत्तं वत् वत्त महविश्वमेतद्विविधं जातो देवादुच्चितरचनासंविधाता विधाता । बलिम्बानां परिणतफलरक्षोतिरास्वादीनां मच्चैतस्याः कवचनकलाकोविदः काकलोकाः ॥

सम is the converse of the third variety of विषम ( विरूपयोः सहृदना ). A question may be asked:—'why should we not regard the converse of the other two varieties of विषम as सम ?' The reply is that the converse of those varieties is not charming. To say that the qualities or actions of the cause are reproduced in the effect, or that one who was striving to attain his object has attained it is not very striking. "यद्यपि विषमस्य मेदव्ययमुक्तं तथापि तच्छब्देन (in the definition of सम given by अलं. स. 'तद्विपर्ययः समम्') सम्भवादन्तो मेदः परामुदयते । पूर्वमेदव्ययविपर्ययस्यानलङ्कारत्वात् । अन्यमेदविपर्ययवस्तु चास्वात्समाख्योऽलङ्कारः ।" अलं. स. p. 132. Jagannātha, however, condemns this remark of the अलं. स. and says that सम also has the same three varieties as विषम. The examples of the first two varieties are कुवलयलक्ष्मी हरते तव कीर्तित्व किं चिवम् । वसान्निदानमस्या लोकनमस्याधिपद्वस्तु भवान् ॥ नितरां धनमाप्तमधिभिः क्षितिप त्वां समुपास्य वल्लभः । निधनं समलम्भि तावकी खलु सेवा जगन्निष्ठतमदा ॥. In the last example, there is a pun on the word निधन ( नितरां धनम्; निधनं मृत्युः ). Jagannātha says that in these examples, there is a charm, which consists in describing a cause and its effect as suitable to one another, although they are really not so, by representing them by means of रूप etc. as possessing the same qualities, or in describing the attainment of what is desired, although it (the object attained) is really अनिष्ट, by the same process (by रूप etc.). 'वस्तुतोऽनिरुपयोरपि कार्यकारणयोः रूपादिना धर्मव्यसम्पादनद्वाराऽनिरुपतावर्णने, वस्तुतोऽनिष्टस्यापि तेनैवोपायेनेष्टव्यसम्पत्तिद्वाराऽनिष्टवर्णने च चाकृताया अनुपममेव दर्शितत्वात् । तस्मात्सममपि विविधमेव ।" R. G. p. 452.

Examples of सम are:—स्वमहतां प्राग्रसरः स्मृतोऽसि नः शकुन्तला मूर्तिमती च सक्तिना । समानध्वस्तुल्यमुष्णं वधूवरं विरलं वाच्यं न गतः प्रजापतिः ॥ शा० V; दिष्टा शकुन्तला साध्वी सदपलमिदं भवान् । श्रद्धा वित्तं विधिश्चेति वित्तं सत्समागतम् ॥ शा० VII.

## 40 विचित्रम् ( Strange ).

When, for the attainment of the desired object, one does something contrary to it, there is विचित्र. An example is प्रणमन्नुन्नति etc. (p. 51, ll. 26-27). This occurs in the Hitopadesa II. "For the purpose of being elevated, he bows down; for the sake of his life, he parts with it altogether; for the sake of happiness he subjects himself to misery; who is there a greater fool than a servant?" One who wants उन्नति (elevation, here used both literally and metaphorically) should go up; but the servant, wishing for उन्नति, goes down on his knees before his master. The servant takes service with the object of leading a comfortable life; but he has often to lose his life in the service of his master. He thinks that by service he will obtain happiness, but what he really gets is worry and toil. So for obtaining what is desired, viz., उन्नति, जीवित and सुख, he employs means, viz., प्रणाम, प्राणविमोक्ष and दुःख, which are exactly the reverse of what he wants.

Jayaratha informs us that the figure विचित्र was first defined by अलं. स. 'एतदि ग्रन्थकृतैवाभिनवत्वेनोक्तम्।' अलं. स. वि. p. 134. "यस्य हेतोर्बलकलं (कार्यं) तस्य (हेतोः) यदा तत् (कार्यं) विपरीतं भवति तदा तद्विपरीतफलनिष्पत्त्यर्थं कस्यचित्प्रयत्नः कत्तादौ विचित्रालङ्कारः।" अलं. स. p. 133. विचित्र ordinarily means 'wonderful.' The figure is called विचित्र, because it causes wonder (in that one tries to obtain by means of a particular act a result which is exactly the opposite of what generally follows from that act).

A question may be asked:—"What difference is there between विचित्र and that विषम, where an effect opposed to the cause in its qualities is produced? The reply is:—In विचित्र, when we say 'he bows down to become elevated' what we first understand is that bowing down cannot be the cause of becoming elevated (i. e. there is first कारणनिषेध) and then we understand that elevation cannot be the effect of bowing down, being opposed to it (i. e. there is कार्यवैपरीत्यप्रतीति); while in विषम (in which an effect opposed to the cause is already produced, while in विचित्र an effort is made to produce an effect opposed to the cause), when we say 'Although the sword is black, it produces bright fame,' what we first apprehend is that brightness is an effect opposed to the cause (i. e. there is कार्यवैपरीत्यप्रतीति first) and then we apprehend that the blue sword cannot be the cause of bright fame (i. e. there is कारणनिषेध). This difference is set



forth very concisely by the अं. स. as follows:—"न चायं विषमो विषमात्कारः । स्वनिषेधमुखेन (कारणनिषेधमुखेन) वैपरीत्यप्रतीतेः । विपरीत-प्रतीत्या तु स्वनिषेधस्तस्य (विषमस्य) विषयः । यथा 'तमालमीला शरदिन्दुपाण्डु-वशखिलोक्तामरणं प्रयुते' इत्यादि । इह स्वन्वया प्रतीतिः ।" p. 133. Another difference is pointed out by Jayaratha and Jagannātha. In विषम, an opposite effect results of its own accord; while in विचित्र, an effort is made by some person to produce an opposite effect. 'यद्यपि विषमे विरुपस्य कार्यस्य स्वयमेवोत्पत्तिरिह न तन्निष्पत्तये प्रयत्न इति स्फुटोपगमोः भेदस्तथापि ग्रन्थकृता विशेषपरिपोषायेव सूक्ष्मेदिकागम्यो भेदोऽव-मुक्तः ।" विम० pp. 133-34; "न च कारणात्तनुरुपं कार्यमिति विषममेवोदयं वाच्यः । विषमे प्रत्युक्तत्वेनपेक्षणात् । कार्यकारणशुण्वलक्षण्येनैव तद्वेदमित्युक्तम् ।" R. G. p. 453.

It should be noticed that Dandin, Bhāmaha, Udbhata, Mammāta and others do not regard विचित्र as a distinct figure. Uddyota regards विचित्र as not different from विषम. "एवमिष्टसि-द्धयर्थमिष्टेपिणा कियमाणमिष्टविपरीतवत्ताचरणमपि विषममेव । यथा 'नमन्ति सन्ततौ-लोक्यादपि लघुं समुत्ततिन्' वाच्यप्रतीतिवैलायां योगवैषम्यप्रतीतेः । एतेनात्र विचित्रात्कारः पृथगित्युक्तम् ।" p. 124.

Examples of विचित्र are:—उत्तलौ नमति प्रभुं प्रभुगृहान्द्रष्टुं वदिसिद्धति स्वद्वन्द्वव्यमात्रनोति वदधीरागामिवित्ताश्रया । प्राणान्प्राणितुमेव मुञ्चति रणे हिमाति भोगेच्छया सर्वं तद्विपरीतमेव कुरुते तुष्णान्धस्तेवकः ॥ quoted in अं. स.; मलिनशिशुं खलवदनं विमलवति यगन्ति देव कीर्तिरते । मित्राह्लादं कर्तुं मित्राव द्रुष्टवति प्रतापोऽपि ॥ एकावली.

### 41 अधिकम् (Exceeding).

When, of the container and the contained, one is represented as vaster than the other, there is अधिक. एकस्व-आश्रयस्य आश्रयिणो वा. An example, where the आश्रय is vaster than the आश्रित, is किमधिक etc. (p. 51, ll. 30-31). अज्ञात एव not known (by all the animals in the sea, because Hari lies in only a part of the sea). The greatness of Hari is apprehended from the fact that all the worlds are contained in Hari's side. The excessive greatness of the sea (the आश्रय of हरि) is understood from the fact that the great Hari covers only a part of the sea. An example of अधिक, where the आश्रित (the thing contained) is represented as being vaster than the आश्रय is 'युगान्त' etc. (p. 52, ll. 2-3). This is शिशु० I. 23, and is cited by मम्मट as an example of अधिक. It is a description of the great pleasure which Kṛṣṇa felt at the approach of the sage Nārada. "युगान्तकाले प्रतिसंहतः आत्मा स्वात्मभूतः प्रपन्नो येन तस्य कैटभद्विषः श्रीविष्णोः,

यस्यां तनी (मूर्ती) जगन्ति भुवनानि सविकाशं सावकाशं आसत उपविशन्ति सः, तत्र तस्यां तनी तपोपनस्य नारदस्य अभ्यागमः आगमनं तत्सम्भवाः तच्चन्वाः मुदः प्रीत्यः न समुः न अवकाशं प्रापुः ।' उद्योत p. 125. Here, the body of Kṛṣṇa, in which all the worlds lie without jostling one another, and which is therefore the आश्रय, is intended to be great. The pleasure due to Nārada's arrival, which must be smaller than the body, is here spoken of as not contained in the body (आश्रय) and therefore there is the figure called अधिक. प्रदीप remarks: 'अत्रावेवभूताया मुदो महीयस्त्वं विवक्षितम्.'

It should be well borne in mind that the figure occurs only when the अधिकत्व of the आश्रय or आश्रयिन् is not true in the nature of things, but is due solely to the poet's imagination. 'तच्चाश्रयाश्रयिणोः कविप्रतिभाकल्पितमेव ग्राह्यं न पुनर्वास्तवम् । तेन चास्त्वप्रतीतेः ।' विम० p. 134: 'लक्षणे कल्पनमित्यनेन यथाधाराशेषयोरन्यतरस्य न्यूनत्वमधिकत्वं च वास्तवं तत्र नातिप्रसङ्गः ।' R. G. p. 454. For this reason the following verse, though it is cited by the अलं. स. as an example of अधिक, is not a proper example of it. 'यौरत्र क्वचिदभिज्ञा प्रविततं पातालमव क्वचित्काप्यनैव धरा धराधरजलाधारावधिर्वर्तते । स्फोटस्फोटमहो नभः क्वचिदिदं यदौत्पन्ने विधेर्दूरे पूरणमस्तु शून्यमिति यन्नामापि नास्ते गतम् ॥'. Here the vastness of *nabhas* and the limited extent of the Heaven etc., that are described, are well known. Compare 'नभसो दुप्रमृतीनां चान्योन्यापेक्षया वैपुल्यं पारिमित्यं च वास्तवमेवेत्यनुदाहरणमेतत् ।' विम० p. 135.

It may be said that अधिक is nothing but the third kind of विषम (विरूपयोः सङ्घटना), since in the former also there is an association of two incongruous things (i. e. the आश्रय is vast, while आश्रयिन् is very small or vice versa). But this is not proper. In विषम two things that are independent (i. e. not related as आधार and अपेक्ष) and are incongruous with each other are brought together, while in अधिक two things are related as आश्रय and आश्रयिन् and one of them is vast while the other is limited. The charm lies not in the incongruity of the two things, but rather in the fact that the आश्रय or आश्रयिन् is vaster than the आश्रयिन् or आश्रय respectively. 'एवं न परिमितत्वापरिमितत्वयोः सापेक्षत्वात्तथाविधवस्तुद्वयसङ्घटनयैव तदवगमनसिद्धिरित्यधारापेक्षयोः सङ्घटनेनैवानुपपत्त्यवगम्यते । विषमे चानन्यापेक्षत्वेन स्वत एवानुपपद्योः सङ्घटनमित्यनयोर्गद्गान्मेदः ।' विम० p. 134.

Other examples of अधिक are:—अहो विशालं भूपाल भुवनत्रितयोदरम् । माति मातुमशक्योऽपि यशोराशिर्वदध ते ॥ K. P. X; निरामधिषयो राजन् विस्तारस्तव येतसः । सावकाशतया यत्र शेते विशालो हरिः ॥ B. G. जगद्विशाले हृदि तस्य तन्वी प्रविश्व सास्ते स तथा यथा तत् । पयोपमासीदखिलं न तस्यास्तत्रावकाशस्तु कुतोऽपरत्वाः ॥ Ru. IX. 29.

## 42 अन्योन्यम् ( Reciprocal ).

उभयोः ( वस्तुनोः ) मिथः ( परस्परं ) एकक्रियायाः करणं ( चेत् ) ( तदा ) अन्योन्यम्. When two things do the same act to each other, there is अन्योन्यम्. अन्योन्यम् occurs when two things are represented as causing a speciality in each other. The essentials of अन्योन्यम् are two:—I. Two things must act on each other; II. The effect produced in each other must be the same. 'सिंहः प्रसेनमवधीत्सिद्धो जाम्बवता इतः' is not an example of अन्योन्यम्, because there is no reciprocal action; we are told that the lion killed प्रसेन, but we are not told what प्रसेन did to the lion. 'कृष्णद्वैपायनं पायैः सिधेवै शिष्यवत्ततः । जसावध्यापयेत्तं तु विद्यां योगसमन्विताम् ॥' is not an example of अन्योन्यम्. Here कृष्णद्वैपायन and पायैः act on each other; but the action is not the same.

An example of अन्योन्यम् is त्वया सा etc. ( p. 52, ll. 5-6 ). Here, the night and the moon conduce to each other's beauty.

It is not necessary that the two things should produce the same action in each other; it is sufficient if they produce the same quality ( गुण ). An example is 'प्रकाशः कोऽपि कैलासशैल-पूर्णेन्द्रविम्बोः । उदियाय तदन्त्योन्यपदुल्लङ्घननक्रमात् ॥'

Examples of अन्योन्यम् are:—कण्ठस्य तस्याः सनवन्धुरस्य मुक्ताकलापस्य च निलालस्य । अन्योन्यशोभाजननाङ्गभूत साधारणो भूषणभूष्यभावः ॥ कुमारतन्मय I. 42; इंसानां सरोभिः श्रीः सान्वेतेऽथ सरसां हृतेः । अन्योन्यमेवैते आत्मानं केवलं गुरुकुर्वन्ति ॥ K. P. X.; परपूरुषदृष्टिपातवज्रादतिगीता हृदयं प्रियस्य सीता । अविशत्परकामिनीमुज्ज्वलीभयतः सत्वरमेव सोऽपि तस्याः ॥ R. G.

## 43 विशेषः ( Extraordinary ).

( I ) When something which is dependent on another ( as its support ) is represented as existing without it; ( II ) when one object is spoken of as being present in many places ( simultaneously ); ( III ) when somebody, in bringing about one result, unexpectedly accomplishes something else also, which is impossible; there is विशेष which is thus threefold.

We construe the last two lines of the definition as किञ्चित्कार्यं वा प्रकुर्वतः इतरस्य अशक्यस्य कार्यस्य दैवात्करणम्. We think that वा connects the third kind of विशेष with the other two. Pramādādāsa connects वा with इतरस्य; and takes इतरस्य as equal to शक्यस्य ( i. e. अशक्यस्य कार्यस्य इतरस्य शक्यस्य वा कार्यस्य ). रामः also does the same. We think that both are wrong for two reasons:—I. All weighty authority is in favour of our



interpretation (i. e. in taking इतरस्य as अन्यस्य कार्यस्य) and against that of Pramadādāsa. No one speaks of the effecting of a रुक्म कार्य. Carefully note the following words 'अन्यत्रकुर्वतः कार्यमशक्यस्यान्ववस्तुनः । तत्रैव करणे चेति विशेषनिविधः स्मृतः ॥" K. P. X.; 'यच्च किञ्चिदारम्भमात्रस्यासम्भाव्यवस्तुवन्तरकरणं स तृतीयो विशेषः ।' अलं. स. p. 136. II. Our author, supposing राम० to be right, does not cite any example of another रुक्म कार्य being produced at the same time. Pramadādāsa translates अलग्न्य as 'unconnected with the subject.' This appears to be wrong, as will be clear from the word असम्भाव्य used by the अलं. स. above.

It should be noted that no definition common to the three varieties is given. There are really speaking three figures, all of which are called विशेष. 'विशेषाश्च त्रयो न पुनरेकनिविधः । लघुस्य भिन्नत्वाद्' विम. p. 136.

An example of the 1st variety is दिवमप्युव etc. (p. 52, ll. 11-12). This is Rudrata IX. 6; the verse is cited by Mammata and the अलं. स. also. दिवमपि (स्वरोमपि) उपपातानाम् (गवानाम्) तेषां (कवीनां) अनल्पगुणतयाः (अनल्पः अलघुः गुणतयाः वासान्) गिरः आकाशं (कल्पवर्तन्तं) जगन्ति (विमुक्तं) रमयन्ति ते कवयः कथमिव न वन्ताः. Here the अपेक्ष is speech, the well-known support (आश्रय) of which is man. The poets are spoken of as dead and yet their speech is represented as gladdening the world even in the absence of poets (the well-known आश्रय of speech). Therefore this is an example of the 1st विशेष. 'अत्र गिर अपेक्षाः । प्राण्वाश्रितत्वाद् । अथ च विनाऽपि कविमिराश्रयै रमयन्तीत्युपलब्ध्वा कथितम्' नमिसाधु.

Although the author does not say so specifically, we must understand that in the 2nd variety one thing *simultaneously* resides in many abodes, as said by अलं. स. 'वचैर्न वस्तु परिमितं युगपद्नेकधा वर्तमानं किवदे स द्वितीयो विशेषः' p. 136. An example is कानने etc. (p. 52, ll. 13-14). अन्वकसङ्काशं-मृत्युसदृशं. Here, the king is represented as seen in many places at the same time. It is not really possible that one man can be in many places at the same time. The king is represented to be in many places, because to his enemies, in whose hearts he has struck terror, he is everywhere.

An example of the 3rd variety is मुहिनी etc. (p. 52, ll. 15-16). This is Raghu. VIII. 66, and is cited by K. P. Aja, bewailing the loss of his wife, sums it up in this fine verse. निधः-रक्षि. Here Death is represented as depriving Aja of everything such as a minister, friend, disciple etc. in depriving him of इन्दुमती. 'अत्र मुनिवादिसर्वहरणरूपकार्यान्तरकरणं स्वयम्' प्रभा.

Examples of विशेष are:—I. युक्तं तु वाते दिवमासकेन्द्री तदाभितानां यवमुद्दिनाशः । इदं तु चित्रं भुवनावकाशे निरावया खेळति तस्य कीर्तिः ॥ R. G.; II. इदमे चक्षुषि वाचि च तव सैवामितपयौवना वसति । वयमत्र निरवकाशा विरम कृतं पादपतनेन ॥ रुद्र IX. 8.; III. माधः शिशुपालवधं निदधत्कविमदवधं विदधे । रसाकरः स्वनिवधं हरकिवधं वर्णवन् स्ववृणोत् ॥ quoted by जयरथ with the remark 'अत्र न केवलं माधः शिशुपालवधं नकार वावदसम्भाव्यं चिकीर्षितं कविमदवधवर्णालक्षकवस्त्वन्तरकरणात्मायं विशेषः ।'

#### 44 व्याघातः ( Frustration ).

येन ( उपायेन ) क्वा येन प्रकारेण वस्तु केनापि ( पुरुषेण ) कृतम् तेनैव उपायेन चेत् अन्यः तदन्यथा ( ततोऽन्यथा ) कुरुते ( तदा ) व्याघातः. If a certain thing, which is done by one man by a certain means, is undone by another by the same means, there is व्याघातः. An example is इशा दग्धं मनसिजे जीवयन्ति दृशैव याः । विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ॥. This verse occurs in Rājas'ekhara's Viddhas'alabhañjika ( I Act ). Our author cites it as an example of कुलनुयास also. इशा ( शिवस्य तृतीयेन नेत्रेण ) दग्धं मनसिजे ( कामे ) याः इशा एव जीवयन्ति ( कदाश्चेन मदने जनयन्ति ) ताः विरूपाक्षस्य ( लोचनानां शिवाद् विरूपाक्षः शिवः ) जयिनीः ( शिवमपि प्रत्यादिशन्तीः ) वामलोचनाः ( वामे सुन्दरे लोचने वासां ) स्तुवे. Cupid was burnt by S'iva with his eye; but here, women are represented as re-vivifying Cupid by that very means ( i. e. by the eye ). Therefore there is व्याघातः. 'अथ दृष्टिलक्षणेनोपायेन सारस्य हरेण दाहविषयत्वं निष्पादितम् । सुगमपन्नाभिः पुनस्तेनैवोपायेन तस्य जीवनीयत्वं कियते । तच्च दाहविषयत्वस्य प्रतिपक्षभूतम् ॥' अलं. स. p. 138. It should be noted that the poet represents the eye of S'iva and the eye of the women as non-different; while in reality the two are different.

The following are the essentials of व्याघातः—I. Something must have been accomplished by a certain person with a certain means; II. What has been accomplished must be frustrated by another with the same means; III. The representation must be poetical and not mere matter of fact. When the same cause produces two opposed effects, in connection with different substrata, there is no व्याघातः; e. g. "कुलममलिनं मद्रा मूर्तिमैतिः सुतिशालिनी मुञ्चवल्मलं स्तीता लक्ष्मीः प्रभुत्वमण्डितम् । प्रकृतिसुभगा केते भावा जमीमित्यं जनो मज्जति सुतरां दयं रागंस्त एव तवाङ्कुशाः ॥". Here there is no व्याघातः, because the state of things can be explained by the fact that great men are quite different from ordinary men.

The figure is called व्याघातः, because it is the cause of the frustration of a thing already accomplished, as said by Mān-mata 'स साधितवस्तुव्याहतिहेतुत्वाद् व्याघातः'.

सौकर्येण.....क्रियते यदि. When the contrary of a certain act is justified by the same reason with facility, that is also व्याघात. The essentials of this व्याघात are:—I. Some person must represent a certain cause as probably producing a certain effect; II. Another person must represent that *very cause* as capable of producing exactly an opposite effect and with greater ease than the first. This second variety also is called व्याघात, because in it there is a frustration of the effect that was represented as probable. 'किञ्चित्कार्यं निष्पादयितुं सम्भाव्यमानः कारणविशेषस्तत्कार्ये विरुद्ध-निष्पादकत्वेन वत्समर्थ्यते सोऽपि सम्भाव्यमानकार्येऽप्यवतिनिवन्धनत्वाद्याघातः कार्यविरुद्धनिष्पादितश्च कार्यपेक्षया सुकरः । तस्य कारणस्यात्यन्तं तद्वानुगुण्यात् ।' जलं. स. p. 139.

An example of this व्याघात is इहैव etc. (p. 52, ll. 22-25). The first half of the verse is spoken by the husband and the second by the wife. स्व इहैव तिष्ठ (मया सह नागन्तव्यम्), अहं कतिपयैः अबोभिः हुते (शीघ्रं) समागन्ता (Nom. Sing. of समागन्तृ), कान्ते (प्रिये) मृदुः अस्ति न च आपाससहना (हे श्वान् सोऽहं न क्षमा) । सुमग (सुन्दर) मे (मम) मृदुलं भवता (सह) गन्तुं अधिकं हेतुः यत् (यतः) (अहं) मृदो (सती) विरहकृतं (तव विरहेण कृतं) असमम् (अतुलं) आपासं दुःखं न सोढा (सहिष्ये). Here the husband mentions the tenderness of the heroine as a reason against her accompanying him (on a journey); but the heroine on the other hand represents it (tenderness) with still greater force as a reason for accompanying him.

The difference between the first and the second kind of व्याघात is as follows:—In the first a certain thing is *already accomplished* by some person with a certain means and another person with the same means frustrates it; while in the second, a certain thing is put forward by a person as *probably producing some effect* (i. e. the effect is *not already produced* as in the first) while another represents that *very thing* as more easily capable of producing exactly the opposite effect. 'अत एवास्य प्रथमाव्याघाताद्भेदः । तत्र हि येन केनचिदुपायेन निष्पादितं सदस्तु तथैवान्तेनान्यथीक्रियत इत्युक्तम् । इह तु किञ्चिन्निष्पादयितुं सम्भाव्यमानस्य कारणस्य तद्विरुद्धनिष्पादकत्वेन समर्थनम् ।' विम० p. 139.

It may be said that in the example इहैव, etc., the husband not only failed to persuade his wife to stay at home (इहैव अनवतिष्ठति) but the wife represented the excuse brought forward by him as a stronger reason for her accompanying him (i. e. there is अनर्थस्य सम्भवः); and therefore the 2nd variety of व्याघात is nothing but the second variety of विम. To this objection



we reply:—In विषम, the desired effect does not follow and moreover there is some evil resulting; while in व्याघात, it cannot be said that what is first put forward as a probable effect is not an effect at all. It is an effect; but another person represents that an effect opposed to the first can more easily be brought about by the same means. अभिमतैतरस्य पुनरिह कार्यस्य सुकरतवोपपद्यमानत्वात्, अभिमतकार्यानुत्पत्तौ अनभिमतप्रादुर्भावे च भवतो विषमालङ्काराद्विषयत्वेन स्थितः । एकावली p. 296.

It will have been noticed by the careful reader that in इशा दर्शे etc., there is व्यतिरेक, as made clear by the words जयिनीः, वामलोचनाः and विरूपाक्षस्य. Jayaratha says that व्याघात is not possible without व्यतिरेक. The representation that one person frustrates what has been accomplished by another with a certain means by that very means cannot be explained otherwise than by supposing that the one excels the other. 'सोऽपि ( व्याघातः ) व्यतिरेकनिमित्तत्वेनाशोक्तः । विरूपाक्षस्य चारुलोचना ( the reading of सर्वस्य ) इति व्यतिरेकगर्भादेव वाचको । जयिनीरिति व्यतिरेकोक्तिः । अलं. स. p. 138; 'अनेनास्य व्यतिरेकं विनोत्थानमेव न स्यादिति सूचितम् । तथाहि—येन कैमन्विषयिकविशेषाधितं तदप्यन्येनान्यथा कियते तदा तस्य ततोऽन्यथा करणानुपपत्त्या वैलक्षण्यमवदनाभ्युपगन्तव्यम् ।' विमं. p. 138.

Ancient writers like Daṇḍin and Bhāmaha do not define व्याघात at all. Maṃmaṭa speaks of the first variety only. Our author follows the अलं. स. Jagannātha says that in इशा दर्शे etc. the figure is nothing but व्यतिरेक. *Vide* his remarks, R. G. p. 460.

Examples of व्याघात are:—I. दीनदुमान् वचोनिः शूलनिकरैरनुदिनं दलितान् । पञ्चदशसुहृत्सिता नित्यं तैरेव सज्जनपुत्रीणाः ॥ R. G.; II. विमुञ्चसि यदि प्रिय प्रियतमेति मां मन्दिरे तदा सह नवस्य मां प्रणयवचनावधितः । अथ प्रकृतिमीरित्वखिलमीलिभङ्गसमानं जातु भुजमण्डलादवहितो बहिर्भाष्य ॥ R. G.; 'यदि बाल इति सुतरामपरित्वाव्योऽपि । रघुवीर्य इति भवदुजपाजमेव रक्षास्थानम्' इत्यं चरित VI. para 10 ( our edition ) quoted in the अलं. स. with the remark "अत्र राज्यवर्धनेन श्रीहर्षाप्रस्थापने कार्ये वात्स्यरक्षणी-यत्वादि कारणत्वेन यत्सम्भाषितं तत्पल्लुत प्रस्थापनकारणत्वेन सुकरतया श्रीहर्षेण राज्यवर्धनस्य समर्थितमिति व्यापाताख्योलङ्कारः ।"

#### 45 कारणमाला (Garland of Causes).

When each preceding object is spoken of as the cause of each succeeding one, there is कारणमाला. An example is श्रुतं etc. ( p. 53, ll. 3-4 ). श्रुतम्-knowledge of the S'āstras ( 'श्रुतं शास्त्रावधृतयोः' इत्यमरं III. 3. 77. ). श्रुतविद्याम् of learned men.

Here the company of learned men is the cause of knowledge, which again is spoken of as the cause of modesty, which is the cause of the affection of the people.

The name कारणमाला given to the figure is significant, because here a number of causes are spoken of as connected with one another in a peculiar manner; e. g. बुद्धि which is the effect of कृतधीसङ्ग becomes the cause of विनय and so on. The charm here lies in the peculiar sequence of causes and effects. 'कार्यकारणकर्म एवात्र आस्त्वहेतुः' जलं. स. p. 140.

Jayaratha and Jagannātha say that this figure occurs also when each succeeding object is the cause of each preceding one (and not merely when each preceding object is the cause of each succeeding one, as said in the text). 'तत्र पूर्वं पूर्वं कारणं परं परं कार्यमित्येका, पूर्वं पूर्वं कार्यं परं परं कारणमित्यपरा'। An example of this is 'स्वर्गापवर्गा खड्ग दानवद्विदोर्न प्रसूते त्रिपुला समृद्धिः। समृद्धिमत्पतेरभागेयं भाग्यं न शम्नो तत्र पादमक्तिः'।

Jagannātha remarks that the repetition of the same word in the same sense is not a fault in this figure. If another word were employed in the same sense, it would obstruct the recognition of the object and the intended meaning would not flash at once on the mind; therefore the employment of two different words in the same sense would constitute a fault in this figure "अत्र च कवित्वपदत्वं न दोषः। प्रत्युत यदान्तरेण तत्साम्येच्छोक्तौ रूपान्तरेण स्थितस्य नटस्येव प्रत्यभिज्ञाप्रतिरोधकत्वादिव्यसितार्थसिद्धेरकुण्ठितत्वविरहादोषः स्यात्" R. G. p. 462.

Jagannātha farther observes that in this figure we should preserve symmetry, if strikingness is to be produced. If we begin with the express mention of something as a cause, then we must speak of the cause of that thing and so on; or we must speak of the effect of that thing as the cause of something else and so on. Or if we begin with the express mention of something as an effect, we must speak of the effect of that and so on or we must speak of that effect as due to something else and so on. "इह च यथादौ कारणोक्तिरेव प्रत्युक्ते तदा पुनस्तस्य कारणं तस्यापि कारणमिति, तत्कस्यचिदिति तदपि कस्यचिदिति वा कारणमाला युक्ता। यदा तु कार्योक्तिस्तदा तस्य कार्यं तस्यापि कार्यमिति, तत्कस्यचित्कार्यं तदपि कस्यचिदिति वा युक्ता। सर्वेष्वेव यः शब्दः कार्यकारणतोपस्थात्वात् आदौ प्रयुक्तः स एव निर्वाहः। एवं क्रमेण विवक्ष्यमानाकाङ्क्षानुरूपत्वाद्वर्णनम्। अन्यथा तु मध्यप्रक्रमं स्यात्। यथा प्राचीनानां पद्यम् 'जितेन्द्रियत्वं विनयस्य कारणं मुण्यप्रकर्षो विनयादभाष्यते। मुणाधिके पुंसि जनोऽनुरज्यते जनानुरागममवादि सम्पदः'। अत्र जितेन्द्रियत्वं विनयस्य कारणं

शुभा विवेन्द्रिवत्त्वस्यापि किं कारणमिति, विनयः कस्य कारणमिति वा आकाशोदेति । कारणस्यैव श्रुतिवशात् प्रथममुपस्थितेः ।...एवं च विनयः कस्य कारणमित्याकांक्षायां गुणपक्षो विनवादवाप्यते इति नाकं यद्यपि फलतः परिपूरकं भवति तथापि न साक्षादित्यदवग्रहमेव ।" R. G. p. 462.

#### 46 मालादीपकम् ( Serial Illuminator ).

When several objects are, in succession, connected with the same attribute, there is मालादीपक. Our author's definition is not quite clear. According to Mammata and Ruyyaka the essentials of मालादीपक are:—I. Many objects are connected with the same attribute; II. Each preceding object serves as a qualification of each succeeding one 'पूर्वपूर्वस्योत्तरोत्तरगुणवदत्वे मालादीपकम्' अलं. स.; 'मालादीपकमात्रं तेषामोत्तरगुणवदम्' K. P.

An example of मालादीपक is त्वमि etc. ( p. 53, ll. 8-9 ). शरैः अरिशिरः ( आसादितम् ), तेन ( अरिशिरसा ) भूः ( आसादिता ), तथा ( शुभा ) त्वं ( आसादितः ), त्वया पशुः ( आसादितम् ). Here, the bow, the arrows, the head of the enemy, the earth etc. are all connected with the single action आसादन ( obtaining or reaching ), as in the figure दीपक, where some प्रकृत and some अप्रकृत things are connected with the same पक्ष. Moreover each preceding object serves as a qualification of each succeeding one; the bow serves as a qualification of the arrows by making them reach the head of the enemy, the arrows oblige the head by enabling it to reach the earth, and so on. *Vide* Uddyota "आसादितमिति ( in the text आसादिताः ) नृपुंसकानृपुंसकयोरेकदेशः एकवत्त्वं च । अत्र कोदण्डे-नारिशिरः प्रापयता शरा उपस्थित्यन्ते शरैरपि भूमण्डलं प्रापयद्विरारिशिरः, शिरसाऽपि सन्नायकं त्वां लम्बयता भूमण्डलं भूमण्डलेन च कीर्तिमासादयता नृपतिः.....इति पूर्वपूर्वेन्द्रः परस्पोषकारः ।" p. 67.

The reason why the figure is called मालादीपक is:—As in दीपक, so here also many objects are connected with one and the same attribute, just as many objects are illumined by a single lamp. Besides here many objects are linked together, each preceding one qualifying each succeeding one.

Mammata defines मालादीपक after दीपक, intimating thereby that it is a kind of दीपक or very similar to it. Our author, following the अलं. स., defines it after कारणमाला and before एकावली, because here the charm really lies in the linking together, as it were, of certain objects. The अलं. स. says that it is not proper to define it after दीपक. Jayaratha says that the word माला is not used in the same sense in which it is used



in the word मालोपमा ( where many उपमानस are mentioned one after another in connection with a single उपमेय ). In मालोपमा, माला means a simple collection of things ( which are, as it were, huddled up together without one being linked with the other ); while in मालादीपक माला means 'a chain', because here each preceding object qualifies each succeeding one and therefore the objects are linked together so as to form a chain. मालादीपक cannot be a variety of दीपक, as in it there is no ज्योत्स्न intended between कोदण्ड and शर etc.; in दीपक, ज्योत्स्न is admitted by all to be implied. The reason why writers like Mammata defined मालादीपक after दीपक is that there is illumination ( of many objects by a single attribute ) here also, as in दीपक. 'मालात्वेन चास्त्वविशेषमाश्रित्य दीपकप्रस्तावोद्गहनेनेह लक्षणं कृतम् ।' अलं. स. p. 141; 'मालाशब्देनात्र शृङ्खला लक्ष्यते । तस्या एवोपक्रान्तत्वात् । न चात्र मालोपमावन्मालाशब्दो द्वेयः । एकस्योपमेयस्य बहुप्रमानोपादानाभावात् । अत्र ज्योत्स्नमेव नास्ति । कोदण्डशरादीनां तस्याविवक्षणात् । अत एवास्य दीपकमेदत्वं न वाच्यम् । ज्योत्स्नवोधिते हि तत् । प्राच्यैः पुनरेतदीपनमात्रानुगुण्यात्तदनन्तरं लक्षितम् ।' विम० p. 142.

The difference between कारणमाला and मालादीपक is as follows:— In कारणमाला and in मालादीपक also, each preceding thing is connected with each succeeding one; but in the former, each preceding object is the *cause* of each succeeding one, while in the latter, each preceding object only qualifies each succeeding one.

Examples of मालादीपक are:—शुद्धः श्वेतादिषु ब्रह्मै पद्मः पद्मशरत्न सः । स च रागस्य रागोऽग्निं दूनां रस्युत्सवश्रितः ॥ K. D. II. 107; यस्य च समरभुवि भुजवद्वेन कोदण्डं कोदण्डेन शराः शरैररेशिरस्तेनापि भूमण्डले तेन चाननुभूतपूर्वो नायको नायकेन कीर्तिः कीर्त्या च सप्त सागराः सागरैः कृतबुधादि-रात्रचरितस्मरणमनेन च स्वैर्यममुना च प्रतिक्षणमाश्चर्यं समासादितम् । ( वासवदत्ता p. 23. Jiv.; p. 41 of Hall's ed. ).

### 47 एकावली (Necklace).

If each succeeding thing is affirmed or denied as an attribute of each preceding thing, there is एकावली, which is thus two-fold. An example of the first variety where each succeeding thing is *affirmed* as an attribute of each preceding one is सरो etc. ( p. 53, II. 14-15 ). एव सारः विकसिताम्भोजम् ( विकसिताणि जम्भोजानि पद्मवानि वसिन् ), अम्भोजं मृगतत्तम् ( मृजैः जमरैः सङ्गतम् युक्तम् ), वज्राः ससङ्गीताः ( सङ्गीतेन सह वर्तमानाः ) सङ्गीतं समरोदयन् ( सरस्य उदयः उद्गमः तेन सहितम् ). विशेषण does not simply mean 'adjective'

in Sanskrit. विशेषण is anything (whether a noun or adjective) which serves to distinguish one thing with which it is connected from other things or which gives a special character to a thing known in a general way. 'स्वरूपमात्रेणावगतस्य वस्तुनो यत्सम्बन्धवशेन वैशिष्ट्यमवगम्यते तद्विशेषणम् ।' विम० p. 141.

In the above example, अभोज is affirmed as a qualification of the lake, bees are introduced as a qualification of lotuses, singing is mentioned as a qualification of the bees and the excitement of love as a qualification of the humming. So here each succeeding thing is affirmed as a qualification of each preceding one.

अपोहते—निषिध्यते. An example of the second variety is न तज्जले etc. (p. 53, ll. 16-17). This is Bhatti. II. 19. It is a description of autumn. न तज्जले.....पद्मं There was no water that was not graced with fair lotuses. (शरदि) न तद् जले (आसीत्) यद् न सुचारुपद्मम् (सुचारुणि अतिशोभनानि पद्मानि यस्मिन्) न तद् पद्मं यद् मलीनपद्मम् (मलीनाः पद्माः अमराः यस्मिन्), न असी पद्मः यः कलं (सधुरं) न नुयुञ्ज, न तद् युञ्जितं यद् मनः न नहार. Here सुचारुपद्मं stands as a qualification of water in a negative form, मलीनपद्म appears negatively as a qualification of the lotus, कलयुञ्जित is put forward as a qualification of the bees. Therefore there is a negation of each succeeding thing as an attribute of each preceding thing.

एकावली is a kind of हार, having only one string of pearls. 'अर्धहारो माणवक एकावलीकवदिका । सेव नञ्जमाला स्यात्सप्तविंशतिगौक्तिकैः ॥' अमर० II. 6. 106. The रामाश्रमी remarks 'एकतरा एका चासी नावली न ।'. The figure is called एकावली, because here the preceding thing and succeeding thing present one connected chain (as two pearls in a chain do).

कतिदिशेष्यमपि.....एवमपोहनेऽपि (p. 53, ll. 18-22). Sometimes each preceding विशेष्य is affirmed or negated as a qualification with reference to each succeeding thing. An example is वायुो etc. Here in the first sentence the विशेष्य is विमला; and the विशेष्य is वायुः; this विशेष्य is affirmed as a qualification (विशेषण) of कमलानि in the next sentence; the विशेष्य 'lotuses' is affirmed as a qualification of the bees and so on. The same holds good in the case of negating the विशेष्य in one sentence as a विशेष्य in the next. राम० gives as an example the following:—'पुण्यक्षेत्रं न सर्वत्र पुण्यक्षेत्रं न नास्तिकाः । नास्तिकेषु न धर्मोस्ति न धर्मं दुःखहेतुता ॥'. It should be remembered that Mammata and Ruyyaka speak

of only that एकावली, where each succeeding thing is affirmed or negatived as a विशेषण of each preceding thing. Jagannātha's treatment is the same as our author's.

The distinction between मालादीपक and एकावली (of the first sort) is:—In the former, each preceding thing lends some charm to each succeeding thing, as in 'शरैरिदिरित्तेन मूल्या etc.'; while in the latter, each succeeding thing enhances the charm of each preceding one, as in सरो विकसितान्मोदम् etc. 'उत्तरोत्तरम् पूर्वं पूर्वं प्रति उत्कर्षहेतुत्वे एकावली । पूर्वम् पूर्वस्योत्तरोत्तरोत्कर्षनिबन्धनत्वे तु मालादीपकम् ।' अलं. स. p. 141. The difference between मालादीपक and एकावली (of the 2nd sort, where each preceding विशेष्य is affirmed or denied as a विशेषण of each succeeding thing) is that in the former all the things are connected with one and the same attribute, while in the latter they are not necessarily so. The distinction between कारणमाला and एकावली is that in the former the relation between the two things is that of कार्यकारणभावः while in the latter it is विशेषणविशेष्यभावः.

Jagannātha remarks that मालादीपक does not deserve to be a separate figure, but should be regarded as a sub-variety of the second kind of एकावली (where each preceding विशेष्य is affirmed or negatived as a विशेषण of each succeeding thing). The only condition is that the obligation conferred on each succeeding thing by each preceding विशेष्य should be the same (एकरूप). He further observes that मालादीपक cannot be a variety of दीपक for reasons which we have already mentioned in our notes on मालादीपक, 'वरुत्तरु यतः (मालादीपकं) दीपकमेव न शक्यं वक्तुम् । सादृश्यसम्बन्धभावात् । किं तु एकावलीममेद इति वक्ष्यते ।' R. G. p. 328. "धर्मेण बुद्धिस्तत्र देव द्रुदा तुजा निबद्धा सहसैव लक्ष्मीः । लक्ष्म्या च तुष्टा भुवि सर्वलोका लोकेश्व नीता भुवनेषु कीर्तिः ।' इह पूर्वेण पूर्वेण स्वान्यवहितमुत्तरोत्तरं विशेष्यते । अस्मिन् एकावल्या द्वितीये मेदे पूर्वपूर्वैः परस्म परस्मोपकारः क्रियमाणो यदेकरूपः स्यात्तदावमेव मालादीपकशब्देन व्यवह्रियते प्राचीनैः ।... एवं च दीपकालङ्कारप्रकरणे प्राचीनैरस्य लक्षणोदीपकविशेषोऽयमिति न भ्रमितव्यम् । तस्य (दीपकस्य) सादृश्यगर्भतायाः सकलालङ्कारिकसिद्धत्वात् । इह च शृङ्गकावयवानी यदाधानी सादृश्यमेव नास्तीति कर्षकारं दीपकतावाचं श्रद्धाभीष्टम् । तेषां प्रकृताप्रकृतात्मकत्वविरहाच्च ।" R. G. p. 464.

Examples of एकावली are:—देशः समृद्धनगरो नगराणि च समृद्धिनिष्ठानि । निष्ठानाः सलीललक्ष्मणा लक्ष्मणाश्चालन्तकमनीयाः ॥ वामटाक. IV. 137; नाकुसुमलहरलिङ्गवाने नामधूनि कुसुमानि । सलीलालिकुलं मधु नामपुरकाणमलिवलम् ॥ इन्द्र VII. 111.



## 48 सारः (Climax.)

When the things to be described gradually rise in excellence, there is सार. An example is राज्ये सारं etc. (p. 53, ll. 25-26). This is Rudrata VII. 97. राज्ये [स्वाम्यमात्यश्च राष्ट्रं च दुर्गे कोषो बलं सुदृढम् । एतावदुत्कृष्टे राज्ये] इति कामन्दकीये (I. 16.) सम्राट्पुत्रके राज्ये] सारम् (अष्टं, 'सारो बले स्थिरांश्च न्याय्ये जीवं वरे त्रिषु' अमर० III. 3. 171) (वस्तु) वस्तुषु, वस्तुषुषामपि पुरं (सारं वस्तु), पुरं सौषम् (राजसदनम्, सुचालेपोऽस्यास्तीति), सौषे तप्यं (अष्टम्), तप्ये (तप्यवर्तिषु सर्वेषु वस्तुषु) वराहना अनङ्गसर्वेष्वम् (कामस्य सर्वेष्वं सर्वस्वरूपा) (अष्टम्). Here each succeeding thing is better than each preceding one, and the highest pitch of excellence is reached in the beautiful woman beyond whom the description cannot proceed.

Jagannātha remarks that this figure occurs not only when the excellence gradually rises (so that the thing last mentioned is the best of all), but also when each succeeding object is represented as worse than each preceding one (so that the last is the worst of all). An example of this सार (which corresponds here to 'Anti-climax') is "तृणाक्षुषतरस्तुलस्तुलारपि च वाचकः । वायुना किं न सीतोऽसौ मामकं प्रार्थयेदिति ॥" कुव० p. 119.

The figure is properly called सार, because in it we have excellence rising by steps. The अलं. स. calls it उदार.

Jagannātha says that this figure occurs not only when many things are mentioned as rising in excellence one after another, but also when the same thing, on account of difference of condition, rises in excellence. An example is 'जम्बीरश्रियमतिर्लब्धं जीतयैव स्यान्ममीदृशकमनीयहेमकुम्भी । नीलाम्बोऽहमवनेऽधुना कुची ते स्पर्धते खड्ग कनकाचलेन साधेम् ॥ अथ पूर्वपूर्वावस्थाविशिष्टाभ्यां कुचान्बामुत्तरोत्तरावस्थाविशिष्टयोस्तयोरेवोत्कर्ष इत्येकविधत्वम् ।' R. G. p. 465.

The four figures, कारणमाला, मालादीपक, एकावली and सार are based upon शृङ्खला (chain). A question is raised by Jayaratha and Jagannātha whether the four should be separately defined or whether we should have only one figure called शृङ्खला with the above four figures as its varieties. They both come to the conclusion that the four figures must be separately defined; for otherwise, we shall have to define only विरोध and औपम्य, by a parity of reasoning, and need not define विभावना, विशेषोक्ति, etc. or रूपक, अनन्वय etc. Vide the अलं. स. वि. p. 140 and R. G. p. 461 and p. 466.

Examples of सार are:—*अथै भरिष्याः पुरमेव सारं पुरे गृहं सप्तनि चैकदेशः । तत्रापि शय्या शयने वरको रत्नोज्ज्वला राज्यसुखस्य सारम् ॥* (इहसंहिता 73. 1.); *संसारे मानुष्यं सारं मानुष्यके च कौलीन्यम् । कौलीन्ये धर्मित्वं धर्मित्वे चापि सदयत्वम् ॥ वाग्मदाहं IV. 137.*

#### 49 यथासंख्यम् (Relative Order).

यत् उद्दिष्टानां (पदार्थानां) क्रमेण अनूद्देशः (प्रतिनिर्देशः) (तत्) यथासंख्यम्. When a reference is made to objects in the same order in which they have been already mentioned, there is यथासंख्यम्. An example is उन्मीलन्ति etc. (p. 53, l. 29—p. 54 l. 2). उन्मीलन्ति (विकसन्ति, वञ्जुला इति गम्यते) नखैर्लुनीहि (वञ्जुलमुकुलानीति कर्म अध्याहार्यम्), वहति (वाति, दक्षिणानिलः इति संयोज्यम्) क्षीमाञ्जलेन आवृणु (दुकूलस्य जञ्जलेन पावृणु वारय दक्षिणानिलम्), कीटाकाननमाविशन्ति (कुहूकण्ठाः इति बोध्यम्) वल्लभाणिः (वल्लभानां धातुः निनादैः) (कुहूकण्ठान्) समुन्नासय (भीतिमुक्तान् कुहू), इत्थं सुमग त्वदीयविरहे तस्याः सखीनां मिथः (अन्वोन्वं) वञ्जलदक्षिणानिलकुहूकण्ठेषु (वञ्जलः अशोकः, कुहूकण्ठः कोकिलः) सादृष्टिकन्याहाराः (भवन्ति). These words are addressed by some woman to a person who is away from his beloved respecting the latter's condition. Here वञ्जल, दक्षिणानिल and कोकिल are connected as agents with उन्मीलन्ति, वहति, आविशन्ति respectively and as objects with लुनीहि, आवृणु, and समुन्नासय respectively.

The जलं. स. defines and explains as follows:—उद्दिष्टानामर्थानां क्रमेणानूद्देशो यथासंख्यम् । ऊर्ध्वं निर्दिष्टाः उद्दिष्टाः । पश्चाद्विद्देशोऽनूद्देशः । स च अर्थात् अर्थान्तरगतः सम्बन्धश्चात्र सामर्थ्यात् (भाष्यपर्यालोचनशलात्) प्रतीयते । ऊर्ध्वं निर्दिष्टानामर्थानां पश्चाद्विद्देशैरर्थैः क्रमेण सम्बन्धो यथासंख्यमिति वाक्यान्तः । pp. 148-149.

Some writers like Vāmana call this figure क्रम. यथासंख्यम् is one of those figures that occur even in the most ancient writers on rhetoric. Dapdin says 'उद्दिष्टानां पदार्थानामनूद्देशो यथाक्रमम् । यथासंख्यमिति श्लोके संख्यानं क्रम इत्यपि ॥' K. D. II. 273. Bhāmaha tells us that संख्यानं was the name given to this figure by the rhetorician मेधावि (रुद्र?) "यथासंख्यमर्थोत्प्रेक्षामलङ्कारइयं विदुः । संख्यानमिति मेधाविनोत्प्रेक्षाभिहिता कचिद् ॥" II. 88.

Jayaratha and Jagannātha question the propriety of calling यथासंख्यम् a figure of speech. What is called यथासंख्यम् is merely the absence of the fault called अपक्रम. The fault अपक्रम occurs when a number of things mentioned in a particular order are not again referred to in the same order, such order being necessary for some reason or other, *e. g.* in रथाङ्गश्ले विभाषी

पता वः सम्मुशार्ङ्गिणी, S'iva being mentioned first should naturally be connected with रवाङ्ग (the wheel); but it is not S'iva who bears the wheel. Therefore there is अपक्रमदोष. The mere absence of a fault does not constitute a figure. To constitute a figure there must be some charm due to the poet's imagination. 'न चास्यालङ्कारत्वं युक्तम् । दोषानावमारूपत्वात् । उद्दिष्टानां क्रमेणानुनिर्देशे व्यक्रियमाणेऽपक्रमारूपो दोषः प्रसज्यते । यदुक्तम्... 'कमहीनार्थमपक्रमम्' इत्यादि । तच्च यथा 'कीर्तिप्रतापौ भवतः सुखचंद्रमसाविनः' । दोषानावमात्रं च नालङ्कारत्वम् । तस्य कविप्रतिभात्मकनिष्चितिविशेषत्वेनोक्तत्वात् ।' अलं. स. वि. pp. 149-150. *Vide* R. G. p. 478. The Uddyota, while admitting the force of the above remarks, says that यथासंख्य was looked upon as a figure, because there is a certain strikingness in referring in the same verse to many things again in the same order in which they have been once mentioned. 'यद्यपि कविप्रतिभानिर्मितत्वसालङ्कारताजीवातोलेशतोऽपि अभावादस्य नालङ्कारत्वम् । तथापि एकव पदे बहूनां क्रमान्वये वैचित्र्यादलङ्कारत्वेनोक्तः ।' p. 80.

Examples of यथासंख्य are:—सृगमीनसज्जनानां वृणवत्सन्तोषविहितवृत्तीनाम् । सुखकधीवरविश्रुता निष्कारणवैरिणो वगति ॥ ; करकमलवितीर्णैरम्बुनीवारशय्यैस्तल्लक्षकुनिकुरङ्गान्मेषिली वानपुष्पवत् ॥ उत्तररामः III; स्फुरद्भुतरूपमुत्पतापपङ्कजं त्वां सुवतानवपविधम् । विधिना तस्यैव नवो मनोमूर्ध्नि सखी सविता वृहस्पतिश्च ॥ (In the last there is विशेष also.); पद्मेन्दुसूत्रगातज्जुप्तकोकिलकलापिनः । वक्रकान्तीक्ष्णगतिवाणीनालैस्त्वया जिताः ॥ भामह II. 90 (quoted in the वक्रोक्तिजीवितटीका).

## 50 पर्यायः ( Sequence ).

(I) When the same thing is (a) or is made to be (b) in many places in succession or (II) when many objects are (c) or are made to be (d) in the same place in succession, it is termed पर्याय.

An example of I a is लिताः क्षणं etc. (p. 54, ll. 6-7). This is Kumāra-sam. V. 24. The verse is spoken of with reference to Parvatī, who was practising austerities in order to secure S'iva as her husband. तस्याः (पार्वत्याः) पद्मसु (अक्षिलोमसु) क्षणं स्मिताः, (पश्चात्) तावताभराः (तावतिः अवरः तैः), (अनन्तरं) पद्मोपरोल्लेधनिपातचूर्णिताः (पद्मोपरयोः स्तनयोः उत्सेधः उन्नतिः उत्सेधे निपातः तेन चूर्णिताः स्तनकाटिन्वादिति भावः), (पश्चात्) वलीषु (उदररेखासु) स्खलिताः प्रथमोदबिन्दवः क्रमेण नाभिं प्रपेदिरे (प्राप्ताः). Here, one object, viz. first rain-drops, is represented as occupying in succession, Parvatī's eyelashes, lower lip, breasts, the dimples on the skin and the navel.



An example of II c is विचरन्ति etc. (p. 54, ll. 8-9). यत्र तत्र अग्निपुरे ओषिभिरालसाः (नितम्बभरेण अलसाः अलसगमनाः) विलासिन्यः विचरन्ति तत्र वृककाकशिवाः भवन्ति. Here in one and the same place, viz., the enemy's city, many objects, viz. gay women, and wolves, crows and female jackals, exist in succession.

An example of I b, where one thing is made to be (क्रियते) in many places is विन्दुश्च etc. (p. 54, ll. 10-11). It is Kumārasam. V, 11. It speaks of the change that came over Pārvatī as regards her occupations when she began to practise penance. क्वा (पार्वत्या) विन्दुष्टरामाद् (विन्दुः रागः लाक्षारस्तदिरागः यस्य) अपराद् निवर्तितः सनाहरामाद् (स्तनयोनिहितानि अनुलेपनादीनि तैः) अरुणाद् (रक्तोक्तत्वाद्) कन्दुकाद् (निवर्तितः इति बोध्यम्), कुशाङ्कुरादानपरिक्षताङ्गुलिः (कुशाङ्कुराणाम् आदानेन परिक्षताः अङ्गुल्यः यस्य) करः अञ्जयप्रणयी (रद्राक्षमाकावाः मित्रं) कृतः. Here, the same object, viz. the hand, is made to be in different places in succession, i. e. before the austerities, the hand was employed in dying the lower lip and in playing with a ball, while after the austerities were begun, it was employed in cutting kus's grass and in telling the beads of the rosary.

An example of II d is दयोरारेणितः etc. (p. 54, ll. 12-13). ते (तत्र) अतिवृज्जनेः दयोः (स्तनयोः) तारो ('मुक्ताङ्गुली च तारः लातः' इत्यमरः III. 3. 166, शुद्धमुक्ताफलपटितः) दारः आरोपितः तयोः स्तनयोः स्यूताः समुविन्दवः निवीयन्ते. Here in one and the same object, viz. the breasts, many objects are made to be in succession, viz. necklaces when the husbands of the women were living, large drops of tears when they were dead.

The name पद्याय given to this figure is quite significant. The word पद्याय according to the sūtra of Pāṇini 'परावनुपाल्य इयः' (वा. III, 3. 38; 'क्रमप्राप्तस्य अनतिपातः अनुपाल्यः। तत्र पद्यायः। अनुपाल्ये किम्। काळस्य पदेयः। अतिपातः इत्यर्थः। सि. कौ.) means sequence (क्रम), as the affix पञ् is applied to the root इ with परि only when sequence is to be conveyed. In the figure, there is a sequence (पद्याय); i. e. the figure is पद्यायवत् and hence the figure itself is called पद्याय. Compare 'अत एव क्रमाश्रयणात्पद्याय इत्यन्वयमभिधानम्' अले. स. p. 150; 'तद्वति तच्छब्दोपचाराद् अशब्दित्वाद् (अशब्दादित्वाद्) पद्यायवान् पद्याय इत्यर्थः' तरु p. 305.

It was said above that one thing is (भवति) or is made to be (क्रियते) in many places or many things are or are made to be in one place. What is meant by भवति is not 'natural existence' and by 'करोति' what is meant is not 'artificial existence.' These words simply indicate that in one no causal

agency is mentioned, while in the other it is mentioned; e. g. in 'स्थिताः क्षणे' etc., no one is mentioned as making the drops of rain exist in many places, while in 'विमृष्टरागात्' etc. the hand is made to be in many places by an agent who is expressly mentioned (in the word तदा). Compare प्रदीप 'प्रयोजकानिर्देशतन्निर्देशौ भवतिकरोत्यर्थौ । न तु स्वाभाविकत्वास्वाभाविकत्वे ।'

एषु च.....स्वमन्वद (p. 54, ll. 14-17). In these varieties (एषु), the place (आधार) is either a collection (hence looked upon as one) or not (i. e. there are several distinct places). संवृत्तरूपः means संघातरूपः. For example, in the verse 'स्थिताः क्षणे' etc. the rain drops successively exist in the eyelashes etc., which are several distinct things (and not a collection or aggregate). In the example विचरन्ति etc. the several objects that are to be placed somewhere (आश्रये), viz. wolves etc. (आदि includes विलासिन्यः also) exist in succession in the enemy's city, which is an aggregate (संवृत्तरूपः). कविश्च आश्रयेणमपि (संवृत्तरूपम् असंवृत्तरूपं च). In the verse 'विचरन्ति' etc. the आश्रयः (viz. विलासिन्यः and वृकादयः) are असंवृत्तरूपः because they cannot form an aggregate, belonging, as they do, respectively to the past and the present. In the verse 'विमृष्ट' etc. the hand successively exists in many places, which form an aggregate (i. e. अक्षर and कन्दुक form one group and कुशाक्षर and अक्षुब्ध form another). Our author here borrows the words of the अलं. स. 'तत्रानेकोऽसंवृत्तरूपः संवृत्तरूपश्चेति द्विविधः । तच्च द्वैविध्यमाधाराश्रयेणतमिति चत्वारोऽस्य भेदाः ।' p. 151.

अत्र च.....परिवृत्तेः (p. 54, ll. 17-18). The distinction between विशेष (2nd variety, where one thing exists in many places) and पद्यांश (of the first sort, viz. where one thing exists in many places) is that in the former one thing exists in many places *simultaneously*, while in the latter one thing exists in many places in *succession*. For example in 'कानने क्षणितुङ्गे' the king is seen in many places at the same time, while in 'स्थिताः क्षणे', the drops of rain exist in many places in succession and not at one and the same time. We shall deal with the distinction between पद्यांश and परिवृत्ति in our notes on the latter figure.

It must be well borne in mind that the representation that one thing resides in many places in succession or that many things successively reside in the same place must be poetical in order to constitute the figure पद्यांश. Where one

thing naturally resides in many places in succession or many reside in one place as a matter of fact, there is no *Alankāra*. 'यत्राधारापेयतस्सम्बन्धकमेव कचिदपि कविकल्पनापेक्षा तत्रैवायमलङ्कारः। यत्र तु सर्वांशे लोकसिद्धत्वं न तत्र कचिदलङ्कारः।' R. G. p. 481. If this were not so, the words 'यत्र पूर्वं वदस्तत्राधुना वदः' would constitute an example of पर्याय.

Examples of पर्याय are:—नन्वाभवसितिरिव तव कालकूट केनोत्तरोत्तर-विशिष्टपदोपदिष्टा। प्रागणैवस हृदये वृषलक्ष्मणोऽथ कण्ठेऽधुना वसति वान्ति पुनः खलानाम् ॥ ( भल्लव्रतक 4 ); निशासु भास्वाकलनूपुराणां यः सञ्चरोऽभूदमिसाति-काणाम्। नदनमुखोत्काविचितामिषानिः स वाद्यते राजपथः शिवांसि ॥ (रघु० XVI); मकरालयस्य कुक्षौ स्थित्वा सदनेऽमृताक्षिनां च चिरम्। संप्रति निर्दोषे ते राजन्वदनाम्बुजे सुधा वसति ॥ R. G.

### 51 परिवृत्तिः ( Barter ).

The exchange of a thing for what is (1) equal, (2) lesser or (3) greater is परिवृत्तिः. सम means 'of equal value.'

दत्त्वा.....मदनञ्जरः (p. 54, ll. 21-22). एणाक्षी (मृगलोचना) कटाक्षं दत्त्वा मम हृदयं जग्राह etc. Here in the first half, the woman gives a glance to her lover and takes away his heart. There is an exchange here and that exchange is of two things of the same value (1). In the latter half, the lover gives his heart and receives the favor of love. He exchanges the heart for favor, which being dangerous, is न्यून ( a thing of less value than what he gave ) ( 2 ).

तस्य च.....वशः (p. 54, ll. 24-25). This verse is cited as an example of परिवृत्ति by the अलं. स. तस्य अवयवः ( वृद्धस्य ) वद्यावुषः स्वरिणः ( स्वर्गं गतस्य ) अधुना किमिव शोच्यते ( किमिव शोचनीयं, न किमपीत्यर्थः ), तेन जर्जरकलेवरस्वयात् ( जर्जरं जीर्णतरं कलेवरं शरीरं तस्य व्ययेन, सीतां हरता रावणेन सह युद्धे प्राणवधः तेन ) इन्दुकिरणोज्ज्वलं ( चंद्रकिरणच्छुब्धं ) वशः कीतम्. Here Jaiyus gave up a thing of small value, viz. his shattered body, and received in return spotless fame, a thing of great value ( 3 ).

परिवृत्ति is defined as विनिमय by our author. In ordinary life, there must be two persons for an exchange of two things. A must give to B something ( say a maund of rice ) and receive from B something ( say a maund of wheat ) or A must receive from B something and then give something in return to B. This mutual giving and taking must exist in the figure also. Let us see whether it is so in the examples given by our author. In the first verse, there are two persons. The woman gives a



glance to her lover and receives from him in return his heart; the lover gives his heart to his beloved and receives fever of love from her (i. e. caused by her). But in the second example, Jatāyus gives up his body, but there is no one to whom he gives it; he receives, in return for the body, pure fame but there is no one to give it; so that in this verse there is a single person. The essentials of a real barter are not satisfied in this verse. The question naturally arises:—what meaning is attached to विनिमय by our author? Does he use it in the same sense in which it is used in ordinary life, or does he mean by it simply this much that a man should abandon something and receive something else? The reply is:—Our author seems to have purposely left the word विनिमय undefined. We have shown above that in the first verse the strict meaning of विनिमय is taken, but not in the second. There is a sharp conflict of opinion as regards the essentials of परिवृत्ति among writers on Rhetoric. There are two schools, one represented by Mammata and Jagannātha and the other by the Alāṅkārasarvasva and Vāmana. Our author, without following any particular school, seems to have made a compromise by accepting the views of both schools.

According to Mammata, one must give to another a thing belonging to one's self and receive from that person another thing belonging to that person. प्रदीप says 'विनिमयो हि केनचिदस्तुना दत्तेन कस्यचिदादानम्', on which the Uddyota remarks 'परकीयस्य कस्यचिदादानमित्यर्थः । विनिमयपदस्य तत्रैव शक्तेः । एवमादाय दानमपि सा ।' pp. 21-22. According to this view, the verse 'तस्य च प्रवयसः' etc. cited by our author, would not be an example of परिवृत्ति. The अलं. स. on the other hand says that in परिवृत्ति one must abandon something belonging to oneself (it need not be given to another) and take something else (not necessarily belonging to another). It appears that such a case cannot be distinguished from that variety of Paryāya where many things are successively referred to as occupying one place. That is, according to the अलं. स. there need not be two persons in परिवृत्ति. One of the examples cited by अलं. स. is 'किमिल्यपास्याभरणानि यौवने धृतं त्वया वार्षकशोभि वस्त्रकम् । यद प्रदोषे स्फुटचन्द्रतारका विभावरी वस्त्रणाव कल्पते ॥' कुमार० V. Here there is a single person, viz. Pārvati, who abandoned her ornaments (but did not give them to some one and receive from him something in return for the ornaments) and began to wear bark garments. This verse

would not be an example of barter according to Mammata, as there is no real barter in it. Jagannātha sides with Mammata. *Vide* his remarks "अत्र परमै स्वकीयवृत्तिविद्वस्तुसमर्पणमिते-  
तावत्पर्यन्तं लक्षणे विवक्षितम्, न तु स्वकीयवृत्तिविद्वस्तुत्यागमात्रम् । 'किशोरनाभं  
परिहाय रामा बभार कामानुगुणां प्रणालीम्' इत्यवातिथ्यात्पापतेः । न चेदं लक्ष्यमेवेति  
वाच्यम् । पूर्ववत्स्यात्तागपूर्वकमुत्तरावस्थाग्रहणस्य वास्तवत्वेनानलङ्कारत्वात् । एवं मिते  
'विनिमयोऽत्र किञ्चित् लब्ध्वा कस्मिन्निदादानम्' इत्यलङ्कारसर्वस्वकृता यत्तुल्ये परिहृतेः  
कृतम्, यच्च 'किमिहपाप्माभरणानि धीवने धृतं त्वया वार्धक्यशोभि नल्लक्षम्'  
इत्युदाहृतम्, तदुभयमन्यतदेव ।" R. G. p. 482.

It should be remembered that the barter spoken of must be due to the poet's imagination merely, and must not be one of ordinary life. For example, the words 'क्षीणन्ति प्रविकचलोचनाः  
समन्तान्मुक्ताभिर्वदरफलानि यत्र बाह्यः' are not an example of परिवृत्ति;  
यत्तु दानादानव्यवहारः कविकल्पित एव न तु वास्तवः । यत्र वास्तवस्तत्र नालङ्कारः ।"  
R. G. p. 482.

The distinction between द्वांद्व and परिवृत्ति is as follows:—  
In the former there is no barter, while in the latter there is. To explain:—when, in द्वांद्व, one thing resides in many places  
in succession, that place from which the thing goes away to another place, receives nothing in return; e. g. in 'स्निग्धाः क्षणे'  
etc. the eyelashes, from which the drops travel on to the lip, receive nothing in return for the drops; similarly in the other  
examples of द्वांद्व, there is no barter intended or expressed. In परिवृत्ति, on the other hand, whether we follow the view of  
Mammata or of Ruyyaka, there is giving up and taking. Jatsūya gave up his body in return for fame. It is for this reason that  
the following verse is an example of द्वांद्व and not of परिवृत्ति, although the word विनिमय occurs in it:—क्षीणीकन्धस्त्ववति तनुतां सेवये  
नन्वभागः पद्म्यां मुक्ताक्षरलगतवः संश्रिता लोचनाभ्याम् । परैः वक्षः कुचस-  
चिवतामदितीयं च वचनं तद्वाचाणां गुणविनिमयः कल्पितो वीवनेन ॥' बालभारत  
p. 7. Here क्षीणीकन्ध is said to have given up तनुत्व but is not said  
to have received something else in its place and hence the poet  
does not wish to fix our attention on the change of the state of  
a thing, but rather on the change of the place of a thing i. e. he intends द्वांद्व and not परिवृत्ति.

Examples of परिवृत्ति are:—इत्था दर्शनमेवे मत्पाणा वरतनु त्वया कीताः ।  
न त्वपहरमि मनो वददासि रणरणकमेतदसत् ॥ उद्धट VII. 78; मानविषमद-  
रौर्ध्व संप्रहारे स्त्रीकूल दारुणनिनादवतः प्रहारान् । दृष्टारिनीविसरेण वसुधारेण  
निर्विप्रलम्भपरिरम्भविधिर्वितीर्णो ॥ (quoted by K. P.); उतो दत्तामरारीणां  
येन सुदृष्टगुणत । हिरण्यश्लेषाधेयु वधः साकं जयक्रिया ॥ उद्धट V. 32.

## 52 परिसंख्या ( Special Mention ).

यथाय अग्रशतो वा अपि चेत् ( यदि ) कथितान् वस्तुनः तादृगन्वयपोद्ः  
( कथितसदृशस्य अन्यस्य वस्तुनः व्यपोद्ः व्यवच्छेदः ) शब्दः अथवा भावः ( भवेत् )  
तदा परिसंख्या. When, with or without a query, there is, owing  
to the very mention of a thing, the exclusion of something  
else similar to it, whether that exclusion be expressed or  
implied, there is परिसंख्या.

परिसंख्या is one of three technical terms often met with in  
writings on the पूर्वमीमांसा and धर्मशास्त्र. The three terms are  
विधि, नियम and परिसंख्या. They are concisely defined in the  
following कारिका 'विधिरन्तमप्राप्ते नियमः पाक्षिके सति । तत्र चान्यत्र च प्राप्ते  
परिसंख्येति कर्तव्येति ॥' तत्त्वार्थिक p. 59. विधि is that which enjoins  
something which is not at all known from any other source;  
e. g. the Vedic sentence 'सर्वकामो व्योलिष्टोमेन यजेत' is a विधि, because  
it enjoins something, viz. दान, as a means of going to heaven,  
which is not known from any other source. A नियम is an  
injunction which restricts something to one out of several  
possible alternatives and hence excludes the other alternatives.  
An example is 'समे देहे यजेत'. Sacrifice is laid down as a duty.  
It cannot be performed without a plot of ground and hence we  
know indirectly that a plot is necessary for the sacrifice. A  
plot may be even or uneven; so it may follow that a sacrifice  
may be performed either on a level spot or on an uneven one  
(i. e. there is पाक्षिकीप्राप्ति). The injunction 'समे देहे यजेत' restricts  
the performance of sacrifice to a level piece of land only, to  
the exclusion of an uneven piece of land. It may be asked:—  
what is the difference between विधि and नियम? In विधि there is  
merely an injunction as to something not known from any other  
source; in नियम, one of two alternatives being possible, we  
are restricted to one, to the exclusion of the other. In विधि  
there is pure injunction of something otherwise unknown and  
nothing more; in नियम, we are ordered to follow a special  
course in doing a thing known from another source. विधि  
performs a single function; नियम performs two, it restricts us  
to one out of two possible alternatives and also excludes the  
other. Another example of नियम is व्रीहीन् अवहन्ति. We can  
separate the chaff from the grains of rice in two ways, either  
by peeling off with our nails, or by pounding with a pestle  
and mortar. The sentence व्रीहीन् अवहन्ति restricts us to the  
mortar and pestle, to the exclusion of separating the chaff with  
the nails. It lays down that निस्तुपीकरण (freeing from the chaff)



must be brought about by अवहनन and forbids the use of nails. Vide 'नियमावां वा दुष्टिः' पू. गी. सू. IV. 2. 24 (शबरनाथ 'सर्वे देशाः प्राप्नुवन्ति न तु समुच्चयेन । यदा समः, न तदा विषमः, यदा विषमः न तदा समः । स एव समः प्राप्तश्चाप्राप्तश्च । यदा न प्राप्तः स पक्षो विधिं प्रयोजयति अतो विषमविकीर्णायामपि समो विधीयते ।) and 'संस्कारे च तद्वधान्तात्' पू. गी. सू. IV. 2. 26. A परिसंख्या is that which restricts us to one of the many things which may be possible simultaneously and all of which accrue independently of the injunction and hence it merely serves to exclude the others. The import of परिसंख्या is therefore not injunctive at all but merely prohibitive. An example of परिसंख्या is पञ्च पञ्चनखा भक्ष्याः. Hunger can be allayed by eating the flesh of hares or dogs or of any other animal (i. e. there is युगपत्प्राप्ति). The sentence therefore, restricting as it appears to do the permission of eating only to the five five-nailed animals, serves merely to exclude other five-nailed animals (such as a dog etc.). The distinction between विधि and परिसंख्या is:—A विधि enjoins upon us something otherwise unknown as in अहरहः काला संव्यामुच्यते. If we do not obey this injunction we shall incur sin. In परिसंख्या we are forbidden a thing (out of two, which are both possible at the same time). If we have to eat flesh at all, we must restrict ourselves to five-nailed animals. The above परिसंख्या does not lay down पञ्चपञ्चनखसङ्गुण just in the manner of a विधि, for if that were so, he who does not eat the flesh of the five animals would incur sin. Therefore what that text does is to permit the eating of the flesh of the five and to forbid the eating of the flesh of other animals. In विधि the purpose is अत्यन्ताप्राप्तप्राप्यमात्र, while in परिसंख्या the purpose is purely सर्वान्तरनिषेधमात्र. The distinction between नियम and परिसंख्या is:—In the former, there is the enjoining of something and also the निषेध of something else; in the latter there is merely the निषेध of something else. For example, in समे देशे यजेत, the sacrificer is ordered to perform the sacrifice on a level piece of ground and is forbidden an uneven piece of ground. If he performs the sacrifice on an uneven piece of ground he will incur sin. In पञ्च पञ्चनखा भक्ष्याः we are not ordered to eat the flesh of five five-nailed animals; what the sentence really means is to prohibit the eating of other animals. Vide for further information the मिताक्षर on याज्ञवल्क्यस्मृति I. 81; the निमज्जिनी p. 155; P. L. M. p. 28 and R. G. p. 483. "अत्यन्ताप्राप्तप्राप्यं विधिः । यमाभिरोक्तं तुदुयात्. अष्टकाः कर्तव्या इति । पक्षे प्राप्तप्राप्तपञ्चान्तरप्राप्यं नियमः । यदा समे देशे यजेतेति ।... एकस्यानेकज

प्राप्तस्यान्वयो निवृत्त्यर्थमेकत्र पुनर्वचनं परिसंख्या । तथा 'पञ्च पञ्चनखा भक्ष्याः' इत्यत्र हि पटुच्छया आदिषु शशादिषु च मक्ष्णं प्राप्तं पुनः शशादिषु सूयमाणं आदिभ्यो निवर्तयति ।" मिताक्षराः "इह कस्यचिदर्थस्य निषेधेनाह्रातस्य विधिः क्रियमाणो वशाद्यन्तरनिषेधार्थमपि पर्यवस्यति तदा नियमविधिः ( नियमः । विधिः ? ) पुनरह्रातश्रापनमात्रपर्यवस्यति एव भवति । तेन नियमे 'वीहीनवहन्ति' इत्यादावह्रातमात्रपर्यवसायित्वमेव । इत्यन्येरेषि निषेधत्वेन पर्यवसानात् । नापि निषेधमात्र एव तात्पर्यम् । अवघाताभावे विध्वनिपत्तेः । सर्वप्रकारप्राप्तिरप्राप्तांशपरिपूर्णस्याप्यभावे विधिः क्रियमाणोऽह्रातान्तरनिषेधमात्रार्थमेव यत्र पर्यवस्यति सा परिसंख्या । तेन 'पञ्च पञ्चनखा भक्ष्याः' इत्यादावन्वपञ्चनखभक्षणनिषेधमात्रतात्पर्यमेव । न पुनरेतापञ्चनखभक्षणकर्तव्यताऽपि । तथात्वे हि पञ्चानां पञ्चमखानामभक्षणे प्रत्यवायप्रसङ्गो नियमादस्या भेदो वा न स्यात् ।" वि० p. 155.

It will have been noticed from the foregoing remarks on नियम and परिसंख्या that they have one thing in common, viz., अनौन्नरनिषेध, e. g. in 'समे देशे यजेत' there is the exclusion of an uneven piece of ground ( over and above the command that a sacrifice is to be performed on a level plot ); and in पञ्च पञ्चनखा भक्ष्याः the words are really intended to forbid the eating of other five-nailed animals ( and are not intended to lay down anything ). It is for this reason that Grammarians include परिसंख्या under नियम, as said by P. L. M. " 'पञ्च पञ्चनखा भक्ष्याः' इत्यस्य निषेधत्वेन भाष्ये व्यवहृतत्वात् । अन्यनिवृत्तिरूपफलेनैववाच्य नियमपत्तेन परिसंख्याऽपि व्याकरणे गृह्यते इति संक्षेपः ।" p. 28. For the same reason Rhetoricians include नियम under परिसंख्या as remarked by the अलं. स. 'अत्र च नियमपरिसंख्ययोर्वाक्यवित्प्रसिद्धं लक्षणं नादरणीयमिति स्थापनाय नियमनं परिसंख्येति सामानाधिकरण्येनोक्तिः ( in the definition 'एकस्यानेकत्र प्राप्त्यैकत्र नियमनं परिसंख्या' ) । अत एव पाक्षिकमपि प्राप्तिरत्र स्वीक्रियते इति युगपत्सम्भावनं प्रायिकम् ।" p. 155. We shall see later on how नियम and परिसंख्या ( strictly so called ) are both included under परिसंख्या by the आलङ्कारिकः.

When a thing, which is known from other sources ( प्रमाणान्तरप्राप्त ), is yet made the subject of an express assertion, it terminates in the exclusion of another thing similar to it, for there is no other purpose which such an express mention can serve. The mention of such a thing is the figure परिसंख्या. The special mention of a thing may be preceded by a question ( I ), or not ( II ). In each of these two cases the thing to be excluded may be expressly mentioned ( a ), or it may be implied ( b ). Compare "आलङ्कारिका अपि परिसंख्यालङ्कारप्रकरणे प्रमाणान्तरेण प्राप्तस्यैव वस्तुनः पुनः शब्देन प्रतिपादनं प्रयोजनान्तराभावात्स्वतुल्याव्यवच्छेदं गमयतीति ।" P. L. M. p. 27 ; 'सा चैता प्रश्नपूर्विका तदन्यथा वेति प्रथमं दिवा । प्रत्येकं च चनेनीयत्वस्य शब्दत्वात्पदान्यां द्वैविध्यमिति चतुःप्रमेदा ।' अलं. स. p. 153.

An example of I a is किं भूषणं etc. (p. 54, ll. 31-32). This occurs in K. P. and Subhā. (No. 2537). आर्यैः चरितम् आचरितम् सुकृतं पुण्यकर्म, दोषः—सुरापानादिः अप्रतिष्ठं अकुण्ठितं (सर्वगामि); धिग्मा बुद्धिः. Here a question is first asked and then a special assertion is made; we know from the Itihāsas, Purānas etc. that the real ornament of man is fame. The express mention of it here serves the purpose of excluding the idea that jewels etc. are the ornaments of man. A jewel is expressly mentioned (शब्द); therefore this verse is an example of I a.

An example of I b, where the special mention of a thing is preceded by a question and the thing to be excluded is not mentioned expressly, is किमाराध्यं etc. सदागमः—सतामागमः the company of the good. Here the things to be excluded, viz. पाप, असत्समागम, इतरदेवता, वनादि respectively, are not mentioned, but left to be understood.

An example of II a is भक्तिर्मेवे etc. (p. 55, ll. 6-7). भक्ति आसक्तिः भवे शिवे न विभवे न वनादौ, व्यसनं रुचिः शास्त्रे न पुत्रपितृकामाद्यै (पुत्रपितरेव कामस्वास्थ्यं तस्मिन्) चिन्ता (आत्मा) वशति न वपुषि (शरीरे). Here there is no question. We know from ancient writings that we should devote ourselves to the worship of God and not to that of Mammon. The express assertion भक्तिर्मेवे serves to exclude the worship of lucre, which is expressly mentioned (शब्द).

An example of II b is बलमातं etc. (p. 55, ll. 8-9). This is Raghu. VIII. 31. बलं आर्तमयोपशान्तये (आर्तानां पीडितानां भयस्य दूरीकरणाय, न तु परपीडनाय), बहु हृतम् (ज्ञानम्) विदुषां संमतये (संघानाय, न तु तिरादाय) तल्ल (दशरथस्य) विनोः (प्रभोः) न केवलं बभूव (धनं) परप्रयोजनम् (परोषां प्रयोजनं बल्य परोपयोगि इत्यर्थः) अपि (तु) गुणवत्ता (गुणगणमपिदत्तात्) परप्रयोजना इत्यप्राधान्यम्। किमुच्यते तस्य धनं परोपयोगीति बलहृतादयोऽपि गुणाः परोपयोगिनः इत्यर्थः। Here there is no question and the things to be excluded are not mentioned.

It should be noticed that in some of the above examples there is what is strictly called द्वयम्. We have seen that, in द्वयम्, any one of two things is possible (प्राप्त) but not both at the same time; and that a text restricts us to one of the two things to the exclusion of the other. It follows that a sacrifice may be performed on सम or विषम ground, but not सम and विषम ground at the same time; we are restricted by the text समे देवो वनेत to level ground alone to the exclusion of विषम ground. Similarly in किमाराध्यं सदा पुण्यं, any one of the two things



(पुण्यसेवा or पापसेवा) is possible; but it is not possible to have both of them at the same time. We are restricted to पुण्यसेवा to the exclusion of पापसेवा. For these reasons there is नियम strictly so called in this verse.

The reason why this figure is called परिसंख्या is:—The two prepositions अप and परि have the sense of 'giving up, excluding' according to the sūtra "अपपरी वर्जने" पा. I. 4. 88. संख्या means बुद्धि or विचार, 'चर्चा संख्या विचारणा' अमर. Therefore the word परिसंख्या means 'the mention of one thing with) the idea of excluding another.' Compare 'कसचित्परिवर्तनेन कुचचित्संख्यानं वर्णनीयत्वेन गणनं परिसंख्या' अलं. स. 153; 'परिग्रहो वर्जनापेः। संख्या बुद्धिः। तेन वर्जनबुद्धिरिति अन्वयो संज्ञा' प्रभा p. 435.

There is a special charm when this figure is based upon Paronomasia. An example is 'वसिष्ठ राजनि' etc. This is taken from the Kādambarī (para 2) of Bāṇa. There was mixture of वर्ण (colours) in painting (there was no mixture of वर्ण, castes, in the community), there was छेद (cutting) of गुण (strings) in bows (but there was no lack of गुण, merits, among the people).

It need not be said that to constitute the figure परिसंख्या, there must be some poetic charm (कविप्रतिभाभिर्वर्तितत्वं); or else, even such expressions as पञ्च पञ्चनखा भक्ष्याः, ऋतौ भाषांमुपेयाद् will be examples of the figure परिसंख्या. "अत्र पञ्च कविप्रतिभाभिर्निर्मिता इतर-न्यावृत्तिस्तत्रालङ्कारता। यथा—'कौटिल्यं कचनचये' इत्यत्र कौटिल्यं कविप्रतिभाया रक्तीकृतमिति उपद्वारा तत्प्रतिधोनिक(व्या?)वृत्तिस्तन्निर्मितेति बोध्यम्।" उच्यते p. 112.

Examples of परिसंख्या are—कौटिल्यं कचनचये करचरणापरदलेषु रागसौ। कौटिल्यं कुचदुग्ले तरलत्वं मपनयोर्वसति ॥ रुद्र VII. 81; किं सुखमपारतत्त्वं किं धनमविनाशि निर्मला विद्या। किं कार्यं सन्तोषो विप्रस्य महेच्छता राशाम् ॥ रुद्र VII. 80; यत्र वायुः परं वीरः पौरसौरमसम्पदाम्। युवानश्च कुतकोपादेन विन्दुर्वैजनाद् ॥ वारम्भाले० IV. 143.

### 53 उत्तरम् (Reply).

यदि प्रश्नस्य उत्तरात् उत्तरः, यत्र सत्यापि (असङ्कट) प्रश्ने असङ्कट असम्भाव्य (अप्रतिद्वं) उत्तरम्—(I) When a question is inferred from an answer, or (II) when there being many questions, there are also many answers, which do not ordinarily occur to one, there is उत्तर. An example of (I) is वीक्षितु etc. (p. 55, ll. 16-17). वीक्षितुं न क्षमा is not able to see (i. e. is blind). स्वामी means 'husband'. We understand here from these words of the woman a question on the part of the traveller in some such form as the following 'will you give me a lodging for the night?'

An example of (II) is का विष्णोः etc. There are many different readings. Most editions of K. P. and the अठं. स. read कि दुर्द्ध-ने, while the एकावली and Uddyota have कि दुर्द्ध. Similarly many read कि दुर्द्ध-ने for कि दुर्द्ध-ने. 'का विष्णोः दैवगतिः, कि दुर्द्ध-ने वनो गुणमाह्वी । कि सौख्यं सुकलत्रं, कि दुर्द्ध-ने खलो लोकः ॥' What is most hard?—the fiat of destiny (the decrees of Fate). What should be obtained?—a man appreciating merit. What is bliss?—a good wife. What is very difficult to win?—wicked people. Here, there are a number of questions and a number of answers, which are all असम्भाव्य (i. e. not ordinarily occurring to men).

In the first kind of उत्तर, the charm lies in the inferring of a question from an answer. It is sufficient if there is an answer and a question is inferred from it. In the second kind of उत्तर the charm lies in the number of questions and answers (both being expressed). A single question and answer are not sufficient to constitute the charm. 'उत्तरीयप्रश्ने सङ्कटतरस्य चास्तवम्, निवर्द्धयन्ते तु प्रश्नोत्तरयोरसङ्कटदुष्पन्नासे तदिति प्राञ्चः ।' B. G. p. 520.

अत्र.....परिसंख्यातो नेदः (p. 55, ll. 21). This figure must be distinguished from परिसंख्या. In परिसंख्या the express mention of a thing, which is (प्रमाणान्तरप्राप्त) well-known from some source, serves to exclude another thing like it; while in उत्तर, there is no idea of excluding another thing, but there is simple assertion of a thing, which is not well-known. 'अत्र एव प्रश्नपरिसंख्यातो नेदः । तत्र हि लोकप्रसिद्धविषयस्योत्तरस्य प्रत्येकान्तरप्राप्तत्वात् न चैवं परिसंख्या व्यवच्छेदकपरत्वाभावात् ।' अठं. स. p. 172.

न चेदम्...अज्ञोकारात् (p. 55, ll. 21-22). It may be said that the first kind of उत्तर is nothing but अनुमान, because a question is inferred from a reply. Our author replies that this is not so. There is a difference between अनुमान and उत्तर (of the first kind). In अनुमान, both the साध्य (thing to be inferred) and the साधन (the ground of inference) are expressly mentioned; in उत्तर, the प्रश्न and उत्तर are not both mentioned; only the answer is mentioned. 'नापीदमनुमानम् । एकधर्मिनिष्ठतया साध्यसाधनयोरनिर्देशात् ।' K. P. X 'न चेदमनुमानं पक्षधर्मैवादेरनुदेशात् ।' अठं. स. p. 172.

न च.....अवयवकत्वात् (p. 53, ll. 22-23). उत्तर must be distinguished from काव्यलिङ्ग. In काव्यलिङ्ग, a word, clause or sentence

is the reason of an assertion. Here the answer does not produce the question (i. e. the answer is not a कारकहेतु of the question); it at the most suggests the question. In काव्यलिङ्ग, a word or sentence contains the कारकहेतु of an assertion. 'न चैतत्काव्यलिङ्गम् । उत्तरस्य तादृशानुपपत्तेः । न हि प्रश्नस्य प्रतिवचनं जनको हेतुः ।' K. P. X.

Jagannātha remarks that when either the प्रश्न or उत्तर or both the question and answer are significant, it is not necessary that there should be a number of them. 'प्रश्नोत्तरयोराकृतगभंते तावतैव चमत्काराच्चासकृदुपादानापेक्षा' R. G. p. 522. An example is किमिति कृशासि कृशोरिति कितव परकीयवृत्तान्तैः (अत्र प्रश्नेन प्रतीकारसामर्थ्यं व्यंग्यम्, उत्तरेण स्वस्य पातिव्रत्यं व्यंग्यम्). The Uddyota remarks that the figure occurs also when the question is one and the answers many, as in 'किं स्वर्गादधिकमुत्तं बन्धुमुद्धारयिष्यैः समं मोक्षी । सौराज्यमुद्गृह्णति सत्काव्यरसानुत्तं स्वादु ॥'; also when the question and answer are expressed in the same words (owing to द्वेष) as in कैदाररोषणरताः काशीतल्लाहिनी गङ्गा । कंसं जयान् कृष्णः कम्बलकन्दं न बाधते शीतम् ॥ (दाराणां रोषणे रताः के इति प्रश्नः, कैदाररोषणरताः इत्युत्तरम्).

Examples of उत्तर are:—एकाकिनी यद्वत्सा तरुणी तपाहमस्मद्वृहे गृहपतिव्यक्तो विदेशम् । कं वाचसे तदिह वासमिवं कराको खड्गसैमागधरधिरा मनु मुह पात्य ॥ इन्द्र VII. 41 (quoted in अलं. स.); 'वाणिवक इतिवन्ताः कुतोऽस्माकं व्याघ्रकृतमय । वाबहुलितालकमुष्णी गृहे परिसंकामते श्रुता ॥' (quoted in the K. P. X.).

## 54 अर्थापत्तिः ( Presumption or Necessary Conclusion ).

When according to the maxim of the stick and the cake, a fact is concluded from another, there is अर्थापत्ति. अन्वयार्थगमः अन्वयस्य लक्ष्यस्य आगमः आपत्तनं प्रतीतिरिति यावत्. The दण्डापूपिकान्वाय is explained as follows:—When it is said that the stick (on which cakes were placed) has been eaten by a mouse, it naturally follows that the cakes connected with the stick have also been eaten. The stick, being very hard, can be eaten with great difficulty; if it has been eaten, there can be no question as to the eating of the cakes (that are very soft as compared to the stick) which are placed on the stick. The दण्डापूपिकान्वाय is, therefore one, by which, in accordance with the above example, on the strength of one fact that is given or admitted, another fact comes in (i. e. has to be admitted or presumed) on account of the applicability to the latter of the same circumstances which are ascertained with certainty in the former.



राम० explains 'नियतसमानन्यायात्' as नियतस्य सदृशत्वेन निश्चितस्य समानन्यायात् तुल्यसामर्थ्यात्'. Pramadaśā translates 'through a necessary connection.' What is meant by नियतसमानन्यायात् is:—if one fact being admitted, another follows, because the latter resembles the former (about the circumstances of which there is certainty) in its circumstances, there is अर्थापत्ति. The derivation of the word दण्डापूपिका must now be explained. अपूप is a cake or a preparation of flour and ghee 'पूपोऽपूपः पिष्टकः स्यात्' अमर. II. 9. 48. दण्डश्च अपूपश्च दण्डापूपौ (दण्ड). The affix डुन् is applied to this Dvandva compound according to the sūtra 'इन्द्रमनोहादिभ्यश्च' पा० V. 1. 133 (क्षिप्रोपाध्यायिका, मानोषिकम्। सि० कौ०). The affix डुन् causes वृद्धि, but it does not do so here. The meaning will be दण्डापूपयोर्भावः. Or we may explain the word in another manner. दण्डापूपौ विधेते यस्यां नीती सा दण्डापूपिका नीतिः. The possessive affix ठन् is applied to the word दण्डापूप in accordance with the sūtra 'अत इनिठनी' पा० V. 2. 115. Or दण्डापूपिका may be derived from दण्डापूप by the addition of the affix कन् according to the sūtra 'इवे प्रतिवृत्तौ' पा. V. 3. 96 (अथ इव प्रतिकृतिः अव्ययः). The meaning then would be दण्डापूपी इव प्रतिकृतिः दण्डापूपिका (an image resembling दण्ड and अपूप). Compare the following from the अलं. स. (which is here very badly printed):—दण्डापूपयोर्भावो दण्डापूपिका। 'दण्डमनोहादिभ्यश्च' (दंडः) इति डुन्। पूपोदरादित्वाच्च वृद्धयभावः। यथा महामहमिलाराविति केचित्। अन्ये तु 'दण्डपूपौ विधेते यस्यां नीती सा दण्डापूपिका नीतिः। एवं 'अव शकोऽहं शकोऽस्मामिति' अहमहमिकेतिवन्मत्वर्थी यद्विल्लाङ्गः (मत्वर्थीयद्विल्लाङ्गः)।'। अपरे दण्डापूपौ इव दण्डापूपिकेति इवे प्रकृताविति (प्रतिकृताविति?) कन् वनेवन्ति। p. 156. Vide the very lucid and valuable remarks of Jayaratha on this passage for further information. Jayaratha says that the first explanation of the word दण्डापूपिका is to be preferred. For मूपिकेण दण्डो..... दण्डापूपिका, compare अलं. स. "अव हि मूपककर्तृकेण दण्डमक्षणेन तत्सदृशान्य-पूपमक्षणमर्थात्सिद्धम्। एवं न्यायो दण्डापूपिकाशब्देनोच्यते। ततश्च यथा दण्डमक्षणाद-पूपमक्षणमर्थात् तदतस्त्वविदर्भस्य निष्पत्ती सामर्थ्यात्समानन्यायात्तद्विल्लाङ्गान्तरमा-पत्तौ सार्थापत्तिः।" p. 156.

There are two varieties:—(I) From a fact which is प्राकरणिक there comes in one that is अप्राकरणिक; or (II) from a fact that is अप्राकरणिक, there comes in one that is प्राकरणिक. An example of the first is हारोऽयं etc. (p. 55, ll. 29-30). मुक्तानामप्य.....किङ्कराः When this is the condition of even those who are मुक्ताः (pearls free from birth and death), what of us, the slaves of Love! Here the *muktas* are the subject of description. Those who are *muktas* can never be seen embracing women. If even

they are seen yielding to the influence of love, then nothing need be said about ordinary men. The similarity (समानन्वाय) between *saṁkṛtas* and the speakers consists in the fact that both are men.

An example of the second variety is विलस्य etc. (p. 55, ll. 31-32). This is Raghu. VIII. 43. अमित्त.....शरीरिणाम् Even iron, when strongly heated, becomes soft, what of men (who have no iron-like bodies)! Here the description of iron is अप्रस्तुत. The समानन्वायत्व may be explained as follows:—If even such a hard substance as iron melts when heated, then it follows with greater force, that men, whose bodies are very soft as compared to iron, melt under afflictions.

अत्र...ह्लादी (p. 55, l. 33). When the existence of similar circumstances is due to Paronomasia, there is a special charm as in the verse 'हारीव' etc. instanced above (where the word मुक्तानाम् is Paronomastic).

न चेदमनुमानम्.....भावात् (p. 56, l. 1). This figure is not *Anumāna* because the existence of similar circumstances is not of the nature of an (invariable) relation (which is required in अनुमान). In अनुमान, there is an invariable concomitance between one thing and another (between व्याघ्र and व्याघ्रक) so that where the first exists, the second is invariably found. In अर्थापत्ति, there is no invariable concomitance between two things. A certain thing being admitted, another follows, because the latter has a similarity (of circumstances) with the former. But it is possible that the latter will not necessarily follow. For example, although it is proper to conclude that the *apūpas* have been eaten, still the conclusion is not certain; because it is possible that the cakes may not have been eaten, although the stick is eaten, for the mouse may have so entered as to come in contact with the stick only or because the cakes may have been placed in a peculiar manner (so as not to be reached by the mouse). Jagannātha further points out that in अनुमान, the साध्य and हेतु reside in the same thing; but this is not possible in अर्थापत्ति; the fact that follows from another does not reside in the same place as the latter. Compare अले. स. "न चेदमनुमानम् । समन्वान्य (च) स्य समन्वयस्यत्वान्भावात् । असमन्वये तानुमानानुत्थानाद् " । p. 175; "दण्डमक्षणे क्षूपनक्षणे समानन्वायत्वावुचितमपि न निश्चितमेव दण्डमक्षणेऽपि पृथक्प्रवेशावस्थाभादिना केनापि निमित्तेनापूपानाममक्षणस्यापि भावात् । अनुमानं पुनर्निश्चितमेवार्थाप-

बोन्तरस्वापत्तमनिलखाः पृथग्भावः ॥' विम० p. 157; "नाम्बनुमाने (अर्थापत्तिमि-  
निशये) । आपाततोऽ (आपततोऽ) । वेत्त्यापादवासमानाधिकरणत्वेन व्याप्यत्वप्रपञ्चयमेव-  
योर्द्वारापास्तत्वात् ॥' R. G. p. 456.

It should be well borne in mind that the figure अर्थापत्ति is not the same as the अर्थापत्ति of the Mīmāṃsakas. अर्थापत्ति is defined by them as 'उपपादकज्ञानेनोपपादककल्पनमर्थापत्तिः' (अर्थापत्ति is the surmise of a thing to account for something else, which surmise is based upon the knowledge of something which has to be accounted for). For example, when we see or learn from another that Devadatta who is fat does not eat by day, we surmise that he must be eating at night in order to account for his fatness. Here the fatness of Devadatta is the उपपाद (the thing which has to be accounted for) and रात्रिमोजन is the उपपादक (the thing that accounts for fatness). The word अर्थापत्ति is applied both to the करण and the फल (the resulting knowledge). Here, the करण is उपपादज्ञान (i. e. the knowledge of fatness), as it leads on to the surmise. The फल is the उपपादकज्ञान (the surmise of रात्रिमोजन). Vide द्वारभाष्य vol. I p. 10 (B. I. edition) 'अर्थापत्तिरपि दृष्टः श्रुतो वार्धोन्वया नोपपन्न इत्यपेक्ष-  
स्पना । यथा जीवति देवदत्ते गृहमावर्तमानेन बहिर्भाष्यत्वादृष्टस्य कल्पना ॥'; the श्लोकार्थिक (अर्थापत्तिपरिच्छेद 1st verse) 'प्रमाणपट्टविज्ञातो मन्त्रार्थो नान्यथा भवेत् । अदृष्टं कल्पयेदन्वयं सार्थापत्तिरुदाहृता ॥'. The word अर्थापत्ति, when used to denote the करण, has to be explained as a बहुव्रीहि compound (अपेक्ष्यापत्तिर्गन्मात् that from which follows another thing); when used to denote the resulting knowledge it is to be explained as a तत्पुत्र (अपेक्ष्य आपत्तिः the resulting of a thing). Vide for further information the V. P. pp. 315-325 (5th परिच्छेद); the T. B. p. 51 and the T. D. It should be observed that the Naiyāyikas do not regard अर्थापत्ति as a separate प्रमाण, but include it under केवलव्यतिरेकि अनुमान. Compare "नन्वर्थापत्तिरपि प्रमाणान्तरमस्ति यो नो देवदत्तो दिवा न भुंक्ते इति दृष्टे श्रुते वा यो नान्वयानुपपत्त्या रात्रिमोजनमर्थापत्त्या कल्प्यत इति चेन्न देवदत्तो रात्रौ भुंक्ते दिवाऽनुमानस्य सति यो नान्वयानुमानेनैव रात्रिमोजनस्य सिद्धत्वात्" T. D. The question may be asked:—What is the point of similarity between the अर्थापत्ति of the rhetoricians and the अर्थापत्ति of the Mīmāṃsakas? The answer is:—in the अर्थापत्ति of the former, from one fact that is admitted, another comes in through the applicability to the latter of a similar reasoning; e. g. from the fact that even iron, when heated, melts, it naturally follows that other things when heated (i. e. afflicted) should melt. In the अर्थापत्ति of the मीमांसकस also, when the truth or existence



of one thing is admitted, we have to admit the existence of another in order to account for the former. For example, we admit रात्रिभोजन in order to account for the fatness of देवदत्त who takes no food by day. The difference between the अर्थापत्ति of the Ālaṅkārikas and that of the Mīmāṃsakas is as follows:—In the अर्थापत्ति of the latter the thing that is known or admitted cannot be explained without the surmise of another thing; but this is not so in the अर्थापत्ति of the Ālaṅkārikas. The eating of देवदत्त taking no food by day cannot be explained without supposing रात्रिभोजन on his part; but the melting of iron does not require the melting of (the hearts of) men to explain itself. 'नेदं वाक्यवित्तमतायामर्थापत्तौ निविशते । आपादकस्यापेक्षापतितमर्थं विनाऽनुपपत्तेरवानावात् ।' R. G. p. 486.

Daṇḍin, Bhāmaha, other ancient writers and Mammaṭa do not admit अर्थापत्ति as a separate figure. Uddyota says that it is included under अनुमान or अतिशयोक्ति.

Examples of अर्थापत्ति are:—पशुपतिरपि तान्त्रहानि कृच्छ्रादगमवद्विस्तृतास्तमागमोक्तः । कमपरवशे न विप्रकुर्वन्विभुमपि तं वदमी स्पृशन्ति भावाः ॥ कुमारसं० VI. 95 ; स्त्रीणामक्षिप्तपटुस्वममानुषीषु सन्दृश्यते किमुत वाः प्रतिवीचनत्वः । शां० V ; अलङ्कारः शब्दाकारनरकपाले परिकरो विशीर्णाङ्गो भृङ्गी वसु न वृष एको गतववाः । अवस्तेष्वं स्थाणोरपि भवति सर्वांमरगुरोर्विधौ वक्त्रे मूर्ध्नि प्रभवति वयं के पुनरमी ॥ ( quoted in the अलं. सू. with the remark अत्र 'विधौ वक्त्रे इति श्लिष्टम्.' The word विधौ is the loc. sing. of विधि 'fate' or विधु 'moon' ).

### 55 विकल्पः ( Alternative ).

When there is an ingenious or striking opposition of two things of equal force, there is विकल्प. An example is नमयन्तु etc. ( p. 56, l. 3 ). This is borrowed from the अलं. सू. p. 158. 'Let them ( i. e. the enemies ) bend their heads or their bows; let them make ( our ) commands or their bow-strings their ear-ornaments'.

अत्र.....सम्भाव्यमानत्वात् ( p. 56, ll. 4-6 ). As the bending of the heads and that of the bows are respectively the marks of peace and war, there is an opposition between them, because it is impossible to resort to both peace and war at the same time ( for the same enemy ). This opposition ( सूः ) terminates in leading one to resort to one of the alternatives ( एकपक्षावयने पश्यमानं वक्षः ). शिरोनमन and धनुर्नमन are here of equal force, because they are represented ( by the speaker ) as alike through a pride of his own excellence. रास० explains स्पष्टं सम्भाव्यमानत्वात्

as 'वक्तुः स्पर्शान्वयसम्भावनाविषयत्वादित्यर्थः' and we translate above accordingly. We think it is possible to put another construction upon the words. तुल्यबलत्वं.....सम्भाव्यमानत्वात्. The bending of the head and that of the bow are of equal force, because both of them are represented as if rivalling one another.

धातुर्वै च.....इत्यत्रापि (p. 56, ll. 6-7). The ingenuity of the speech consists in its implying a comparison. रामः seems to have read the definition as विरोधश्चास्तावतः. He notices two other readings 'विरोधश्चान्तरा यतः' and विरोधश्चातुरी यतः. The essentials of विकल्प are therefore the following:—I There must be two things of equal force; II the two cannot be resorted to at the same time by the same person; III the two being thus opposed, we must be able to resort to anyone of the two alternatives at our will; and IV there must be implied resemblance between these two things. The text 'वैमोहिनिर्वा यजेत' lays down an option; but it is not an example of the figure, for there is no औपम्य implied in it. In the above example of the figure विकल्प there is resemblance between the two, based upon the property नमन (which is common both to the head and the bow), and a special charm in the representation that both alternatives are equally acceptable. Similarly in 'निन्दन्तु नीतिनिपुणा यदि वा सुवन्तु लक्ष्मीः समाविशन्तु गच्छन्तु वा यथेष्टम् । अथैव वा मरणमस्तु युगान्तरे वा न्यास्यात्ययः प्रविचलन्ति परं न धीराः ॥' there is no विकल्प, as there is no implied resemblance. Vide the अलं. स. "विश्वयोस्तुल्यप्रमाणविशिष्टत्वाच्चतुस्त्वयोरैक्यं युगपत्प्राप्तौ विवक्ष्यत्वादेशं यौगपद्यासम्भवे विकल्पः । औपम्यमर्नेत्वाच्चान्न चास्त्यम् । यथा 'नमन्तु शिरसि धनुषि वा'...इत्यादि । अत्र प्रतिरात्मकार्ये नमने शिरसां धनुषां च तुल्यप्रमाणविष्टत्वम् । सन्निधिविग्रही चान्न क्रमेण तुल्यप्रमाणे । प्रतिरात्मविषयत्वेन स्पर्धेवा द्वयोरपि सम्भाव्यमानत्वात् । द्वौ चेमी तिष्ठामिति तयोर्युगपत्प्रवृत्तिः प्राप्नुतश्चान्न ( विवक्ष्यमिति नास्ति तयोर्युगपत्प्रवृत्तिः प्राप्नुतश्च युगपत्प्रवृत्तिः प्रकाराः ? ) युगपत्प्रकारान्तरत्वनानाशक्यत्वात् ततश्च न्यायप्राप्तौ विकल्पः ।" अलं. स. p. 158.

एवं.....चारुत्वम् (p. 56, ll. 7-8). युष्माकं.....तनुवां हरेः—This is the last *pāda* of a verse cited by the अलं. स., the first three *pādas* being "भक्तिप्रद्विलोकनमगमिनी नीलोत्पलस्यधिनी ध्यानादभ्यनर्ता समाधिविरतैर्नीते हितप्राप्तये । लब्धव्यस्य महानिधी रसिकतां लक्ष्मीदृशोस्तन्वती". 'युष्माकं.....तनुवां हरेः' may the eyes of Vishnu effect the cure of your worldly distresses, or may the body of Vishnu do so. It should be noted that here the verb कुरुताम् is 3rd per. dual of कृ (Parasmaipada, when agreeing with हेतुः) and also the 3rd person ing. (Ātmanepada, when agreeing with तनुः). The adjectives

प्रणयिनी, स्वयिनी, तन्वती are capable of two constructions; they are neuter duals (प्रणयिनी of प्रणयिन् etc. ) or feminine singulars. Therefore there is रूप of लिङ्ग and वचन. We have to explain how there is विकल्प. As the eyes form part of the body, they should not be separately mentioned. But as they are separately mentioned, it conveys the idea of their rivalry with the body, there being otherwise no purpose which the separate mention can serve. When they are looked upon as rivals, there is opposition between the eyes and the body. The properties भक्तिप्रहवलोकनप्रणयिनी etc. are common to both नेत्र and तनु and therefore there is implied resemblance. All the conditions of विकल्प being satisfied, the figure is विकल्प.

The figure विकल्प was first defined by the author of the अलं. सू. as he himself and Jayaratha inform us. 'पूर्वरक्तविवेकोऽत्र दर्शित इत्यवगन्तव्यम् ।' अलं. सू. p. 159, on which जयरथ remarks 'अनेनास्य ग्रन्थकृदुपश्लेषमेव दर्शितम् ।'. Uddyota remarks that this does not deserve to be a figure at all, as it does not enhance the charm of the subject of description, and as the general definition of a figure given by Mammata as 'उपकुर्वन्ति तं सन्तं योऽङ्गदारेण नापुञ्चित् । वारादिवदङ्गारास्तेऽनुप्रासोपमादयः ।' is not applicable to it. Vide उद्योत p. 29.

## 56 समुच्चयः ( Conjunction ).

(I) When, notwithstanding the existence of one cause sufficient to bring about an effect, there are others producing the same effect according to the maxim of the threshing-floor and the pigeons; (II) or when two qualities (a), or two actions (b), or a quality and an action (c) are simultaneously produced, there is समुच्चयः.

The खले कपोतिकान्वाय is as follows:—many pigeons, whether young or old, alight on the threshing-floor at the same time and rival one another in picking the grains of corn lying there. The maxim is, therefore, used to illustrate the production of an effect by the operation of many causes at the same time. The word खलेकपोतिका may be explained as follows:—खलेकपोताः is an Aluk compound according to the sūtra 'इलुदन्तात्सन्धाः संघायाम्' पा० VI. 3. 9 ( इलुदन्ताददन्ताच्च सप्तम्या बहुक्तु संघायाम् । तन्निसारः । सि० को० ). The word खलेकपोतिका is formed from खलेकपोत by the affix कृन् in accordance with the sūtra 'इवे प्रतिङ्कर्तुः' पा० V. 3. 96 ( खलेकपोताः इव प्रतिङ्कृतिः खलेकपोतिका ).



An example of (I) is हुँहो etc. (p. 56, ll. 15-18). These words are uttered by some one who is separated from his beloved. भीरु समीर (वायो) ते (तव) जनने (जन्म) चन्दनक्षमासृतः (चन्दन-पर्वताद् मलयान्तराद्) (तव) दाक्षिण्यं (दक्षिणदिग्भवत्वम्; कज्जालयत्वम्) जगदुत्तरम् (जगति उत्तरं श्रेष्ठम्), (तव) गोदाचरीवारिणिः परिचयः, त्वमपि (पर्वगुणविशिष्टोऽपि) चेद मे (मम) प्रलयं कदा मदावाधिवत् (प्रलयधारण्यव-दिवत्) इह ददसि (तर्हि) अयं मत्तः मलिनारमकः (मलिनः आरामा वत्स) वनचरः कोकिलः किं वदस्यते (किमुक्तो भविष्यति मया). मत्तोऽयं.....कोकिलः What shall be said by me to this black cuckoo, wild and intoxicated as he is? When the wind, which comes from the Malaya mountain, which is pre-eminently दक्षिण (southern, gentle) and which is intimately associated with the holy and cool waters of the Godāvari, causes burning, what of the cuckoo who is मत्त, वनचर and मलिन (it need not be said that the कोकिल will cause दाह)? To a lover in separation, the southern wind, sandal wood etc. appear hot; to all others they are delightful. अत्र.....सुपादानम् (p. 56, ll. 19-20). Here, although there exists a cause, viz. the circumstance of being produced from the Malaya mountain, for the purpose of producing the effect, viz. burning (in the case of the lover), other causes, such as coming from the south, are mentioned. अत्र सर्वेषामपि.....इत्युद्योगः (p. 56, ll. 20-31). All these causes being good (as they are generally the source of delight to all), we have in the above example a combination of good things. In the fourth line of the above stanza, where many bad things such as being मत्त, वनचर and मलिन are combined, we have a combination of bad things. It should be noted that many divide the first kind of समुच्चय into three varieties, सुद्योगः, असद्योगः and सदसद्योगः; see मल्ल. सू. p. 161. In the verse 'हुँहो' etc. our author exemplifies the first two of the three sub-varieties. In that verse, there is अर्थापत्ति also.

An example of सदसद्योग is 'शशी' etc. This occurs in the नीलिशतक of सर्वहरी. स्वाकृतेः—शोभना बाहुल्येन तस्य दुःखतः=दरिद्रः. Each one of the above is capable of causing great pain to the mind; this being so, many others are mentioned as producing the same effect. Therefore the figure is समुच्चय. The word सदसद्योग may be explained in two ways:—I सन्तश्च असन्तश्च (द्वंद्व); तेषां योः a combination of good things with other things that are bad; or II सन्तश्च ते असन्तश्च (कर्मधारय) तेषां योः a combination of things that are both good and bad (i. e. that are good in one way and bad in another).

इदं केचिदाहुः.....इति (p. 56, ll. 27-28). The first explanation of सदसयोग is resorted to by some who say that in 'शशी etc.' the moon and others are good and the wicked man is bad and thus there is a combination of good and bad things. There are three objections against this view. I. There is no charm in the combination of the moon etc. with the खल. II. The concluding words of the stanza are against the above construction. All the seven objects are declared to be शब्दयः; so the moon etc. cannot be said to be शोभन. III. If we take this interpretation of the word सदसयोग, we shall commit the fault of सद्वचरमिश्रता. A combination of good things with bad things, instead of being an ornament, is a fault. An example of सद्वचरमिश्रता given by मम्मट is 'श्रुतेन बुद्धिर्न्यसनेन मूर्खता नरेण नारी सलिलेन निष्पन्ना । निष्ठा शशाङ्गेन मृतिः समाधिना नरेण चालङ्किते नरेन्द्रता ॥' K. P. VII p. 401 (Vā). In this verse, excellent things such as मृत are combined with things quite dissimilar, viz., व्यसन (vice) etc.

अन्ये तु.....प्रकृमादिति (p. 56, l. 28-p. 57, l. 3). Others again take the second explanation of सदसयोग (i. e. combination of things which are both good and bad). The moon etc. are good in themselves, but the dimness etc. with which they are associated are bad. So the six objects शशी, कामिनी, सरो, मुखम्, प्रभुः and सज्जनः are good in themselves, but become bad as they are associated with धूसरत्व, गदितयौवनत्व etc. We may say the same about नृपाङ्गणगतः खलः; a wicked man is bad in himself, but नृपाङ्गण is good. But as there is सद्वचरमिश्रता, this last may not be taken and the figure may be constituted by the first six only. अत्र हि.....विभावितम्. The special strikingness consisting in pointing out that such states as dimness etc. are extremely improper when they come upon such objects as the moon etc. is what constitutes the charm of the verse (and not the combination of some good things with a bad thing as said by those who entertain the first view). Besides, the conclusion is that all the seven are afflictions as said in the words 'मनसि सप्त etc.'. This furnishes a reply to those who hold the first view. The clause 'नृपाङ्गणगतः खलः' bears a fault, on account of its violating the uniformity of description. Everywhere, the object qualified (such as शशी, कामिनी etc.) is good in itself (the qualification, such as दिवसधूसरः, being bad), while here the विशेष्य, खल, is bad and the विशेषण is good. Thus

there is the fault called *भङ्गप्रक्रमत्व\**. Therefore according to this second view the proper example of समुच्चय is furnished by the first six instances, the seventh *सूपाङ्गमगतः सलः* should be left out of account, as it is marred by a fault. Our author seems to hold the second view, which appears to us the better of the two. Vide अलं. स. p. 162.

इह च.....इति नेदः ( p. 57, ll. 4-5 ). The figure समाधि occurs when, though a cause capable of producing the effect exists, another cause begins to operate by chance and makes the production of the effect very easy. We must distinguish clearly between समुच्चय and समाधि. In the former all the causes operate jointly and simultaneously to produce the same effect, like pigeons alighting upon the threshing-floor to pick up grains of corn. In समाधि, notwithstanding the existence of a cause capable of producing the effect, another more powerful (cause) begins to operate *by chance* and facilitates the effect. The difference may be put thus:—I. In समुच्चय all the causes begin to operate at once, just as the pigeons all alight at the same time; while in समाधि, when one cause has begun to operate, another comes in by chance and not at the same time as the first; II. In समुच्चय, although there are many causes operating to produce the same effect, there is no specialty as regards the effect; while in समाधि, the operation of another cause by chance *facilitates* the production of the effect. "समाधी हि एकेन कार्ये निष्पाद्यमानेऽप्यन्येनाकस्मिकमापत्ता कारणेन सौकर्यादिरूपोपलब्धयो यत्र सम्पाद्यते स विधयः । अस्मिन् समुच्चयप्रभेदे यत्रैककार्यं सम्पादयितुं युगपदनेके काले कथिता इवाहमस्मिकया सम्पत्तिरिति कार्यस्य च न कोऽप्यलक्षणः सः ।" R. G. p. 490. The काकतालीयन्याय requires a little explanation. A crow alighted on a Palmyra tree. At that very moment a fruit of the tree fell on its head and

\*भङ्गप्रक्रमत्व is a fault and means 'a breach of the uniformity or regularity of expression'. भङ्गः प्रक्रमः प्रस्तावः यस्य तत् भङ्गप्रक्रमं तस्य भावः. 'उद्देशप्रतिनिर्देशवत्तावः प्रक्रमस्य विधयः' एका p. 168. उद्देश means 'mention or statement of a word, affix, preposition, tense etc. for the first time' and प्रतिनिर्देश is the repetition of these for some purpose. An example is तादन्तां मणिषा निपानयति ॥ इहैतुं सुखादितं छायावदकरन्वकं दृगकुलं रोमन्वमन्वसतु । विमन्त्रं कियतां वराहतलिभिर्मुक्ताक्षतिः पल्लवे निश्रामं लभतामिदं च शिथिलज्वापन्वमसदनुः ॥ आ. II. Here तादन्तां and अन्वसतु are in the Active voice, but कियतां is in the Passive. Therefore there is भङ्गप्रक्रमत्व.



killed it. The maxim is therefore used to illustrate any thing that occurs purely *by chance*. This maxim is a very old one, as it is explained even by Patañjali. Vide चि. मी. p. 22 for a lucid grammatical explanation of the word. The चि. मी. quotes the Mahābhāṣya and कैट्ट's gloss on it. "वदाह भगवान्मा ध्वकारः 'एवं तर्हि द्वाविमावयौ काकागमनमिव तालपतनमिव काकताले काकतालमिव काकतालीयमिति' । तच्च विवृतं कैट्टेन 'तच्च काकागमनं देवदत्तागमनस्योपमानम् (in the sentence सदेवदत्तस्य चौरैः समागमः, यच्चास्य तैर्वचः कृतः तदेतासर्वे काकतालीयम्) । तालपतनं द्रव्यूपनिपातस्य । तालेन तु काकस्य यो वधः स देवदत्तस्य द्रव्युना वधस्योपमानमिति ।" चि. मी. p. 22. Vide महाभाष्य on पा० V. 3. 106 (Vol. II, p. 429 Kielhorn).

अरुणे च.....क्रियमोः (p. 57, ll. 6-7). These words are addressed by a friend to the heroine. तरुणि, तव नयने अरुणे (आरुक्ते) जाते इत्याज्जाहावम्, प्रियस्य मुखं च मलिनम्; सखि, तव मुखं आनतं अस्य अन्तरे (हृदि) सरज्ज्वलनः ज्वलितः. In the first half there is the simultaneity of two qualities (viz. अरुणत्व and मलिनत्व) and in the second that of two actions (viz. bending down and blazing forth). The meaning of the verse is:—When her eyes become red (through anger), the lover loses his colour (because he despairs of winning her); when she hangs down her head (through love and bashfulness), the fire of love blazes forth in him. This verse is an example of II a and II b.

An example of II c, where there is a simultaneity of a quality and of an action, is 'कलुषं च' (p. 57, ll. 9-10). तव चक्षुः (प्रहृत्वा) सितपद्मेरुसोदरसि (अतकमलसदृशकान्ति) अहितेषु शत्रुषु अकस्मात् कलुषं (कोपेन रक्तं) च । महोपवीन्द्र, तेषां (शत्रूणां) वपुषि आपदा कदाचिः पतितं च. Here there is वीगपण of the quality (कलुषत्व) and the action viz. falling. The meaning is:—No sooner do the eyes of the king grow red through anger, than his enemies incur misfortunes.

मुनोति.....दृश्यते (p. 57, ll. 11-12). It will have been noticed that the qualities and actions that occur simultaneously are generally found in different places. For example, the eye of the woman or of the king becomes red and the face of the lover becomes gloomy or the enemies meet with misfortunes. So it may be thought that in the second kind of समुच्चय, गुणः, क्रिया or गुणक्रिया must be seen simultaneously in different places; but this is not so. Although the figure occurs more frequently when there is वैयधिकरण्य, still, the

योगपक्ष of qualities or actions is possible even in the same substratum; as in the example 'he waves his sword and spreads his glory.' Here there is योगपक्ष of two actions (युनोति and तनुते) in the same person (viz., the king). These words are directed against Rudrāṭa, who says that this variety of समुच्चय (i. e. the योगपक्ष of गुणक्रियाः) occurs only when a number of things occur in different places. 'व्यधिकरणे वा यन्निगुणक्रिये चैककालमेकस्मिन् । उपनायेते देशे समुच्चयः स्वात्तदन्वोऽस्ती ॥' Rudrāṭa VII. 27.

न चात्र दीपकम्.....मूलत्वानात्रः (p. 57, ll. 12-14). It may be said that in some examples of समुच्चय there is really दीपक; as for example in युनोति etc. where two actions are connected with one agent (thus there is कारकादीपक). Our author replies:—All these examples of समुच्चय due to the simultaneity of qualities and actions are invariably founded upon अतिशयोक्ति consisting in the inversion of the sequence of cause and effect; while दीपक is not founded upon अतिशयोक्ति. In the verse 'कलुषं च,' it is represented that calamities befall the enemies the moment the king's eye grows red. Here the cause (कलुषत्व) and the effect (आपत्यजन) are spoken of as taking place at the same time, against the general rule that an effect follows its cause. Similarly in 'युनोति etc.'

We must distinguish between समुच्चय and पञ्चोप. In समुच्चय there is योगपक्ष, while in पञ्चोप, many things reside in one place in succession (and not at the same time). समुच्चय must also be distinguished from सम्. In the former, there is a combination of causes (whether good or bad), while in सम्, two things, not represented as the causes of anything, are spoken of as being quite suitable to one another. 'समुच्चये सत्तोरसत्तोरौ कारणयोः समुच्चयः, अत्र त्वकारणयोरपि तयोर्योगस्त्वौचित्याभिधानमिति विशेषः ।' उद्योत p. 120.

Examples of समुच्चय are:—I. उमा वधूमेवान् दाता याजितार रणे वधम् । वरः शम्भुरलं शेष त्वत्कुलोद्भूतये विधिः ॥ कुमारसं= VI. 82; समुत्पत्तिः पञ्चारणपदपञ्चामलनस्त्रात्रिचासः कन्दर्पपतिभटवटाजुहमवने । अथायं त्वासङ्गः पतित-जननिस्तारणविधेन कलादुत्कर्षस्तत्र जननि जागर्ति जगतः ॥ R. G. p. 491.

II. प्रादुर्भवति पयोदे काञ्चलमलिनं वधून् नमः । रक्ते च पथिकहृदयं कपोलपाली शृगीहृदः पाण्डुः ॥ R. G. p. 490; अथमेकपदे तथा विविधः प्रियया चोपनतः सुदुःसहो मे । नववारिचरोदयारहोभिर्भवितव्यं च निरातपत्वरम्यैः ॥ विक्रमोर्वशीय IV.

### 57 समाधिः (Facilitation).

When what is to be accomplished becomes easy through the accidental operation of another thing, there is समाधि.

An example is मानमत्साः etc. ( p. 57, ll. 17-18). This is K. D. II. 299. अस्वाः ( मानिन्वाः ) मानं निराकर्तुं ( दूरीकर्तुं ) पादयोः पतिष्यतो मे उपकाराय घनगणितम् दिष्ट्या ( माभ्येन ) तदीर्णम् ( उग्रतम् ). Here the कार्य is the removal of the wounded pride of a woman. This is accomplished more easily by the sudden thundering of clouds ( which frightens the woman and makes her cling to her lover ).

The name समाधि given to the figure is significant. समाधि is equivalent to सम्यग् आधिः ( आधानं करणम् ) 'accomplishing a thing well.' 'केनचित्कर्तुमुपकान्तस्य कारणान्तरव्यतिकरतः सौकर्यं सम्यगाधीयते इति यथाधोमिधानः समाधिनागायमलङ्कारः ।' पृष्ठा ० p. 315.

समाधि has been above distinguished from समुच्चय.

गोत्र defines समाधि differently 'समाधिमन्वधर्माणामन्वत्रारोपणं विदुः । निरुद्धेदोष सोद्धेदः स द्विधा परिपठ्यते ॥' सरस्वतीकण्ठाभरण 4. 32; Dandin speaks of समाधि as a गुण 'अन्वधर्मस्ततोन्वत्र लोकसीमानुरोधिना । सम्यगाधीयते यच्च स समाधिः स्मृतो यथा ॥ कुमुदानि निमीलन्ति कमलान्युग्मिपन्ति च ॥ काव्या I. 93-94.

## 58 प्रत्यनीकम् ( Rivalry ).

यदि रिपोः प्रतीकारे अशक्तेन तदीयस्य ( रिपुसम्बन्धिनः कस्यचिद् दुर्बलस्य वस्तुनः ) तिरस्कारः तस्यैव ( रिपोरेव ) उत्कर्षसाधकः ( क्रियते ) तदा प्रत्यनीकम्. When somebody unable to avenge himself on his enemy is represented as doing harm to somebody else connected with the enemy, which simply results in proving the enemy's superiority, there is प्रत्यनीक.

An example of प्रत्यनीक is 'मभ्येन etc.' ( p. 57, ll. 22-23 ). तनुमध्या ( कक्षा ) ( स्त्र ) मभ्येन मे मध्वं त्रितवी इति ( हेतोः ) अयं हरिः ( सिंहः ) अस्वाः कुचकुम्भगिभौ ( कुचकुम्भसदृशौ ) इमकुम्भौ ( करिकुम्भौ ) भिनन्ति. Here the heroine is a rival of the lion, whom she throws into the background by her slender waist. The lion, not being able to do any harm to his rival, the woman, breaks the protuberant temples of the elephant. The temples of the elephant are connected with the woman ( तदीय ) indirectly, because they are connected with the breasts ( by the relation of similarity ), which are themselves connected with the woman by अवयवावयवविभावसम्बन्ध. This representation of the lion's breaking the temples of the elephant results in establishing the superiority of the woman ( as regards slenderness of waist ) over the lion.



The name प्रत्यनीक may be explained as follows:—अनीक means an army. प्रत्यनीक means a representative or deputy of an army. Just as one unable to do harm to a powerful army tries to do harm to an ally of that army, so here also some powerful person, not being able to make any impression on his antagonist, harms another, who is weak, connected with the antagonist. So the word प्रत्यनीक is applied by लक्ष्मण to the figure. The प्रयोजन is the conveying of the superiority of the antagonist. 'अनीकं सैन्यं तस्य प्रतिनिधिः प्रत्यनीकम् । तस्मादुद्यादलङ्कारोपि प्रत्यनीकमिति उपदेशमलभत । यथा अनीकमभिनवितुमनीक्षरेण केनापि तत्प्रतिनिधिभूतमन्यद्वागोहादभिभूयते तथात्र वक्त्वति परिपन्थिनि तृतीयमल्पबलं कोपि परिपन्थयतीत्यर्थः । अत्र च प्रत्यर्थिप्रकरणं प्रयोजनम् ।' एका० p. 316.

The connection between the enemy and his ally, whom another, unable to do harm to the enemy, punishes, may be either direct or indirect. An example of indirect connection has been given by the author. An example where the connection is direct is 'त्वं विनिवृत्तमनोमवस्थः सा च हृन्दर मवत्यनुरक्ता । पञ्चभिर्युगपदेव शरैस्तां तापयत्यनुशयादिव कामः ॥'. Here Cupid, unable to conquer the hero, assails the heroine with his arrows. The heroine is directly related to the hero as his beloved.

Jagannātha points out that प्रत्यनीक is the same as हेतुत्प्रेक्षा. In the verse 'सद्येन' etc. the fact that the lion breaks the temples of elephants is poetically represented as due to the fact that the woman ( whose breasts are similar to the temples of the elephants ) surpasses the lion. So there is हेतुत्प्रेक्षा here. Uddyota replies to this by saying that, although there is उत्प्रेक्षा, it is not the principal figure, because there is a special charm in the representation that somebody being unable to avenge himself on his enemy harms another connected with the enemy. Vide R. G. pp. 494-495 and Uddyota p. 126.

Examples of प्रत्यनीक are:—रे रे मनो मम मनोमवशासनस्य पादाम्बुवद्ध-  
पमनारतमामनन्तम् । किं मा निषातवसि संसृतिगर्तमध्ये देहावता तव गमिष्यति  
पुत्रशोकः ॥ R. G. p. 494 ; यस्य किञ्चिदपकर्तुमक्षमः कायनिग्रहगृहीतविग्रहः ।  
कान्तवक्त्रस्यशक्तिं कृवी रात्रिरिन्दुमधुनापि बाधते ॥ शिशु० XIV. 78.

### 59 प्रतीपम् ( The Converse ).

प्रसिद्धस्य उपमानस्य उपमेयत्वप्रकल्पनम्, उपमानस्य निष्कलत्वमिधानं वा प्रतीपमिति कथ्यते. (I) When things that are well-known to be standards of comparison are themselves turned into objects of comparison, or (II) when things which are standards of comparison are declared to be useless, it is termed प्रतीप.

An example of (I) is 'यत्तन्नेत्र' etc., which was cited above as an example of काव्यलिङ्ग. इन्दीवर (blue lotus) is well-known as an उपमान of the eyes of women, as in नेत्रे इन्दीवरेण सदृशे. But here इन्दीवर is made an उपमेय by being compared to the eyes in the words 'त्वन्नेत्रसमानकान्ति ( त्वन्नेत्रेण समाना कान्तिर्वस ) इन्दीवरम्'. The reason why this is done is to convey that the Upameya is superior to the Upamāna and that the speaker has a low opinion of the thing that is well-known as an उपमान. It is a general rule that the उपमान is superior in excellence, while the उपमेय is inferior. But sometimes a well-known उपमान is turned into an उपमेय to convey the idea that it is really inferior to what is generally regarded as the उपमेय ( and therefore as inferior ). Similarly in 'यत्तन्नेत्र' etc., the moon and राजहंस ( well-known Upamānas ) are turned into Upameyas, by being respectively compared to the face and the woman in order to convey the superiority of the latter over the former. Compare प्रदीप 'यच्चोपमानतया प्रसिद्धस्योपमेये तस्माद्विशेषविवक्षया अनादरार्थमुपमेयभावः कल्प्यते, तदुभयरूपं प्रतीपम् ।'

An example of (II) is 'तद्वक्त्रं' etc. (p. 57, l. 28-p. 58, l. 2). This is बालरामायण II. 17. यदि तत् वक्त्रं (वर्तते) (तर्हि) शशिकथा (शशिनः कथा प्रशंसा, अथवा शशिविषयकः आलापः) मुद्रिता (समाप्ति गता), सा वृत्तिः चेत् हा हेम (कनक शोचनीयं जातमित्यर्थः), यदि तत् चक्षुः कुवलयैः हा रितम् (गतम्, रि गतो बुदादिः, अथवा हारितमिति एकं पदं), तत् मितं चेत् का मुधा (असृतम्), यदि ते ब्रवीं भिक्षु कन्दर्पधनुः, किं वा बहु ब्रूमहे, यत्सत्यं वेधसः (वध्मणः) सग्रेहमः (सृष्टिविधिः, सृष्टिसरणिः) पुनरुक्तवस्तुविमुखः. तद्वक्त्रं...कथा-When there is that face, all talk about the moon is stopped (closed). हा रितं कुवलयैः The lotuses are gone, or (if we take हारितं as one word) 'the lotuses are lost'. राम० explains the last line as 'वेधसः सग्रेहमः पुनरुक्तवस्तुहीनः इति यद्वाच्यते तत्सत्यम्. We think that राम० has missed the spirit of the verse and that we need not take मीयते as understood. The last line must be regarded as ironical. यत्सत्यं etc. to tell the truth, Brahmā's method of creation is such that it avoids superfluities. Here it is represented that the face etc. (the उपमेयस्य) are capable of serving all the purposes served by the moon etc. (the well-known Upamānas) and therefore the latter are condemned as being superfluous. If we do not take the last line as ironical, there would be no force in saying that the moon etc. are superfluous and yet asserting that Brahmā's creation avoids superfluities. Compare अलं. स. 'उपमेयस्यैवोपमानभारोद्बन्धनसामर्थ्यादुपमानस्य कैमर्ष्यत्वेन (तत्रापारस्योपमेयेनेनैव कृत्वाऽनुपयोगेनेत्यर्थः । विम०) आक्षेप आलोचनं क्रियते तदेकं प्रतीपम्.' p. 165.

It should be noticed that both these varieties of प्रतीप are based upon resemblance. If something is condemned as superfluous on account of the existence of another, and there is no resemblance between the two things, there is no प्रतीप. It may be asked:—what is the difference between उपमा and प्रतीप? The reply is:—in both there is no doubt resemblance; but in प्रतीप there is either the condemnation of the उपमान as superfluous or the fact of the Upamāna being turned into the Upameya (in order to convey the superiority of the latter and the inferiority of the former); neither of these exists in उपमा. 'उपमाप्रकारत्वं चानयोर्न वाच्यम् । उपमानस्याक्षेपादुपमेयकल्पनाच्च । न हि तत्र (उपमायां) तदस्तीति ततोऽनयोः सुप्रत्यय एव भेदः ।.....एवमीपम्व्यमनरेण नैतदलङ्कारद्वयं (प्रतीपभेदौ) भवतीत्यनगन्तव्यम् ।' विम० p. 165.

The reason why the figure is called प्रतीप is as follows:—प्रतीप means 'against'. It literally means 'against the current.' The word is formed according to the sūtra 'अन्तरुपपत्तेर्न्योऽप ईत्' पा० IV. 3. 97. The name प्रतीप is given to this figure because in it the उपमेय becomes opposed to i. e. is an antagonist. (a rival) of the Upamāna. 'उपमानप्रतिकूलत्वादुपमेयस्य प्रतीपमिति व्यपदेशः ।' अलं. स. p. 165.

This figure must be distinguished from व्यतिरेक. In प्रतीप as well as in व्यतिरेक, the उपमेय is seen to be superior; but in the former the superiority of the उपमेय is due to the fact that it is turned into the Upamāna and no dissimilarity between the Upamāna and Upameya is expressed or implied; while in व्यतिरेक, the उपमेय is not turned into the उपमान or vice versa and the charm lies in the conveying of the superiority of the उपमेय over the Upamāna by the mention of the possession of certain qualities by the Upameya, which are not possessed by the Upamāna (i. e. वैषम्य also is intended in व्यतिरेक, while in प्रतीप only साधर्म्यं). "उपमानादुपमेयस्य गुणविशेषवत्त्वेन उत्कर्षो व्यतिरेकः । प्रतीपादिचारणाय तृतीयान्तं वैषम्यपरम् । तत्र (प्रतीपे) चोपमानतामात्रकृत एवोत्कर्षः, न वैषम्यकृतः । साधर्म्यस्यैव प्रत्ययात् । अधिकगुणवत्त्वमात्रम्, उपमानगतापकर्षमात्रं वा न व्यतिरेकस्वरूपम् । तदुपमेयोत्कर्षाक्षेपमन्तरेणासुन्दरत्वात् ।" R. G. p. 347.

उक्त्वा.....द्विरे (p. 58, ll. 4-5). After declaring the pre-eminence of an object greatly excelling in some quality, if another is compared to it (if the former is made an उपमान of another), it also is termed by some प्रतीप. This is a reference to the views of Mammata and Ruyyaka. When an object,



which did not before experience the state of being an Upamāna on account of the possession of such pre-eminent qualities that nothing approaches it, is yet made to assume the state of an Upamāna, there is प्रतीप. Compare 'यत् अस्मान्ब-  
गुणशोभाप्रोपमानभावमपि अनुभूतपूर्वं, तस्य तत्कल्पनायामपि भवति प्रतीपमिति  
प्रत्येतन्मयम्' K. P. X.; "वत्कुङ्कुमत्वाद्युपमानभावमपि न सहते तस्योपमाभाव-  
वत्कल्पितं (मानभावकल्पने!) प्रतीपमेव" अलं. स. p. 167, on which जयरथ  
remarks 'यद्यपि प्रकृष्टगुणोपमानेन भावं न्यूनगुणेन चोपमेयेन, तथापीदृशप्रकृष्ट-  
गुणत्वं विवक्षितं यदपेक्षया न्यूनगुणमपि उपमेयं न सम्भवीत्यत्र पिण्डार्थः'

An example of this is 'अहमेव' etc. तात ( इति सानुकम्पसम्बोधनम् )  
हालाहल, अहमेव मुदारुणानां गुरुः ( केष्टः ) इति मा स्म हृष्यः ( मा सर्वं कुषाः );  
ननु सन्ति ( वतः सत्त्व ) अस्मिन्नुषने मूषः ( पुनः ) भवादृशानि ( भवत्सदृशानि )  
दुर्जनानां वधनानि. Here हालाहल is well-known to be such a  
deadly thing that there is nothing to compare to it; but  
here the words of the wicked are compared to it ( i. e.,  
हालाहल is turned into an उपमान ). The result is that,  
although the words of wicked men are not equal to हालाहल in  
their deadliness, they approach हालाहल, which has been  
generally regarded as incomparable. In this verse, in the  
first line, the pre-eminence of the object is expressly declared  
( in the words गुरुः मुदारुणानाम् ). If the pre-eminence be not  
declared, then there is no प्रतीप, as in 'ब्रह्मेव' etc.

Vide the interesting remarks of Jagannātha on this  
figure, R. G. pp. 496-497.

Examples of प्रतीप are:—तस्याश्चेन्मुखमस्ति सौम्यमुनयं किं  
पार्श्वेनेन्दुना सौन्दर्यस्य पदं दृशौ यदि च ते किं नाम नीलोत्पलैः । किं वा कोमल-  
कान्तिभिः किमल्यैः सत्त्वेन तथापरे हौ धातुः पुनरुक्तवस्तु रचनारम्भेऽपपूर्वो ग्रहः ॥  
( This bears a close resemblance to the verse तद्वत्त्वं etc.  
This is quoted by जयरथ ); एवंमत्संवाद्यमिमं लोचनमुगलेन वहति किं  
भद्रे । सन्तीदृशानि दिशि दिशि सरःसु ननु नीलमलिनानि ॥ कद्वट VIII. 78.

## 60 मीलितम् ( Lost ).

कैवचित् तुल्यलक्षणा ( तुल्यं लक्ष्म चिह्नरूपो धर्मः यस्य ) ( वस्तुना ) वस्तुनः  
युक्तिः ( निगूढनम् ) मीलितम्. When something is concealed ( covered  
up ) by another possessing a similar characteristic, there is  
मीलित. The thing having a common characteristic ( or rather  
the characteristic itself, the चिह्नरूप धर्म ) may be inherent ( a ),  
or adventitious ( b ).

An example of ( a ) is 'लक्ष्मी etc.' ( p. 58, ll. 13-14 ). हरेः  
बद्धःकाले नीलोत्पलाभवा ( नीलोत्पलसदृशा ) भासा ( काल्पा ) प्रसन्नं ( तिरोहितं )

लक्ष्मीवक्षोऽङ्कसूरीलक्ष्म ( लक्ष्म्याः वक्षोनी स्तनौ तयोः कस्तूरी तस्याः लक्ष्म चिह्नं ) भारत्वा ( ईश्या सरस्वत्या लक्ष्म्याः सपत्न्या ) न अलङ्घि ( न निरूपितम् ). यस्तं etc. lost as it was in the lustre ( of Vishnu's body ) that shone like the dark-blue lotus. Here the dark-blue lustre of the God Vishnu is inherent in him. Musk ( कस्तूरी ) is dark and the spot, left on the chest of Vishnu when he embraced Lakshmi whose breasts were smeared with musk, was not observed because it was concealed by another thing ( which is charmingly darker ), viz. the lustre of Vishnu's body.

An example of (b) is 'सदैव' etc. ( p. 58, ll. 16-17 ). वस्रां ( नगर्वां ) शोणोपरकुण्डलस्य ( शोणः क्रोहितः उपलः रत्नं वसिन् तद् शोणोपरं पद्मरागमणिवुक्तं कुण्डलं कर्णवेष्टनं तस्य ) मयूखैः ( किरणैः ) सदैव अरुणीकृतानि ( रक्तीकृतानि ) कामिनीनां कोपोपरक्तानि अपि ( कोपेन नारक्तानि अपि ) मुखानि यूनां सङ्गां ( भयं ) न विदधुः ( जनयामासुः ). Here the redness of the ruby ear-ring is adventitious in the face. The glow spreading over the face of women through anger is concealed by the redness ( which is more powerful ) of the ruby in the ear-ring; the redness of the ruby that spreads over the face is not natural to it, but is borrowed or adventitious.

What constitutes मीलित is as follows:—I. There are two things, one of which is more prominent, while the other is less prominent; II. they both possess the same characteristic; III. on account of the possession of the same characteristic, the thing that is less prominent is concealed ( or not observed ) by the one that is more prominent. In the examples in the text, the mark made by the musk and the glow of wrath are not observed, because they are concealed by the more prominent lustre ( of Vishnu's body ) and the redness of the ruby respectively.

This figure is appropriately called मीलित, as in it one thing is concealed by another. The root मील ( 1st conj. P. ) means 'to shut, contract, cover'. Compare अकं. स. 'तिरोभावकत्वादेव च मीलितव्यपदेशः'.

This figure must be distinguished from भ्रान्तिमान्. In भ्रान्तिमान्, on seeing one thing, another resembling it, is remembered and mistaken for it e.g. in 'मुग्धा दुग्धधिया' etc. above, the moon's rays cause the milkmen to remember milk, which is not present then, and to mistake them for milk. While in मीलित, both the things are present; one is not perceived because it is overshadowed by another; moreover there is no mistake.

Examples of मीलित are:—अपाङ्गतरले दृशौ मधुरवक्त्रयोः मित्रो विलासभरमन्धरा गतिरतीव कान्तं सुखम् । इति स्फुरितमङ्गके मृगशृङ्गां स्वतो व्योल्या तदत्र न भवोदयः कृतपदोऽपि संलक्ष्यते ॥ (quoted by K. P. X.); मदिरा-मदभरपाटलकपोलतल्लोचनेषु वदनेषु । कोपो मग्नस्त्रितीर्णा न लक्ष्यते कामिभिः प्रमथन् ॥ वृद्ध VII. 108.

### 61 सामान्यम् (Sameness).

( वज्र ) सदृशैर्युग्मैः साधारणयुगयोगात् प्रकृतस्य उपमेयस्य अन्यतादात्म्यं (अन्वेन अप्रकृतेन उपमानेन तादात्म्यं ऐकात्म्यं) प्रतिपाद्यते (तत्र) सामान्यम्. When something in question is spoken of as having become undistinguishable from something else on account of similar qualities, there is सामान्य.

An example is 'मल्लिका etc.' (p. 58, ll. 21-22). मल्लिकामित् भूमिह्लाः (मल्लिकापुष्पैः आचिताः पुष्पाः भूमिह्लाः संवताः केशाः वासां) पारुचन्दन-चार्चिताः (अत एव) चन्द्रिकासु (ज्योत्स्वायां चन्द्रकिरणेषु वा) अविमान्धाः (अलङ्काः) अभिसारिकाः ('कान्ताभिनी तु या याति सङ्केते साऽभिसारिका' इति जमरः II. 6. 10) मुञ्चं यान्ति. Here the subject of description (द्रव्यतु) is women going out to meet their lovers at an appointed place. Women are represented as not distinguishable from the moonlight, which is अप्रसृत, on account of the possession by both (women who had white Mallikā flowers in their tresses and were anointed with white sandal, and the moonlight) of a common property, viz. whiteness.

The reason why this figure is called सामान्य is that here there is connection of two things with the same property (which renders them undistinguishable). Compare ममस्त 'तत्समानयुगतिवन्धनात्सामान्यम्' or अले. स. 'तत्समानयुगयोगात्सामान्यम्' p. 169.

What constitutes सामान्य is:—I. There are two things, both of which are seen; II. Both the things possess one property in common; III. The two objects are within sight but are not distinguished from each other, on account of the possession by both of the same property.

मीलिते.....मेवाग्रहः (p. 58, ll. 23-24). The author now proceeds to distinguish between मीलित and सामान्य. In the former, an object possessing a quality in an inferior degree is eclipsed by another possessing the same quality in a superior degree and the object that is लिङ्गयुग is not perceived; while in सामान्य both the objects are perceived, but they are apprehended



as undistinguishable on account of both the objects possessing like properties. Compare अलं.स.वि. 'स्वरूपेणावगतस्यापि नेदानव्यवसायः सामान्यं, नलवता विरोदितत्वात्स्वभाववगमो मीलितमिति स्थितम् ।' p. 168; 'अलक्षविषयस्यापि वस्तुनो नलवत्समासीपयदणकृतं तद्विज्ञानेनाग्रहणं सामान्यम् । मीलिते तु निगूह्यमानवस्तु न प्रलक्षविषयः ।' R. G. p. 516. This figure must also be distinguished from अपहृति. As there is no denial of anything and as nothing else is asserted in the place of the former, this is not अपहृति 'नेयमपहृतिः । किञ्चिदपहृत्य वस्त्वप्यनारोप्यमाणत्वात् ।' एका० p. 320. Similarly this is not भ्रान्तिमान्. In the latter, we mistake one thing for another and both the things are not perceived (one is perceived and the other is remembered); while in सामान्य both the things are directly perceived. 'न च भ्रान्तिनदा सङ्करः । तत्र सर्वमाणस्यारोपोऽज्ञानुभूयमानस्येति विशेषात् ।' उच्यते p. 134.

Examples of सामान्य are:—यस्मिन्दिमानीनिकरावशादे चंद्रांशुकैवल्यमिव प्रभाते । पुच्छावधान्यां विकला रवादी चरन्ति राकास्तु चिरं चमर्दः ॥ सुसितकमना-  
लङ्कारावां कदाचन कौमुदी—नहति सुहृदि स्वैरं वान्त्वा गयोऽलमभूदिधुः । तदनु  
भवतः क्रीडिः केनाप्यगीवत नेन सा विपगृहमाणाम्युक्ताशङ्का क नानि सुममदः ॥  
K. P. X.

## 62 तद्गुणः (Borrower).

तद्गुणस्याग्राह्यं अतुल्यगुणमयः तद्गुणः. When an object is represented as giving up its own quality and assuming the quality of another excellent thing (that is near), there is तद्गुणः. An example is 'जगाद etc.' (p. 58 ll. 27-28). This is S's's. II. 21. वदनलज्जामयमेन्तपातिनः (वदनकर्म वरपथ तस्य पत्न्ये सतीपे पतिनि इति तात्) मधुतिहः (अमरात्) वदशरणांशुमिः (कृताभिः सुमरन्तः-नाभिः) शैलं (शैलतां) नयन् (आपादयन्) जगाद (प्रलदेवः). Here, the bees, which are blue, are represented as giving up their blueness and assuming the whiteness of the shining teeth of Baladeva.

The reason why this figure is called तद्गुण is that in this the object of description (प्रकृत) assumes the properties of that (तत्) i. e. of a thing not in question or of a thing that possesses some quality in an eminent degree. Compare K. P. X. 'तस्य अपहृत्य गुणोऽश्लीति' or अलं. स. 'तस्मिन्कृतगुणस्य गुणा अस्तिविति कृत्वा' p. 170.

The essentials of तद्गुण are:—I. One object (the प्रकृत) has another object near it; II. the thing that is प्रकृत gives up its own qualities and assumes the quality of the thing that

is near. It should be, however, noticed that our author does not speak anything about प्रकृत or अप्रकृत. His example also is noteworthy. The bees are not प्रकृत, but rather अप्रकृत. According to our author, तद्वगुण occurs when one object ( whether प्रकृत or अप्रकृत ) assumes the qualities of another. In giving the essentials of तद्वगुण above we follow the authority of Mammata.

मीलिते.....इति भेदः ( p. 58, ll. 29-30 ). An objection may be raised:—in तद्वगुण, the quality of one thing is concealed by another and so there is no difference between तद्वगुण and मीलित. Our author replies to this as follows:—In मीलित, the *thing itself* is concealed by another, so that the former is not perceived at all; while in तद्वगुण, both the things are perceived ( and not only one, as in मीलित ), but the *qualities* of one are transferred to another; besides in मीलित, the thing that is covered up ( or over-shadowed ) does not give up its own qualities and assume another's ( as in तद्वगुण ), but is only over-shadowed by another possessing the same quality in an eminent degree; while in तद्वगुण, the thing loses its own quality and assumes a *different* one. Compare 'न चेदं मीलितम् । तत्र हि प्रकृतं वस्तु वस्तन्तरेण आच्छादितत्वेन प्रतीयते, इह तु अनुपहृतस्वरूपमेव प्रकृतं वस्तन्तरगुणोपरकृतत्वा प्रतीयते इत्यस्त्वयमोभेदः ' अलं स. p. 170. तद्वगुण must be distinguished from सामान्य also. In the latter, one thing *does not give up* its qualities, but appears undistinguishable from another on account of the possession by *both of similar properties*; while in तद्वगुण, both the things are seen *distinctly*, but one gives up its quality and assumes the quality of another ( which is *dissimilar* ). In भ्रान्तिमान् *one thing* is really seen and mistaken to be another, which is *remembered*; while here *both* are seen and there is no mistake. Vide the following lucid remarks of the Uddyota "मीलिते धर्मिण एवाग्रहः, सामान्येऽपरित्यक्तगुणस्यैव अप्रत्यक्षमिति भावः, इह तु गुणमात्रस्यैवाभिभवः धर्मिणः पृथग्भासश्चेति भेद इत्यर्थः । भ्रान्तिमति सर्वमाणस्यारोपोऽत्र गुणमाणस्येति भेदः । भ्रान्तेर्निवृत्त्याभावाच्च ।" pp. 137-138.

An objection may be raised as follows:—What is common to the three figures मीलित, सामान्य and तद्वगुण is the non-perception of difference ( whether of qualities or things ). So instead of defining them separately, let there be one Alaṅkāra, with these three varieties. If a slight difference were sufficient to constitute a distinct figure, then ह्रस्वोपमा will have to be defined as a figure distinct from पूजोपमा. Jagannātha replies to this that

this is not proper. He says that following the above reasoning, रूपक, परिणाम, अतिशयोक्ति etc. cannot be separately defined and will form varieties of one figure, called अनेद. Besides, in each of the three figures there is a distinct charm, as in रूपक, परिणाम etc. ( which have been separately defined by all Ālaṅkārikas ). Vide R. G. pp. 516-517.

Examples of तदगुण are:—विनिवृत्तवर्णो गरुडायजेन सर्वस्य रश्मिः परितः स्फुरन्त्या । रत्नैः पुनर्वत्तं रुचं रुचा स्वामागिन्धरे वंशकरीरनीलैः ॥ शिशु. IV. 14; गीतो नासान्तिकं तन्व्या मालत्याः कुसुमोत्करः । बभूवभावमानिन्ये रागेणाधरवर्तिना ॥ R. G. p. 513.

### 63 अतदगुणः ( Non-borrower ).

हेतौ सत्यपि ( उत्कृष्टगुणपदार्थसंनिधानास्त्ये हेतौ सत्यपि ) तदपाननुहारः ( तदपस्य उत्कृष्टगुणस्य अननुहरणं न्यूनगुणेन अननुवर्तने ) तु अतदगुणः. When one thing does not assume the quality of another, though there is a reason for it, there is अतदगुण. This definition is word for word the same as that of the अलं. स. 'सति हेतौ तदगुणाननुहारोऽतदगुणः ।'

It should be noticed that the figure अतदगुण would occur in two ways:—I When something not in question ( अप्रकृत ), which is न्यूनगुण, does not assume the quality of the thing in question, which is उत्कृष्टगुण ( although it comes in contact with the latter ), there is अतदगुण; II when the thing in question ( प्रकृत ) does not assume the quality of another which is not in question ( अप्रकृत ), although the अप्रकृत is quite near the प्रकृत, there is अतदगुण. The हेतु referred to in the definition means here 'the presence of a thing possessing excellent qualities'.

इन्त.....रज्यसि ( p. 58, ll. 3-4 ). गुणगौर ( गुणैः गौर धवल ), सान्द्रेण ( वनेन ) रागेण ( प्रेम्णा, रक्तवर्णेन ) भृतेऽपि ( पूर्णेऽपि ) मम हृदये निषाणोऽपि ( स्थिति लब्धवानपि ) ( त्वं ) इन्त कथं नाम न रज्यसि ( रक्तो भवसि, अनुरक्तो भवसि ). The words रागेण and रज्यसि are Paronomastic. Here the प्रकृत object is the hero, who is called 'white with qualities' ( i. e. famous ). Although the hero ( who is धवल ) is enshrined in the heart of the heroine, which is रक्त ( red or glowing with ardent love ), he does not himself assume रक्तत्व ( redness or love for the heroine ).

गाङ्गमन्नु.....चापचीयते ( p. 59, ll. 6-7 ). गाङ्गम् ( गङ्गायाः इदम् इति गाङ्गे गङ्गासम्बन्धि ) अम्बु ( जले ) सितम् ( शुद्धम् ), यामुनेन अम्बु ( वसुधायाः जले ) कञ्जलाभे ( कञ्जलसदृशम् ), रावहंस, उभयत्र मन्वतः सव शुद्धता सा एव ( एकैव, न न्यूनातिरिक्ता वा ), न चीयते ( गङ्गाजलसम्बन्धेन न अधिका भवति ) न च अपचीयते



( वसुनावलमालिन्धेन मलिना न भवति ). This verse is an example of the second variety of अतद्गुण. Here राजईस ( प्रकृत ) does not assume the qualities of the Ganges or the Jumna ( the अप्रकृत ), although they are in contact with him ( हेतौ सति अपि ).

पूर्व.....न तद्वत्ता ( p. 59, ll. 8-10). पूर्व.....निष्पन्नम्. This has been explained above. प्राप्तवद् अपि although it is proper that it should follow. उत्तरव.....न तद्वत्ता. It may be contended that in 'गाङ्गयम्बु etc.' the figure is अप्रस्तुतप्ररोसा ( 4th variety तुल्ये प्रस्तुते तुल्याभिधानम् ); the description of राजईस is not really the matter in hand; the subject of description is a good man, who remains the same ( in character ) in prosperity or adversity. Our author concedes this contention and says that, although absolutely speaking the swan is अप्रस्तुत, still in comparison to the Ganges and the Jumna, the swan is a thing in question, as the Ganges and Jumna are still more removed from the real subject of description, viz. a good person. As the swan, who is thus relatively प्रस्तुत, does not assume the qualities of the rivers, though in contact with them, there is अतद्गुण.

अत्र च.....विशेषोक्तिर्भेदः ( p. 59, ll. 10-11 ). It may be contended that in the above examples of अतद्गुण, there is विशेषोक्ति, because, though the hero is placed in the heart which is full of रस ( i. e. हेतौ सत्यपि ), he does not become रक्त ( i. e. there is कावाभाव ), and though the swan plunges in the bright and dark waters of the Ganges and the Jumna, it does not heighten or lessen its whiteness. Therefore अतद्गुण should not be separately defined. Our author replies that अतद्गुण deserves to be a distinct figure because there is a distinct charm in it, viz. the peculiar striking circumstance of the non-assumption of the quality of one thing by another. In विशेषोक्ति, the charm consists in the representation that the effect does not follow, although its well-known causes are present; while in अतद्गुण, the charm lies in the non-assumption of the quality of one by another. Even if there be a causal relation, the poet does not intend ( in अतद्गुण ) to emphasize it; what he ( poet ) insists upon as charming is गुणप्रमदन. We are informed by Jayaratha that अतद्गुण was included under विशेषोक्ति by the author of अलङ्कारसार ( p. 171 of विमर्शिनी ).

वर्णान्तरोत्प.....विषमात् ( p. 59, l. 11 ). अतद्गुण must be distinguished from the first variety of विषम, where the properties or actions of an effect are opposed to those of the cause. In सद्यः करस्पृशे etc. ( example of विषम ), the sword which is

darkish produces fame (which is white) i. e. a dark thing produces an effect possessing a quality which is opposed to that of the cause. But in अतद्गुण, a distinct (and opposed) colour is not produced; e. g. in 'हृन्त सुन्द्रेण' etc. the raj of the heart in which the hero is enshrined, does not produce another (and an opposed) colour in the hero. The only thing that happens is that the hero remains एवम् as before and does not assume रक्तत्व.

The reason why this figure is called अतद्गुण is तस्य प्रकृतस्य गुणा अस्मिन् अप्रकृते न सन्तीति अतद्गुणः, अथवा तस्य अप्रकृतस्य गुणा अस्मिन् प्रकृते न सन्तीति अतद्गुणः. Compare Mammata's words 'किं च तदिति अप्रकृते अस्मेति च प्रकृतमत्र निर्दिश्यते'.

Examples of अतद्गुण are:—यवलो मि जह वि सुन्दर तह वि तुण मज्झ रेजिजं हिमजम् । राजभरिण वि हिअण सुहज गिहितो ण रत्तो मि ॥ (quoted in K. P.); कुचान्धामालीढं सहजकठिनाभ्यामणि रमे न काटिन्धं चरे तव हृदयमलनशुद्धम् । मृगाह्वानामननैरने निवसन्ती खडु चिरं न करतूरी दूरीभवति निवसौरभविभवाद् ॥ R. G. p. 514.

## 64 सूक्ष्मम् (Subtle).

वच आकारेण (अवयवसंस्थानविशेषेण) इहितेन (चेष्टाविशेषेण) वा संलक्षितः सूक्ष्मः अर्थः (वीक्ष्यमलिसंवेद्यः अर्थः) कदापि भेद्या (वेदग्यप्रकारेण) सूच्यते तत् सूक्ष्मं उच्यते. When a delicate circumstance gathered from some appearance (a) or from gesture (b) is intimated to another by means of a clever hint, it is सूक्ष्म. It should be observed that Amara gives आकार and इहित as synonyms—'आकारस्त्विह इहितम्' III. 2. 15; in another place, he says 'आकारा विज्ञिताकुर्वी' III. 3. 162. The commentator Bhānuji explains 'इहितं चेष्टा । आकृतिरवयवसंस्थानम्'. Mammata and our author seem to have taken आकार in the sense of आकृति (posture or appearance) and इहित in the sense of चेष्टा (gesture). चक्रवर्ती, author of the अलङ्कारसर्वस्वसञ्जीविनी, says 'आकृत्यव्यञ्जिताद्येष्टा इहितं बुद्धिकारिताः । आकारः गुणराज्यतस्ता एवावुद्धिकारिताः ॥ तारापुटभूषणवैविकारानिश्चिर्विदुः । आकाराः सत्त्ववा भावा आद्या दुष्पारोन्मया ॥' (quoted in the रत्नापण p. 465).

सूक्ष्म means 'not to be apprehended by men of dull understanding.' An example of (a) is 'वक्र' etc. (p. 59, ll. 15-16). कानि वषट्वा (सखी) तन्वाः (नायिकायाः) कण्ठे वक्रसन्दिशेदभिन्दुप्रवर्णैः (वक्रवात् सन्दिमिगंलङ्घिः सेदभिन्दूनां प्रवर्णैः प्रकिंभिः) भिन्नं (संभिन्नं) कुङ्कुमं इडा शिखा तन्वाः पुंस्त्वं (पुरुषावित्त्वं रात्री विपरीतरत्ने) व्यजयन्ती (वृजयन्ती) शशी (तन्वाः इत्ये) खड्गलेखां अहाहृदिहृषलेखां लिखे (लिखितवती).

Here, the masculine action of a woman, concluded from the mixture of the drops of perspiration with the saffron on the throat, is intimated to her by another by means of drawing on her hand the figure of a sword which is the characteristic mark of man. Here the आकार (appearance) is कुङ्कुममेद on the throat, which leads to the guessing of पुरुषावित (the सूक्ष्म अर्थे). This delicate circumstance is indicated in a clever manner by the drawing of the figure of a sword on the hand of the woman. How कुङ्कुममेद on the throat leads to the inference of पुरुषावित is explained by commentators as follows:—‘प्रसिद्धरतौ वृत्तानायाः नास्तिधाः वक्रवाद् गलितस्य स्वेदस्य दृष्टवान् एव गमनम्, कण्ठे वदमनं तु विपरीतवर्तमानेति वक्रवस्वन्दौलवादरभिप्रायः’.

An example of (b) is सङ्केतकालमनुसृष्टं etc. ( p. 59, ll. 19-20 ). This has been explained above in the 2nd Pari. Here the curiosity of the lover to know the time of meeting, which (curiosity) was guessed from the movements of his eyebrows etc. is intimated to him by the closing of a lotus, which (closing) takes place at the approach of night. Here the सूक्ष्म अर्थे is the desire of the lover to know the time of meeting. This सूक्ष्मार्थे is guessed by इङ्गित, viz. the movements of the eyebrows etc. The fact that the woman understands the meaning of the look of the lover is conveyed in a clever manner (मेग्या) by the closing of a lotus.

It should be observed that in सूक्ष्म, there exists अनुमिति also. But the figure is not अनुमान, because it is subordinate, fine charm lies not in the inference of a delicate circumstance from appearance or gesture, but in devising a clever mark which would easily intimate to another that the delicate circumstance has been discovered ‘अत्र विप्रमानमपि अनुमानं सूक्ष्माद्वम् । स्वकाम्यप्रकाशनद्वारा सूक्ष्मस्यैव चमत्कारित्वाद्’ इत्येत p. 116.

An example of सूक्ष्म is:—कदा नौ सहनो भारीत्याकीर्णे वक्तुमशकम् । अविश्व कान्तमवला लीलापणे न्यनीलवत् ॥ K. D. II. 216 (on this Dandin remarks एवमनीलनादत्र सूचितो निश्चि सहनः । आश्वासयितुमिच्छन्त्वा प्रियमज्ञायोदितम् ॥ )

## 65 व्याजोक्तिः ( Dissembler ).

वद्विप्रकाषि (प्रकाशं गतस्यापि) वस्तुनः स्वाभाद् (छाशना, कपटेन) गोपनं व्याजोक्तिः. The artful concealment of a thing, though discovered, is व्याजोक्तिः.



An example is 'शैलेन्द्र etc.' (p. 59, ll. 25-28). शिवः वः (वुष्मान्) अवतात् (रक्षतु) । कीदृशः । शैलेन्द्रेण हिमालयेन प्रतिपाद्यमाना दीपमाना गिरिजा पार्वती तस्याः हस्तः तस्य उपगृह्य आक्षेपः (भावे कः) तेन उल्लसद्भिः आविर्भवद्भिः रोमाञ्चादिभिः विसंरम्बुलः व्यग्रः स चासौ अखिलविषिम्बासहमङ्गाकुलः सकलवैवाहिकक्रियामङ्गाकुलः (शिवः) । आः इति पीडयाम् । (ततश्च सात्त्विकभाव-गोपनाय) तुहिनाचलस्य (हिमालयस्य) करयोः आः शैत्यमित्युचिवान् । शैलस्य (हिमालयस्य) अन्तःपुरं (स्त्रीजनः) मातृमण्डलं (मातृयादयः 'ब्राह्मीत्याद्यास्तु मातरः' अमर० I. 1. 35) गणाः (प्रमत्ताः शिवानुचराः) च तैः सन्निवृत्तः दृष्टः (शिवः रक्षतु). शैलेन्द्र...मङ्गाकुलः who was perturbed by the appearance of tremor and horripilation due to the thrilling touch of Pārvatī and was troubled by the fear of the irregular performance of the ceremonies of marriage (because his mind was distracted). Here, the love for Pārvatī that was hidden is manifested (उद्भिन्न) by the indications of love (अनुभाव of रति, viz. रोमाञ्च, वेपथु, etc.); it is then concealed under the pretence (व्याजात्) that these indications, viz. पुलक and वेपथु, are due to cold (as cold also causes tremor and makes the hair stand erect). Compare प्रदीप 'पुलकवेपथुभ्यां सात्त्विकान्यां प्रकाशिता मूढा रतिः तयोः शैत्यकारणताप्रकाशनेनापहृतेति व्याजोक्तिरिवन्' ; 'अथ रोमाञ्चादिनोद्भिन्नो रतिभावः शैत्यप्रक्षेपेनापलवितः' अलं. स. p. 174.

What constitutes व्याजोक्ति is:—I. something is at first hidden; II. then it is manifested somehow (involuntarily); III but it is then represented as not being due to what really causes it, but to something else.

The reason why this figure is called व्याजोक्ति is that here there is a putting forward (वक्ति) of a pretext (व्याज), viz. representing a thing as due to something else. Compare 'वसवन्तरप्रक्षेपकस्य व्याजस्य वचनाव्याजोक्तिः' अलं. स. p. 174.

नेयं.....दर्शितः (p. 59, ll. 29-30). Udbhāṭa and his followers do not define व्याजोक्ति separately, but include it under अपहृति. Our author distinguishes between the two figures. व्याजोक्ति is not the first kind of अपहृति, because in the former, the विषय (the subject on which something else is superimposed) is not expressly mentioned by the person who conceals (the real state of things). In शैलेन्द्र etc., the विषय is the love of Śiva for Pārvatī. It is not directly expressed, but left to be understood from the sense of the verse. In the first kind of अपहृति, the उपनेय is denied and something else is established in its stead. But both of them are directly expressed, as in नेदं नमो-

मण्डल etc.; while in व्याजोक्ति, only one is expressed and the other (the विषय, which is concealed under a pretext) is only suggested. Mammata draws another distinction between व्याजोक्ति and अपहृति. In अपहृति, there is resemblance between प्रकृत and अप्रकृत (the उपमेय and the उपमान); but this is not possible in व्याजोक्ति. There is really no charming resemblance between रतिभाव and शैल. Besides in अपहृति, the उपमेय is denied and the उपमान is established in its stead; but in व्याजोक्ति nothing is denied, but something is represented as due to a cause other than that to which it is really due. 'न वैपापहृतिः; प्रकृताप्रकृतोभयनिष्ठस्य साम्बल्योद्भासम्भवाद्' K. P. X.; 'तत्र (अपहृती) उपमेयनिषेधपूर्वकमुपमानव्यवस्थापनम् । अत्र तु किञ्चिदनिषिधैव निमित्तान्तरप्रयुक्तत्वज्ञापनमित्यपि बोध्यम्' उद्योत p. 108. The difference between व्याजोक्ति and the 2nd kind of अपहृति has been explained in our notes on the latter ( p. 138 ).

## 66 स्वभावोक्तिः ( Natural Description ).

दुरूहार्थस्वकिरूपवर्णनम्—Dissolve किया च रूपं च किरारूपे, स्वे (स्वकीरे) च ते किरारूपे च स्वकिरारूपे, अवैस स्वकिरारूपे अवैस्वकिरारूपे दुरूहे ( दुरूहे स्थूलनतिमिरसंवेदे ) अवैस्वकिरारूपे तयोः वर्णनम्. The description of such actions and characteristics of an object as are peculiar to it and are not easily perceived by all, is स्वभावोक्ति. दुरूहयोः means 'to be apprehended by the poet alone'. अने means 'a child and the like'. स्वयोः means 'of such as belong solely to that object' ( स एव एकः आशयः ययोः ).

An example is लाजुलेन etc. ( p. 60, ll. 4-7 ). लाजुलेन क्षितितलं ( भूमितलं ) अभिहृत्य, अप्रपञ्चान् ( अग्रे वर्तिभ्यान् पादाम्बान् ) असकृद् ( वारंवारं ) दारयन् ( क्षितितलमिति योजयन् ), आगमनि एव ( स्वदेहे एव ) अवलीय ( प्रविश्य, अतिशयोक्त्यर्थः ), अध ( पश्चात् ) गगनं विक्रमेण ( अतिशक्तिर्या ) हुतं प्रोत्पतन्, स्फूर्जदङ्कारघोषः ( स्फूर्जन् ह्रस्व इति घोषः दस्य ), अखिलान् अन्तुन् प्रतिदिशं द्रावयन् एषः कोपाविष्टः ( कोपेन आविष्टः ) अलगोच्छ्वनचक्षुः ( अरणे रक्ते उच्छ्वने च चक्षुषी दस्य ) तरक्षुः ( सुगादनः ) प्रतिवने ( वने वने ) प्रविष्टः. अरण्यो .....तरक्षुः the hyena, with red and swollen eyes. आत्मन्येवावलीय shrinking into himself for a moment. क्षिति...पञ्चान्—Scrapping the ground again and again with his front feet. Here there is a description of the actions and characteristics of a hyena that are peculiar to it.

It should be borne in mind that a matter of fact description of an object does not constitute स्वभावोक्ति. Otherwise, even

such a sentence as 'पश्य वलीवदीयं वासमपि मुखेन' will be an example of स्वभावोक्ति. What constitutes स्वभावोक्ति is:—The description must be charming; II The description must be in reference to the क्रिया and स्वरूप of an object, such as a child, lower animals etc. 'आदिना युवतिमुन्मत्तातरतिर्यग्भ्रातहीनपात्रादिसंग्रहः' उद्योत p. 38; III The notions and characteristics described must be peculiar to the object described and must not be such as to be common to it and others; IV the description must be faithful and not hyperbolical.

The figure स्वभावोक्ति was also called जाति\* by ancient writers; e. g. इच्छिन्नु, रुद्रट and मोव. See K. D. II. 8-13. Rudrata defines जाति as 'संस्वाभावस्मानक्रियादि यथस्य वादृशं भवति । लोके विरप्रसिद्धं तत्कथनमनन्यथा जातिः ॥ शिशुमुग्धयुवतिजातरतिर्यवत्सन्तहीनपात्राणाम् । सा काला-वस्योन्नितचेष्टासु विशेषतो रम्या ॥' VII. 30-31.

Examples of स्वभावोक्ति are:—क्षणं नृपार्थवलिः श्रेष्ठेणायै क्षणं मुदम् । लोलीकरोति प्रणवादिमामेव मृगाभेकः ॥ उद्भट III. 9; धूलीपुसरतनवो राज्यस्थि-तिरचनकविवैतकनुपाः । कुतमुखमायविकाराः कीडन्ति सुतिर्भरं विन्माः ॥ रुद्रट VII. 32.

## 67 भाविकम् ( Vision ).

एतज्जडस्य पदार्थस्य भूतस्य अथ भविष्यतः ( पदार्थस्य ) प्रत्यक्षायमाणत्वं ( प्रत्यक्षव्यतिभासमानता ) तत् भाविकम् उदाहृतम्. When a wonderful object, whether past or future, is so represented as to strike the mind as if it were present, it is termed भाविक.

An example is मुनिः etc. (p. 60, II. 11-12). This is cited in the चन्द्रमालोक्त p. 239, as an example where the description of a thing which is favourable to the development of some rasa produces great charm, although a figure of speech may be absent. 'अत एव च रसानुगुणार्थविकेपोपनिबन्धनमूलकारान्तरविरहेऽपि छाया-विशेषयोगि कश्चे दृश्यते । यथा—मुनिर्जपति० । अत्र छद्मतरसानुगुणमेकचुलुके मत्स्यकच्छपदर्शनं छायातिशयं पुण्याति । तत्र लोकचुलुके बलसन्निधानादपि द्विव्यक्त-कच्छपदर्शनमधुष्णत्वादद्भुतरसानुगुणतरम् । क्षुण्णं हि वस्तु लोकप्रसिद्धाद्भुतमपि नाश्चर्येकादि भवति ।' इव. p. 239. कुम्भसन्धवरः ( कुम्भात् सम्भवः यस्य ) महात्मा योगीन्द्रः ( योगिनां इन्द्रः श्रेष्ठः ) मुनिः ( जगत्स्यः ) जपति, येन तौ ( जतिप्रसिद्धौ ) दिव्यौ मत्स्यकच्छपौ ( मत्स्यकूर्मौ विष्णोरवतारौ ) एकचुलुके दृष्टौ. एकचुलुके दृष्टौ saw in the hollow of one of his hands the fish and the tortoise ( the two incarnations of Vishnu ), when he ( Agastya ) drank

\* Compare वाय's verse 'हरन्ति कं नो ज्वलदीपकोपमैर्यवैः यशार्थवपारिताः कथाः । निरन्तरलेपताः सुजातयो महास्रवश्चम्पककुङ्कुमकैरिव ॥' कादम्बरी.



up the ocean in one handful of water. Here the wonderful thing is the seeing of the divine Fish and Tortoise in a handful of water (the sea). This wonderful thing appears as if it were present to the readers on account of the vividness and strikingness of the description.

Another example is 'आसीदन्न etc.' भाविभूषणसम्भारान् = भावी भूषणानां सम्भारः समूहः वस्त्रान् (thy form) with the profusion of ornaments that is to adorn it hereafter. Here in the first half, a past object (भूत), viz. collyrium and in the second half, the future object, viz. profusion of ornaments are represented as if they were present before the eyes.

In the above treatment of the figure Bhāvika, we widely differ from the interpretation of Rāmacharapa. राम० takes भाविक to be of two sorts:—I अद्भुतस्य परलोकेष्व् प्रत्यक्षावमाणत्वन् and II भूतस्याव मरिष्यतः प्रत्यक्षावमाणत्वन्. He instances 'मुनिर्विवर्ति' etc. as an example of the first and आसीदन्न etc. as an example of the 2d. We, on the other hand, think that राम० is wrong, that there are no such two varieties, and that the two verses are examples of one and the same thing, viz. अद्भुतस्य परलोकेष्व् (whether भूत or मरिष्यद्) प्रत्यक्षावमाणत्वन्. Our reasons are:—I If Rāmacharapa's interpretation be accepted, then we shall be obliged to suppose that our author sets at naught all ancient and respectable authority. Bhāmaha, Udbhata and Ruyyaka all define Bhāvika as the representation of something past or future as if it were present. None of them speaks of अद्भुतस्य प्रत्यक्षावमाणत्वं as a distinct variety of भाविक. On the other hand, Bhāmaha, Udbhata and Ruyyaka in the clearest terms say that अद्भुतस्य is one of the conditions (or causes) of the figure Bhāvika. Note carefully the following 'भाविकत्वमिति मातुः प्रसन्नविवर्तं युजम् । प्रत्यक्षा इव दृश्यन्ते वधायां भूतभाविनः ॥ चित्रोदात्ताद्भुतार्थत्वं वधायां सम्मिलितता । शब्दानाकुञ्चता चेति तस्यैवैव प्रचक्षते ॥' नामह III. 52-53; 'प्रत्यक्षा इव वधायां दृश्यन्ते भूतभाविनः । अत्यद्भुताः स्वापदातामनाकुञ्चेन भाविकम् ॥' उद्भट VI. 12; 'अतीतानगतयोः प्रत्यक्षावमाणत्वं भाविकम् । वज्र । अतीतानामप्रतीभूतभाविनोरपेक्षोरलौकिकत्वेनात्यद्भुतत्वाद् वास्तवमन्वयसहितशब्दसन्दर्भसमर्पितत्वाच्च प्रत्यक्षावमाणत्वं भाविकम् ।' जल. त. p. 178. II. Rāmacharapa's interpretation is opposed to the words of the author himself. If there were two varieties of भाविक, we expect some such particle as च and some reference to the two-fold division (as द्विधा) in the definition of भाविक. There is nothing of the sort. Moreover, our author introduces

the second example (मासीदजन etc.) with the words 'यथा वा', which clearly show that the second example illustrates the same thing as the first, and preclude the idea that there are two varieties. We therefore think that Rāmacharana should not be followed, even though Pramādāśa follows him in his translation.

What constitutes भाविक is:—I There is a description of something past or future; II The description is of something which is strikingly wonderful or extraordinary (चित्र or अद्भुत); III The description is put in words that are perspicuous and the best adapted to the sense; IV The description of the past or future object must be such as to vividly present the object to the reflective mind of the reader. Vide the interesting remarks of the अलं. स. pp. 178-180. It should be borne in mind that the figure भाविक is spoken of as प्रकथविषय (having the whole work for its province, and not a verse) by Daṇḍin and Bhāmaha. Bhaṭṭi, in his Bhaṭṭi-kāvya (canto 12), follows the same view. According to them, the figure permeates the whole composition and not a single verse. It is for this reason that Daṇḍin and Bhāmaha do not give an example of भाविक. See K. D. II. 364-366.

The reason why this figure is called भाविक is:—भाव means 'the intention of the poet' (कवेराशयः or अभिप्रायः) and the figure is called भाविक, because in it the meaning of the poet is so well conveyed that it is as if it were reflected in the reader (i. e. the reader vividly feels the same emotion which inspired the poet); or भाव means 'revolving in the mind,' and the figure is called भाविक, because in it there is this revolving in the mind of the readers. Compare K. P. X. 'भावः कवेरभिप्रायोऽज्ञास्तीति भाविकम्'; 'कविमतो भावः आशयः श्रोतरे प्रतिबिम्बत्वेनास्तीति, भावो भावना वा पुनः पुनश्चेत्यसि निवेशने सोऽज्ञास्तीति?' अलं. स. p. 178.

न चायं प्रसादाख्यो गुणः.....अहेतुत्वात् (p. 60, ll. 16-17). It was said above in dealing with the essentials of भाविक that the words must be well adapted to the sense so as to vividly present the meaning of the poet to the reader's mind. It may be contended that this is not possible unless the words are perspicuous and hence that भाविक is nothing but the गुणः प्रसाद. It was said in the first part, that rasa is the soul of poetry and that, just as bravery etc. (गुणः) are possessed by the soul, there are certain properties of the soul of Poetry which are manifested

by words. The number of these गुण is given differently by different writers. Mammata and our author speak of only three Guṇas, माधुर्यं, बोजस् and प्रसाद. See K. P. VIII. Ul. and S. D. VIII. Pari. प्रसाद (Lucidity, Perspicuity) is defined by K. P. as 'शुद्धैर्न्याग्निवास्वच्छजलवत्सदृशैव यः । व्यामोलेन्यत्प्रसादोऽस्ती सर्वत्र विहितस्थितिः ॥' and again 'वृत्तिमात्रेण शब्दास्तु येनार्थप्रत्ययो भवेत् । साधारणः समवायात् स प्रसादो गुणो मतः ॥' K. P. VIII. p. 476 and p. 486 (Vā.). Prasaḍa is a Guṇa which is common to all Rasas, by which the moment the words are uttered, the meaning is apprehended and which pervades the mind at once (i. e. which is instrumental in evolving at once the Rasas in the mind), in the case of वीर or रौद्र like fire pervading dry fuel and in the case of शुक्लार or कृष्ण like water permeating a clean sheet of cloth. An example of प्रसादगुण is 'परिमलान् पीनस्तनवधनसन्नादुभयतस्तनोर्मध्वस्थान्तः परिमिलनमप्राप्य हरितम् । इदं व्यस्तन्वासं अधमुज्ज्वलाक्षेपवन्नयैः कुशाग्याः सन्तापं वदति विसिनीपवशवनम् ॥' रत्नावली II. Our author replies that प्रसाद is not the same as भाविक, because the former is not a (necessary) cause of a past or future thing appearing as if it were present. Our author means that प्रसाद (Perspicuity) is not absolutely necessary for the appearance of a past or future object as if it were present. This latter may be brought about by other things, such as attendant circumstances, the powerful feeling of the poet or reader etc.

न चाद्भुतो.....हेतुत्वात् (p. 60, l. 17). The past or future thing must be अद्भुत in भाविक. So it may be said that भाविक is not a figure at all, but merely अद्भुतरस. The Rasas are 8 or 9. 'शृङ्गारहासकल्याणौदवीरमयानकाः । वीमत्साद्भुतसंवाधेयप्रौ नाट्ये रसाः स्मृताः ॥' भरत's नाट्यशास्त्र VI. 15 (the 9th is शान्त). विसय is the स्वाभिभाव of अद्भुतरस, the विभाव are seeing something that is extraordinary, accomplishment of what is desired, इन्द्रजाल etc. The अनुभाव (indications) are नयनविस्तार, रोमाञ्च etc. The terms स्वाभिभाव etc. have been explained in the notes on the 1st परिच्छेद. The स्वाभिभाव विभाव, in conjunction with the appropriate विभाव, अनुभाव and व्यभिचारिभाव, evolves in the mind of the spectator or reader the अद्भुतरस. An example of अद्भुत is 'चराचरजगज्जालसदनं वदने तव । गलद्रगनगाम्भीर्यं वीक्ष्यामि हतचेतना ॥' कदाचिद्भगवतो. वासुदेवस्य वदनमालोकितवत्या यशोदाया इयमुक्तिः । अव वदनमालम्बनम् । अन्तर्गतचराचर-जगज्जालदर्शनमुदीपनम् । हतचेतनत्वं तेन गम्यं रोमाञ्चनेवरस्फारणादि चानुभावः । वासादयो व्यभिचारिणः । R. G. p. 42. Our author replies that भाविक is not अद्भुतरस, because the former is what causes विसय (the



स्वादिभाव of अद्भुतरस). What the author means seems to us to be as follows:—the स्वादिभाव विस्मय, in conjunction with the विभाव and अनुभाव etc. causes the development of अद्भुतरस; while in भाविक there is no विस्मय, but only what would cause विस्मय; e. g. in जासीदजन etc. there is no reference to the sentiment of wonder in the speaker or reader i. e. the speaker or reader is not represented as engrossed in relishing अद्भुतरस but rather as perceiving as it were what is past or future. This state of his may cause विस्मय to others. But as regards him, there is no विस्मय and hence no अद्भुतरस. Pramadādāsa asks us to read अहेतुत्वाद् for हेतुत्वाद्. But then it would be hard to explain the words, as he himself remarks "It indeed seems odd to speak of the representation of a wonderful object causing no wonder." The ms. G reads विस्मयं प्रति तस्याहेतुत्वाद्, which seems to have been due to the copyist transcribing again the words in the preceding line 'तस्याहेतुत्वाद्'.

न ज्ञाति.....भावाद् (p. 60, ll. 17-18). भाविक is not अतिशयोक्ति, because there is no introsusception in the former (while it exists in the latter). In अतिशयोक्ति, one thing is completely swallowed up by another and is spoken of in terms of the latter. In भाविक also, a thing which is past or future is spoken of as being present; and so there is अमेदाध्यवसाय. This objection our author meets with a flat denial. In भाविक there is no अमेदाध्यवसाय at all. Even when the past or future object vividly presents itself to the mind as if it were present, there is a deep-seated but certain knowledge that the object is *past or future*. Compare अलं. स. 'नापीयमतिशयोक्तिः । अन्यस्थान्तदाध्यवसायाभावाद् ।' p. 179. It should be observed that the Uddyota says that भाविक is the same as that अतिशयोक्ति in which there is असम्बन्धे सम्बन्धः. 'असम्बन्धे सम्बन्धरूपातिशयोक्त्यैव गतावोधम् । प्रत्यक्षासम्बन्धेऽपि तत्सम्बन्धवर्णनात् । भूतादिवत्सम्बन्धेऽपि तत्सम्बन्धवर्णनाच्चेति ।' उद्योत p. 93.

न च.....प्रकाशनाद् (p. 60, ll. 18-19). Our author copies the very words of the अलं. स. In ज्ञानिनाम्, one thing is mistaken for another similar to it. Here there is no mistake; for what is past or future is mentioned as past or future, as in जासीदजन etc.

न च स्वभावोक्तिः.....स्तीति (p. 60, ll. 19-21). It was said above that in भाविक there is a description of an extraordinarily striking object (whether past or future). In स्वभावोक्ति also

there is a description of an object with regard to its कृति or रूप. What difference is there between the two? The reply is:—In स्वभावोक्ति, there is a faithful description of the nice (सूक्ष्म) characteristics of an object of everyday experience; while in भाविक, there is the peculiarly striking circumstance, viz. an object (really past or future) appearing as present. Clearly put, the difference is as follows:—I. in स्वभावोक्ति there is a description of the peculiar धर्म of a लौकिक वस्तु, such as a child, a beast, a frightened person etc.; in भाविक there is a description of an अलौकिकवस्तु as in 'मुनिः' etc.; II in स्वभावोक्ति the description is admitted by all to be faithful, but there is no appearance of a past or future object as if it were present; in भाविक, a past or future object *does appear* as if it were present. 'मायीयं सुन्दरवस्तु-स्वभाववर्णनात् स्वभावोक्तिः । तस्यां लौकिकवस्तुगतसूक्ष्मधर्मवर्णने साधारण्येन इदम-संवादसम्भवात्, इह च लोकोत्तराणां वस्तूनां सुखवया (पुरःस्फुरद्वपतया) तादृश्येन प्रतीतो (तेः?)' अलं. स. p. 181.

वदि पुनः.....सङ्करः If, in a rare case, in the description of the nature of an object, the above peculiarity occurs, then there is a commixture of the two figures (भाविक and स्वभावोक्ति). If while describing the peculiar धर्म of a लौकिकवस्तु, it so happens that the thing, being past or future, vividly appears before the mind as if it were present, then there is सङ्कर of भाविक and स्वभावोक्ति. An example of such a सङ्कर is given by जवरत्न. "हेरम्भोऽत्र इरीश्वरे नमस्तुतैः कण्ठवमाने गले कुर्वन्पुच्छविवर्तनां निविरतो रोमन्धली-लाघितात् । संमीलत्रयने विसंयुल्लसत्साक्षं नतोन्नामितग्रीवं निश्चलवर्णमीश्वरबलीवर्दः सुखं मन्वते ॥" अत्र वृषभस्य पुच्छविवर्तनादिसूक्ष्मधर्मवर्णनेन स्वभावोक्तिः, प्रत्यक्षायमा-णत्वेन भाविकमिलनयोः समावेशः ॥ अ. स. वि. p. 181.

अनात.....इत्यादौ (p 60, ll. 23-27). अनातपत्रः अपि (अविष-मानं आतपत्रं छत्रं यस्य) अयं सितातपत्रैः (सितच्छत्रैः सार्वभौमत्वसूचकैः) सर्वतः वृत इव अत्र लक्ष्यते । एषः अचामरोऽपि (अविषमानं चामरं यस्य) कोऽपि अयं सदैव विलासबालव्यजनेन (विलासा इव बालव्यजने चामरं तेन विलासयुक्तेन बालव्यजनेन वा, 'चामरा चामरं बालव्यजने रोमयुच्छकम्' इति रमसः) वीज्यते. अचामरोऽप्येष etc. who is he that, without a *chāmara*, is ever fanned with a graceful *chāmara* or with a *chāmara* of graceful movements? कोनि may also mean 'some wonderful or indescribable person.' Here some great man is spoken of. He appears to the speaker as covered with white umbrellas (perhaps on account of his majestic mien or his fame), although he be without any. Somebody may say that here also the figure is भाविक. Our author replies that there is no भाविक in the verse, because the

subject of description is what is actually apprehended (and not what is past or future). The person spoken of is present before the speaker and besides the description of the umbrella and *chāmara* as being present is due to a sort of reasoning (viz. as he is possessed of kingly lustre, he must be surrounded by umbrellas). वर्णेना.....स्वरूपत्वात् And because this figure has for its essence the circumstance of appearing as present solely through the force of the description. Compare अलं. स. “इह कचिद्वर्णेनीयस्य वर्णेनावशादेव प्रत्यक्षायमाणत्वम् । कचित्प्रत्यक्षायमाणस्यैव वर्णेनम् । आलो यथोदाहृतं प्राक् ( मुनिर्वन्दनीत्यादि ) । द्वितीयो यथा—‘अनासपत्रो’ इत्यादि... तस्मादास्तवमेव महत्त्वमुत्तरत्र प्रकारविषये वर्णितमिति नायमलङ्कारः।” pp. 182-83. यत्पुनरपि.....इत्यादी where something, though not actually present appears as if present on account of the description, there this figure occurs as in ‘आसीदजन’ etc.

An example of a future वस्तु is “क्षिप्तोत्क्षिप्ताखिलचुरपुटाहन्वमानादि-रौद्रध्वानवस्यत्सुरवरनमस्कारवाग्दत्तकणैः । प्राणित्यशोद्भूतनुरगं परवन्नेच्छजाति-लेप्यलेप विभुवनविभुः कर्किरूपेण विष्णुः ॥” अ. स. वि. p. 182. Jayaratha gives the following as an example of भाविक ‘दर्शकुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचित्देव पदानि गत्वा । आसीद्वृत्तवदना च विमोच्यन्ती शास्त्रासु वल्कलमसक्तमपि द्रुमाणाम् ॥’ शा० II. (‘अत्र पादयोः शकुन्तलावाश्च शुद्धैव प्रत्यक्षत्वेन प्रतीतिः ॥’).

### 68 उदात्तम् (The Exalted).

लोकातिशयसम्पत्तिवर्णेना ( लोकातिक्रान्ता सम्पत्तिः समृद्धिः तस्याः वर्णेना ) उदात्तम् उच्यते, यद् वा अपि महतां चरितं प्रस्तुतस्य ( वर्णेनीयत्वेन अधिनः ) भवति भवेत्. The description of prosperity exceeding all ordinary experience is उदात्त ( I ); so also it is उदात्त when the actions of the great become ( are represented as ) subordinate or collateral to the subject in hand ( II ).

An example of ( I ) is अधःकृता etc. ( 61, ll. 1-2 ). वस्रां ( नगरी ) अधःकृताम्नोपरमण्डलानां ( अधःकृतं अम्नोधराणां पयोधराणां मण्डलं येः ) ज्योत्स्नानिपाताद्भरतां ( स्पन्दमानानां ) दशकोपलकुट्टिमानां ( चन्द्रकान्तमणिभिः निबद्धानां कुट्टिमानां ‘कुट्टिमोऽप्ली निबद्धा भूः’ ) पयोभिः ( जलैः ) केतोर्वनं ( कीटाकाननं ) वृद्धि ( पुष्टि ) उरीकरोति ( स्वीकरोति, पुष्टिं गच्छतीत्यर्थः ). अधःकृताम्नोपरमण्डलानां दशां...मानाम् of the roofs of the moonstone, which ( roofs ) leave the sphere of the clouds far beneath them, i. e. which are built so high. Here what is to be conveyed is the extreme prosperity of the citizens. For this purpose a hyperbolical description is given to the effect that pleasure-gardens were fed by the water oozing from roofs of moon-stone etc.



An example of (II) is नामि etc. (61, ll. 3-4). This occurs in रूपे XIII. 6. नामिप्रभिलान्बुधवासनेन (नामेः प्रभिलं उद्वर्तं जम्बुद्वीपं यथा आसने यस्य) प्रबन्धेन धाम्ना (वेष्टता, दक्षादीनामपि सहा) संस्पृष्टवानः, दुर्गान्तोत्थितयोगनिद्रा (दुर्गान्ते उत्थिता परित्विता योगनिद्रा यस्य) पुरुषः (परमात्मा विष्णुः) लोकान् संहृत्य (विलुप्तं नीत्वा) जमुं (समुद्रं) अधिश्रेते. Here the subject of description is the ocean and it is therefore the principal topic (अङ्गिन्). The actions of the lord Vishnu are here subordinate or collateral (अङ्ग) to the description of the sea. The great Lord, who is used to the slumber of Yoga at the end of a mundane period and who destroys the worlds, is here spoken of as resting on the ocean. This suggests the greatness of the latter.

The two varieties of उदात्त are really two distinct figures but they have been treated together because the same name is given to both. The first is called उदात्त, because there is a description of the possession of enormous prosperity; the second variety is called उदात्त, because in it the subject of description is connected with the actions of a truly noble personage. Compare 'एतेन उदात्तैश्वर्ययोगादुदात्तः प्रायुक्तः, अयं तुदात्तपुरुषचरितयोगादुदात्त इति पूर्वभादन्व पदावमलङ्कारोऽर्थमेवाद । परं तु शब्दसाम्बादस्यैव (शैव ?) निरूपणम् ।' तरल p. 331. भट्टि called this figure उदार and रुद्रट speaks of it as अवसर.

What distinguishes उदात्त from भाविक and स्वभावोक्ति is that in the two latter, things are described as they are, while in उदात्त (1st variety) the poet gives an imaginative description of an object as possessed of prosperity beyond the experience of man. 'स्वभावोक्तौ भाविके च यथावद्वस्तुवर्णनम् । तद्विपश्चत्वेनारोपितवस्तुवात्मन उदात्तस्यावसरः । तत्रासम्भाव्यमानविभूतिवृत्तस्य वस्तुनो वर्णनं कविप्रतिभोत्पापित-मैश्वर्यलक्षणमुदात्तम् ।' अलं. स. pp. 183-184.

Examples of उदात्त are:—उवाच च वतः कोटि वेणुकुञ्जरलम्बभिः । मुक्ताफलैरलङ्कारः शबरीशामपीच्छया ॥ पृष्ठवेन्द्रनीलवैद्युत्पञ्चरागमयैर्विद्यत् । शिरोभिर्हृद्विष्यन्न शिखरं गन्धमादनम् ॥ उद्वट IV. 19 and 20; चाणक्यो नक्तमुपपात्रन्दकीदृग्दं वधा । शक्तिकान्तोपलच्छन्नं विवेद पदसांगमैः ॥ भागव III. 13; II. तदिदमरण्यं यमिन्दुशरभवनानुपगलनम्बसन्ती । निवसन्बाहुसहायश्वकार रक्षःक्षयं रामः ॥ रुद्रट VII. 104.

69, 70, 71, 72 रसवत्, प्रेयस्, ऊर्जस्वि, समाहितम्.  
(Impassioned, Devoted, Impetuous and Allayment).

(1) When रस or (2) भाव, or (3) the semblance of रस and भाव,

or (4) the quelling of a भाव (sentiment), are reduced to a subordinate condition, they become ornaments and are respectively termed रसवद्, प्रेयः, ऊर्ध्वस्वि, and समाहित.

Rasas are Love etc. which are particular states of the mind of the spectator or reader, and are evolved by appropriate विभावः, अनुभावः and व्यभिचारिभावः. All these terms have been explained in the notes on the 1st Pari. It sometimes so happens that the principal Rasa is one, while another Rasa helps on its development and is therefore subordinate to it. When this is the case, the figure is रसवद्, which is so called because in it there is association of a Rasa. Compare "प्रधानतां वत्र रसादयो गता रसो रसादिध्वनिगोचरो भवेत् । भवन्ति ते वत्र रसादिरोषका रसापलङ्कारदशा हि सा पृथक् ॥" quoted by Jayaratha, p. 186 ; 'यस्मिन्कान्धे प्रधानतयाऽन्योऽन्यो वाक्यार्थाभूतस्तस्य चाद्भुता ये रसादयन्ते रसादेरलङ्कारस्य विषय इति सामकीनः पद्यः ।' ध्वन्यालोक p. 71. An example of रसवद् is 'अवं स रसनेतोक्तो पीनस्तनविमर्दनः । नान्यवसनस्पर्शा नीचीविभ्रंसनः करः ॥' महामारत स्तोत्रं अ० 24. 19. This verse was cited by Vis'vanātha in the 4th Pari. These are the words of the wives of Bhūris'ravaṣ, who fell in battle, at the sight of his hand. 'अवं दृश्यमानावस्यः कर इत्यन्वयः । पूर्वावस्थामेवाह-रसनेत्यादि । रसनां काञ्चीमुत्कर्षतीति । तथा पीनयोः स्तनयोर्विमर्दकारी । नाभिश्च ऊरु च जघनं पैतामि रज्जुतीति तच्छीलः । ('नीची संघर्षनं नावा जघनस्वस्य वाससः' नाममात्रा ) वसनग्रन्थेर्विभ्रंसनः मोचकः इति । एवं चैवंविधश्चत्वारलीलापावनूतस्य ईदृशदुरवस्थाप्रतिरिति करणपरिपोषः ।' उ. चं. p. 159. This verse forms part of the lamentations of the women. The principal Rasa is करुण (Pathos). In the present verse the Rasa is शृङ्गार (Love). The description of the amorous movements of the hand, that are remembered by the women, heightens the main Rasa ( viz करुण ), because the recollection of those movements is an excitant ( उद्दीपनविभाव ) of करुण ( the loss of the women appears the greater when it is seen what the hand had been to them ). Thus love being not the principal Rasa intended, but only subordinate ( as heightening the main Rasa, Karuṇa ) the figure is रसवद्. एवमन्यत्रापि—Similarly in the case of other Rasas. An example of रसवद्, where करुण is an अङ्ग is 'किं हार्लेन न मे प्रवास्यसि पुनः प्राग्विदितं केवं निष्करुण प्रवासरुक्ता केनासि दूरीकृतः । स्वग्रान्तेष्विति ते वदन्प्रियतमम्यासक्तकण्ठमहो बुद्धा रोदिति रिक्तबाहुवक्त्रचक्षुरं रिपुकीचनः ॥' ध्व० p. 72 ( इत्यत्र करुणरसस्य शुद्धस्याहभावात्पक्षमेव रसवदलङ्कारत्वम् ). Another example, where शृङ्गार is an अङ्ग of शृङ्गार is 'का त्वं रक्तपटावगुण्ठितमुखी मुखे तवाहं सखी किं शृङ्ग्योक्तसि केवला नितससि त्वामागत्येवितुम् । पतदक्रमुदज्येति कथयन्त्यालोक्य कूर्चं ततः पशुः सेरमुन्नाम्बुवत्स तस्मीं जाया विलङ्घयिता ॥' विम० p. 188.

प्रेमः—The figure is so called, because of its being a favourite of the poet (of critics), or because of its causing great pleasure (प्रकृतानां प्रियं तस्य भावः, or प्रकृतं प्रियं वसिन् तस्य भावः प्रकृतप्रियत्वं तस्मात्). The figure प्रेमः occurs when what is called भाव (Incomplete रस) becomes subordinate to something else. भाव is defined by Mammata as 'रतिर्देवादिविषया व्यभिचारी तथा चित्तः । भावः प्रोक्तः, which is explained by प्रदीप as follows:—"रतिरिति स्वाभिभावोपलक्षणम् । देवादिविषयेत्यप्राप्तरसावस्थोपलक्षणम् । तेन देवादिविषया सर्वा, कान्तादिविषयाप्यपुष्टा रतिः, हासादयश्चाप्राप्तरसावस्थाः, प्राधान्येन व्यजिते व्यभिचारी च भाव इत्यवचातव्यम् ।" p. 106 (Nir.). भाव occurs when (I) (the स्वाभिभाव) Love has for its object God, a sage etc. (not the husband or wife), or when (II) Love, even though its object be the husband or wife, is not well nourished or when (III) the other स्वाभिभाव, such as हास etc. are so described as not to reach the condition of Rasa, or when (IV) a Vyabhichāri-bhāva is developed as the principal sentiment. An example of भाव, where a व्यभिचारिभाव (this term has been explained already) is developed as the principal sentiment is 'विष्टेकोपशयशाल्यभावमिदित्ता दीर्घं न सा कुप्यति स्वर्गायोत्पत्तिता भवेन्ममि पुनर्भावाद्भयसा मनः । तां हर्तुं विबुधप्रियोऽपि न च मे शक्ताः पुरोवर्तिनी सा चालन्तमगोचरं नयनयोर्वापेति कोऽयं विधिः ॥' अत्र हि विप्रलम्भरससद्भावेऽपीयति वितर्काख्यव्यभिचारिचमत्किमप्युक्त आस्तादस्तिशयः । लोचन p. 65. An example of प्रेम is आगीलितालस etc. (p. 61, ll. 11-12). आगीलिते ईषन्मुकुलिते जलमविवर्तिततारके (रसोद्भवेन जलमं यथा स्वात् तथा विवर्तिते मूर्धिते तारके, 'तारकाक्षणः क्लीनिका' ययोः) अक्षिणी यस्याः (ताम्), मत्कण्ठबन्धे (मत्कण्ठोऽहमे) दरुधया (ईषच्छुभा सिधिता) बाहुवह्नी बाहुलता यस्याः (ताम्), प्रस्तेदनासिक्कणिकाक्षितगण्डविम्बा (सुरतश्रमेण वनितैः) प्रभृतस्वेदजलविन्दुभिः आक्षितं पूर्णं गण्डविम्बं कपोलपात्री यस्याः ताम्, अनिशं (अविरतं) संस्मृत्य अन्तः (अन्तःकरणं) शान्तिं न एति. आगीलितः.....धा—With eyes half closed, in which the eyeballs were languidly moved. Here the first three lines describe the characteristics of सम्मोगशुद्धार (Love in union), which is subordinate to the mood (व्यभिचारिभाव) called स्मरण (Reminiscence). The व्यभिचारिभाव itself is subordinate to विप्रलम्भशुद्धार (Love in separation), because the topic of description is the state of the separated lover who remembers his past experiences of love. Another example of प्रेम is "त्वद्वचामृतपानमुल्लेखितया दृष्टया क विप्रस्यतां त्वदाक्यश्रवणाभिबोगपरयोः क्षान्त्यं कुतः कर्णयोः । एभिस्तत्परिरम्भनिर्भरतरैरङ्गैः कथं लीयतां कष्टं तद्विरहेण संप्रति बवं कृच्छामवस्थां गताः ॥ अत्र चिन्ताख्यो व्यभिचारिभावः (विप्रलम्भशुद्धारस्याङ्गम्)" अलं. स. p. 189. Both भास and इण्डिन् quote the same verse as an example of प्रेमः 'प्रेमो गृहगर्तं कुण्ठमवादीद्विदुरो यथा । अथ या मम गोविन्द



नाथा त्वयि गृहागते । कालेनैषा भवेत्प्रीतिस्तवैवागमनात्युनः ॥ भाष्य III. 5; the same is कान्वादेशे II. 276 on which दण्डी says 'इत्याह द्रुक्तं विदुरो नान्वतस्तादृशी धृतिः । अक्तिमात्रसमाराध्यः सुप्रीतश्च ततो हरिः ॥'. But the प्रेयः of भाष्य and दण्डी is not such a complicated affair as that of later writers.

ऊर्जस्वि—When रसाभास and भावाभास become subordinate to something else, there is ऊर्जस्वि. We have explained in our notes on the 1st Pari, the meaning of रसाभास. When रस and भाव are described in connection with improper (or unworthy) objects, there occur respectively रसाभास and भावाभास. 'आभासत्वमविषय-प्रवृत्त्याऽनौचित्यम्.' अलं. स. p. 185. The figure is called ऊर्जस्वि, because in it there is 'ūrjas,' i. e. impetuosity or force, in so far as there is improper procedure. An example of ऊर्जस्वि (due to रसाभास) is 'वने etc.' (p. 61, II. 15-16). निवृत्त्यः परिहृत्य अखिलकलासक्ताः (मूलगीतादिकलासु जासक्ताः) पुलिन्दाः (किराताः) वने त्वद्वैरिवनिताङ्गदे (तव वैरिणां याः वनिताः तासां समूहे) रति कुर्वते. Here the principal sentiment is that of love having for its object the king (राजविषया रति is a भाव and not रस according to the definition quoted above 'रतिर्देवादिविषया etc.'). This sentiment is helped by the description of the love of the savages for the royal ladies. This is शृङ्गारभास (and not शृङ्गार), because there is impropriety (अनौचित्य) in the love as it is adulterous. As शृङ्गारभास is here subordinate to something else, the figure is ऊर्जस्वि. The same holds good in the case of ऊर्जस्वि based upon भावाभास. An example of it is "दिवां त्वारण्यनिवासमीषुषां नितम्बिनीनां निकुरम्बकं गृध्र । मुहुर्मुहुर्गृध्रवत्कदिलोचने न केन पक्षीपतिना निरीक्षितः (तम् ?) ॥" (quoted by Jayaratha, p. 190). Here the (व्यभिचारिभाव) जीत्सुष्य (eagerness) of the S'abaras, having for its object the wives of others, is a भावाभास. This भावाभास is subordinate to the main sentiment of Love for the king.

समाहित—समाहित means 'giving up or quelling' (of a sentiment). The figure समाहित occurs when भावप्रशम (or भावशान्ति) becomes subordinate to something else. An example is अविरल etc. This is quoted by Mammata (K. P. V, Vā, p. 198). अविरलकर-वालकम्पनैः (अविरलानि निरन्तराणि करवालानां खट्वानां कम्पनानि तैः) भ्रुकुटीत-जैनगर्जनैः (भ्रुकुटीतर्जनं च गर्जनं च) मुहुः (वारंवारं) तव वैरिणां मदः (दयः) दृष्ट्यै (दृष्टः), तव ईक्ष्ये क्षणात् स कापि गतः. Here the quelling of the sentiment of pride in the enemies is subordinate to the sentiment of love for the king (which is principal). Another example of समाहित is 'अत्युच्चाः परितः स्फुरन्ति गिरयः स्फारास्तथाम्भोषवस्ताने-

तानपि विभ्रती किमपि न कान्तासि तुभ्यं नमः । आश्चर्येण मुहुर्मुहुः स्तुतिमिति प्रसीमि  
यावद्भुवस्तावद्विभ्रदिनां स्मृतस्तव मुनी वाचस्ततो मुद्रिताः ॥ अत्र रात्रिविषयायां  
रवेरङ्गभूतस्य भूविषयस्य रत्नालयभावस्य प्रशाम्यत्वम् ।' विमर्शिनी p. 190. The  
समाहित of भावद् and दृष्टी is nearly the same as the figure समाधि  
of विश्वनाथ.

### 73, 74, 75 भावोदयः, भावसन्धिः, भावशयलः.

#### ( Excitement of a mood, Conjunction of moods, and Commixture of moods ).

When there is an excitement of a mood, when there is a  
conjunction of moods, and when there is a commixture  
of moods, all of them being subordinate to something  
else, there are भावोदय, भावसन्धि and भावशयल respectively. Our  
author does not expressly say that भावोदय etc must be subordi-  
nate in order to constitute the figure भावोदय etc. But that qua-  
lification necessarily follows from the treatment of the four  
figures रसवद् etc.

What is meant by भावोदय is:—The word भाव has been  
already explained. उदय means 'the condition of being in  
process of evolution.' भावोदय occurs when a भाव is described  
as occurring or as being in process of evolution, and not  
when the भाव is completely evolved. The latter is the province  
of the figure प्रेयः. When भावोदय becomes subordinate to some  
thing else the figure is भावोदय. An example is मयु\* etc. ( p. 61,  
ll. 25-26 ). ते ( तव ) वैरिणः ( शत्रवः ) मुहुरिः सह मधुपानप्रवृत्ताः ( मधुपा-  
नाय प्रवृत्ताः ) कुतोऽपि त्वन्नाम सुत्वा विभो दृशं लेभिरे. Here the  
principal sentiment is love for the king. The sentiment of  
terror that is described as arising is subordinate to this  
main sentiment,

भावसन्धि—भावसन्धि occurs when two भावः ( that are opposed  
to each other ) are described as competing with each other.  
प्रदीप explains it as 'experience of two equally strong senti-  
ments at the same time' ( सन्धिरेककाकमेव तुल्यकश्चोरास्वादः । प्र० p.  
110 ). भावसन्धि ( the figure ) occurs when भावसन्धि is subordinate  
to something else. An example is जन्मान्तरीण etc. ( p. 61, ll.

\* This bears a very close resemblance to the example of  
भावोदय given by जवरय "साकं कुरङ्गकृशा मधुपानलीलां कर्तुं मुहुरिणि वैरिणि  
च प्रवृत्ते । अन्यामिषामि तव नाम विभो गृहीतं केनापि तव विषयानकरोदवस्थाम् ॥"  
p. 191.

28-29), जन्मान्तरीयस्य (जन्मसिन् जन्मनि भूतस्य) रमणस्य प्रियस्य कङ्कसङ्गेन समुत्पुङ्गा सत्ययाः अमृतके (समीपे) च सकलया पार्वती सदा नः पातु. Here the sentiment of love having for its object a divinity, viz. Pārvati, is principal. The conjunction of the two Bhāvas, Longing and Bashfulness (which, occurring together, compete with each other) is subordinate to this main sentiment. Another example of भावसन्धि is "पतिचुम्बनीयचलकाकपक्षकं तनयं कथं वितरतु क्षितेः पतिः । अभिवन्दनीयतमपादपङ्कजं सहसा प्रवीपयतु वा कथं मुनिम् ॥ अत्र सुतमुनिविषययो रत्नाख्यभावयोः सन्धिः रते रामचरितं प्रलङ्घ्यत्वमित्यलङ्कारत्वम् ॥" विम० p. 192.

भावश्रवण—When many Bhāvas are represented as successively taking the place of each preceding one, there is भावश्रवण 'श्रवणता तु कालभेदेन निरन्तरतया पूर्वपूर्वोपपदिनाम् (आस्वादः)' । प्रदीप p. 110 (Nir). The figure भावश्रवण occurs when भावश्रवण is represented as subordinate. An example of the figure भावश्रवण is 'पश्येत् etc'. This is found in K. P. V. (Vā. p. 200). कश्चित् पश्येत् (आवां इति अप्वाहावेम्), चपल (चञ्चलसमाव), नल (दूरमपसर), रे का त्वरा (किमर्थमेवं त्वरसे), अहं कुमारी (त्वया सह एकाकिन्या नैव गन्तुं युक्तम्), इस्तालम्बं (इस्तालम्बं अवलम्बं) वितर (देहि), इहहा व्युत्क्रमः (इहहा इति खेदे, व्युत्क्रमः विपरीताचारः, यदहं कुमारी सती त्वामवलम्बे अननुरूपमेवैतत् कुमारीभावस्य) क अस्ति (क्ष) वासि, यदा 'अस्ति' इति 'त्वम्' इत्यर्थे तिङन्तप्रतिरूपकमन्वयम्, (पृथ्वीपरिवृष्ट) (पृथ्व्याः प्रमो), अरण्यवृत्तेः (अरण्ये वृत्तिर्वर्तनं यस्य तस्य) भवद्विष्टिपः (भवतः शयोः) कन्या कलकिसलयानि आददाना इत्यम् कश्चित् (पुरुषं) अभिपत्ते. पश्येत्.....कुमारी O, we may be seen together. Go away, thou fickle man. Why this haste? I am a maiden. इस्तालम्बे.....व्युत्क्रमः 'Give me the support of thy hand. Alas! Alas!! what a transgression of maidenly conduct.' Here the principal sentiment is the love for the king. Many Bhāvas, which rise one after another, are subordinate to this main sentiment. The Bhāvas are Apprehension (शंका in 'पश्येत्कश्चित्'), Resentment (असूया in 'चल चपल रे'), Equanimity (भृति in 'का त्वरा'), Recollection (स्मृति in 'अहं कुमारी'), Weariness (अन in 'इस्तालम्बं वितर'), Wretchedness (दैन्य in 'इहहा'), Awakening (विवोध in 'व्युत्क्रमः'), Longing (औत्सुक्य in 'कासि वासि'). Another example of भावश्रवण is 'त्वान्मो नैव क्षिप्रः सुतो रघुकुले वासि प्रदीपो गुरुस्तान्मन्त्रस्य सहोदरा विजयते क्षत्रस्य शक्रग्रहः । वात्यस्त्रिजगन्मादमेति हृदयं स्वार्थः परार्थेन मे व्यामुष्यन्त्यमुना विना प्रकृतयो मान्यो मुनिः प्रीयताम् ॥ अत्र पुत्रादिविषयाणां रतीनां पूर्वपूर्वोपपदिनोपनिबद्धानां श्रवणत्वम् ।' विम० p. 192.

रस केविदाहुः.....युक्ता इति (p. 62, ll. 4-6). Some say:—ornaments are those alone which heighten the Rasa etc. by embel-



ishing the form of words (वाचक) and senses (वाच्य). But Rasa etc., being such as to be helped (उपकार्य) by words and senses (and not उपकारक), should not properly be called ornaments. What is meant is:—It was said in the first Parī. that Rasa is the soul of Poetry, words and senses the body and Alaṅkāras (figures) are ornaments which heighten the soul of Poetry through the body (viz. word and sense). Hence it follows that Rasa is always उपकार्य (to be helped or embellished) and not उपकारक (helping or embellishing others) and that whatever is called an ornament must heighten Rasa, the soul of Poetry, through word and sense, the body. It is laid down above that रस, भाव, etc. when they are subordinate to something else, become the figures रसवद्, प्रेयः etc. These persons assert that in this there is a contradiction. If they are रस etc. they cannot be Alaṅkāras, because Rasa and Alaṅkāra are by their very nature distinct (as Rasa is उपकार्य being the soul and Alaṅkāra is उपकारक being merely an ornament). If you say they are Alaṅkāras, you cannot call them Rasa. Thus these objectors are not ready to admit रसवद् etc. as ornaments. It should be observed that Mammata also does not regard रसवद् etc. as Alaṅkāras; he includes them under the 2nd variety of काव्य, viz. गुणीभूतव्यंग्य (see K. P. V Ul. p. 201 VA.) 'एते च रसवदालङ्काराः । यद्यपि भाषोदयभावसन्निभभावशब्दत्वानि नालङ्कारत्वोक्तानि तथापि कश्चिद्व्यादित्वमुक्तम् ।' The वक्रोक्तिजीवित also denies that रसवद्, प्रेयस्, उदात्त भाव अलङ्कारः &c. १. 'कनैस्त्वुदात्ताभिषयोः यौवांपर्यवर्णोत्थयोः । अलङ्कारमोस्तद्वृत्तत्वं न विद्यते ॥' (3rd उन्मेष). Its position is that these are not अलङ्कारः but अलङ्कार्य.

अन्वे तु.... एव इति (p. 62, ll. 6-7). Others again say:—The designation of ornament given to रसवद् etc. merely because they help (the development of) Rasa etc. is purely secondary (भाक्त) and must be accepted in compliance with the practice of the ancients. What these people mean is:—Alaṅkāras are those which heighten the body of Poetry. We have seen above that in रसवद् etc. रस, भाव etc. are subordinate to (i. e. heighten) another Rasa etc. There is a difference between Alaṅkāras and रसवद् etc. The former heighten Rasa etc. indirectly through the body of poetry, viz. word and sense, i. e. words and senses (the body) are adorned by ornaments and then the soul is set off to greater advantage by the embellished words and senses; while in रसवद् etc., रस etc. directly enhance another Rasa etc. In spite of this difference, there is one thing in

common between Alaṅkāras properly so called and रसवद् etc. viz. that both of them heighten the Rasa (directly or indirectly) by being subservient to it. On account of this similarity between the two, the word Alaṅkāra which is properly applicable only to such figures as Upamā is applied to रसवद् etc. by *lakṣhaṇā*. We have seen above (p. 54) that सादृश्य is one of the circumstances which are at the root of *lakṣhaṇā*. रसवद् etc. do not, properly speaking, deserve to be called Alaṅkāras. The application of the word Alaṅkāra to them is secondary and has the sanction of ancient and respectable authority, before which we must bow. भक्त is derived from the word भक्ति and means the same thing as काव्यनिकृष्ट. The Lochana, while commenting upon the words 'भक्तमाहुस्तमन्त्रे', has the following note on the word भक्त:—"भवते सेव्यते भावेन प्रसिद्धतयोद्गोच्यते इति भक्तिर्भक्तोऽभिधेयेन साकृत्पादिः । तत जागतो भक्तो काव्यनिकृष्टः । यदाहुः 'अभिधेयेन साकृत्पात् सानीप्यात् समवायतः । वैपरीत्यात्किदायोगात्तद्व्याप्यता ।' इति \* । गुणसमुदायवृत्तेः शब्दस्वार्थभागलौक्यादिभेदः तत जागतो गौणोऽर्थो भक्तः । भक्तिः प्रतिपाद्यो सानीप्यतेऽप्यादौ शब्दातिशयः । तां प्रयोजनत्वेनोद्दिश्य तत जागतो भक्त इति गौणो काव्यनिकृष्टः । मुख्यस्य वा प्रत्येकं भक्तो भक्तिरित्येवं मुख्यार्थवाचननिमित्तप्रयोजनमिति व्यवसज्ज्वा उपचारकीनमित्युक्तं भवति ।" p. 9. Vide शबरभाष्य vol. II. p. 49 'भक्त्या भविष्यति यथा यजमानो वैष्णव इति ।'. The ancient authority alluded to is that of Bhāmaha, Udbhaṭa, and others who define रसवद् etc. as figures of speech. Compare Udbhaṭa 'प्रेषो रसवद्भूतंस्त्री पर्यायोक्ते समाहितम् । द्विषोदात्तं तथा स्निग्धमङ्गारान्वरे विदुः ॥ IV. 1. It must be remarked that ancient authority is not unanimous in defining these figures. The समाहित of Dandin is quite different from that of Udbhaṭa, moreover भावोदय, भावसन्धि and भावशब्द are not defined by Udbhaṭa and Bhāmaha and द्रव्यक is the the first great writer to define these three. Still, रसवद् etc. have generally been defined in the same way by many.

अपरे च.....न्यायेन इति (p. 62, ll. 7-9). Others say:—Strictly speaking, an ornament becomes so merely by subserving Rasa etc. ( रसादुपकारभावेणाळङ्कारत्वं मुख्यतः ); the circumstance that such figures as Rūpaka etc. embellish the sense etc. (which is the body of Poetry) is analogous to the nipple attached to the neck of a she-goat (which nipple serves no purpose). What

\* The अभिधावृत्तिमातृका on कारिका 9-10 and the काव्यप्रकाशसङ्केत (p. 17. अलङ्कारम ed.) read this verse as 'अभिधेयेन सम्बन्धात् सादृश्यात् समवायतः' and ascribe it to भट्टमिश्र.

these people mean is:—Alaṅkāra is that which heightens Rasa etc. In रसवद् etc. as well as in Rūpaka etc. Rasa, the soul of poetry, is embellished. Therefore the application of the designation of Alaṅkāra to Rasaved etc. is *not secondary* ( नाक्त, as said by those who hold the second view propounded in the text) but is rather strictly correct. The only difference between Rūpaka etc. and Rasavad etc. is that the former embellish Rasa through word and sense and that the latter directly do so. But this difference is of no importance. The circumstance that in Rūpaka etc. the senses ( and words ) also are embellished is purely accidental and serves no purpose, just as the nipple on the neck of a she-goat serves no purpose ( it cannot yield milk ). These persons hold the view that Rasavad etc. are properly called Alaṅkāras. The view is opposed to those who hold that the application of the word Alaṅkāra to रसवद् etc. is नाक्त. We have explained वाच्यावपधानं as वाच्यावलङ्करणम् in accordance with Rāmacharapa's explanation. The word उपधान, however, generally means 'a pillow.' Taking this meaning of the word, we may translate 'रूपकादौ तु...न्यायेन' as "The circumstance that in Rūpaka etc. the figures rest upon the sense etc. is ( of no importance ), being analogous to the nipple attached to the neck of a she-goat."

अभियुक्तास्तु...इति मन्यन्ते. स्वयञ्जक = अङ्गभूतरसादिव्यञ्जक. कव्विनः = प्रधानीभूतस्य. But those who have deeply considered the matter say:—Rasa etc. which have become subordinate ( to something else ) and which are themselves helped ( उपकृत ) by words and senses that manifest them, quite properly obtain the denomination of ornament, because they help ( other ) Rasas etc, which are principal, by embellishing the words and senses that suggest the latter. In समालोकि, it is merely the behaviour of the Nāyikā etc. ( that is imposed upon the behaviour of another ) that constitutes the ornament and not the relish that is derivable from the representation; because, ( the behaviour etc. being itself the ultimate thing ) it wants the said condition of assisting a principal Rasa through ornamenting the words and senses suggestive thereof. What is meant by this view ( which is the one held by our author ) is:—Alaṅkāras are those which assist the principal Rasa through words and senses that manifest it. In रसवद् etc. certain words and senses manifest a particular Rasa or Bhāva; this latter again is subordinate to another Rasa and



assists it through words and senses which manifest the principal Rasa. It is therefore quite proper that रसवद् etc. are called Alaṅkāras. In समासोक्ति, the ascription of the behaviour of one to another constitutes the Alaṅkāra. But Samāsokti does not possess the characteristics of Rasavad etc. There is no आस्वाद (Aesthetic enjoyment or flavour) of one Rasa which assists another through words and senses, as in रसवद्. What is charming is simply the व्यवहार, which is not Rasa etc. So, although there is a difference between रसवद् etc. and समासोक्ति etc. (because in the former there is रसास्वाद, while in the latter there is none), still both of them are very properly called Alaṅkāras, because to both of them the definition of Alaṅkāra (viz. what heightens the Rasa through words and senses is a figure) is applicable. The आस्वाद of a subordinate Rasa etc. in Rasavad etc. heightens the principal Rasa through word and sense; the व्यवहार also heightens the Rasa through word and sense. The words 'सम्बन्धक.....व्यपदेशो लभ्यते' are an answer to the objection contained in the first view propounded in the text 'रसादयस्तु...उपकारा एव.' According to the *siddhānta* (the view of our author) रस etc. are not always उपकारावे (to be helped); they can also be उपकारक as in Rasavad.

अत एव.....मतिः (p. 62, ll. 13-14). Our author supports his position by quoting the words of a highly respectable authority (perhaps the highest authority) on such matters. Construe अन्वय (रसस्वरूपे वस्तुमात्रेऽलङ्कारतापोम्ये वा) प्रधाने वाक्यायै न च (यस्मिन्वाक्ये) रसादयः अहं तस्मिन् वाक्ये रसादिः अलङ्कारः इति मे मतिः. The verse is explained by Lochana as follows:—"यस्मिन् वाक्ये ते पूर्वोक्त रसादयोऽङ्गभूता वाक्यार्थभूतधान्यः।.....तस्य वाक्यस्य सम्बन्धिनी ये रसादयोऽङ्गभूतास्ते रसादेरलङ्कारस्य रसवदाद्यलङ्कारस्य विषयाः। त एव अलङ्कारस्य वाच्यो भवति योऽङ्गभूतः, न तन्व इति यावत्" p. 71. The meaning is:—In that piece of poetry, where Rasa etc. are subordinate to the main purport of the passage (whether another Rasa or a sense that is principal), the former (Rasa etc.) constitute in my opinion the province of an ornament.

.....वदि च.....प्रसज्येत (p. 62, l. 15). This is an answer to those who hold the 3rd view mentioned in the text. If it be said that the mere circumstance of assisting a Rasa etc. constitutes an Alaṅkāra, then it would follow that words etc. also are Alaṅkāras because they also assist Rasa etc. It was said above by those who hold the third view that the circumstance of embellishing शब्द etc. is of no importance, being like

अजगल्लन and that mere रसाद्युपकार constitutes an Alaṅkāra. If that were so, words themselves, which together with senses constitute the body of Poetry, will have to be called Alaṅkāras (because they also are रसाद्युपकारक inasmuch as they manifest Rasa); but this is absurd.

एवं च.....परास्तम् (p. 62, ll. 16-17). Similarly the dictum of some that the figures Rasavad etc. occur when Rasa etc. are principal and that when the latter are subordinate, the figure is Udātta (of the 2nd sort, अङ्गभूतमहापुरुषचरितवर्णनम्) is wrong. Some writers on Rhetoric denied the existence of च्वनि (suggested sense) in Poetry. They said that wherever रस etc. are principal, there is रसवद् अलङ्कार; where रस etc. are subordinate there is the 2nd variety of Udātta. These views are wrong, for the simple reason that words also will then have to be called Udātta Alaṅkāra, because they also are subordinate to the principal Rasa (just as Udātta is said to be constituted by Rasa etc. being subordinate). Moreover there are other grave objections against this theory. If Rasa, even when principal, is to be called Alaṅkāra, then what is the soul of Poetry! This theory is alluded to by the अलं. स. 'तत्र रसिन्दरंशे (अन्यभाववादिनां मते इत्यर्थः । वि०) वास्तव्यामीभूता रसादयो रसवदाद्यलङ्काराः तत्राङ्गभूतरसादिविषये रसवदाद्यलङ्कारः । द्वितीये उदात्तालङ्कारः' (रसवदाद्यलङ्कारास्तत्राङ्गभूतरसादिविषये द्वितीय उदात्तालङ्कारः । ?) p. 186.

## 76 संसृष्टिः ( Conjunction ).

यदि एते एव अलङ्काराः परस्परविमिश्रिताः तदा संसृष्टिः तथा सङ्गुरः (इति) पृथङ् अलङ्कारौ. If any of the ornaments that are treated of here are combined together, then there arise two distinct figures, संसृष्टि and सङ्गुर.

यथा.....पुष्पलङ्कारत्वं (p. 62, l. 20). As the ornaments (worn on the body) in ordinary life produce a distinct beauty when they are combined together and are hence counted as distinct ornaments. Compare 'यथा वाङ्मालङ्काराणां सौवर्णमणिमयप्रभृतीनां पुष्पवासवहेमुत्प्लेदपि सङ्घटनाकृतं चास्त्वान्तरे जायते तद्वत्प्रकृतालङ्काराणामपि संयोजने चास्त्वान्तरमुपलभ्यते ।' अलं. स. p. 193.

मिश्रो.....च्यते (p. 62, l. 23). दोषा (अलङ्काराणाम्) मिश्रः (परस्परम्) अनैकतया (निरपेक्षतया) स्थितिः संसृष्टिः इच्यते. The existence of these independently of each other is संसृष्टि. This mixture

of figures is like the mixture of sesame and rice. There may be a mixture of शुब्दालङ्कार only (I), or of अर्धालङ्कार only (II), or (III) of a शुब्दालङ्कार and an अर्धालङ्कार.

An example is देवः etc. (p. 62, ll. 25-26). श्लोकेन्द्रीवरलोचनः (श्लोके विकसिते इन्द्रीवरे इव लोचने यस्य सः) संसारध्वान्तविध्वंसहंसः (संसारः एव ध्वान्तं तमः तस्य विध्वंसः तस्मिन् हंसः रविः 'रविश्चेतच्छरी इंसौ' अमरः III 3. 223) कंसनिषूदनः (कंसस्य इन्दा) देवः (कृष्णः) नः (अस्मान्) अपावात् पावात् (रक्षतु). Here we have a यमक (Rhyme) in पावात्पावात् and अनुप्रास (Alliteration) in 'संसारध्वान्तविध्वंसहंसः'. Thus there is a संसृष्टि of two Alaṅkāras of ś'abda (I). There is an Upamā in श्लोकेन्द्रीवरलोचनः and a Rūpaka in 'संसारध्वान्तविध्वंसहंसः कंसनिषूदनः' (Kṛishṇa is identified with the sun and saṁsāra with darkness). Therefore there is a संसृष्टि of two figures of sense (II). As both these conjunctions reside in the same verse, there is a संसृष्टि of शुब्दालङ्कार and अर्धालङ्कार (III). यमक and अनुप्रास deserve a passing notice. अनुप्रास is defined as 'वर्णसाम्यमनुप्रासः'. The repetition of the same letters (consonants) constitutes अनुप्रास. It is possible in various ways:—e. g. (I) the same consonant may be repeated twice; (II) many consonants (स्वञ्ज-यसङ्ग) may be repeated only once and in the same order; or (III) the same consonant may be repeated a number of times. Examples of the three sorts (the second called छेकानुप्रास and the first and third वृत्तानुप्रास) are 'ततोऽरुणपरिस्पन्दमन्दीकृतवपुः शरी । दधे कामपरिष्ठा-मकामिनीगण्डपाण्डुताम् ॥'; 'आदाय बहुलान्धनमन्धीकुर्वन् पदे पदे जमरान् । अवमेति मन्दमन्दं कावेरीवारिपावनः पवनः ॥'; 'अनङ्गरत्नप्रतिमं तदर्हं मङ्गलिरङ्गीकृतमान-तर्ग्याः । कुर्वन्ति युनां सहसा वधैताः स्वान्तानि शान्तापरचिन्तितानि ॥'. यमक (Rhyme) is defined as 'स्वरव्यञ्जनसमुदायपौनरुक्त्यं यमकम्' or 'आधुसि वर्णसङ्घातगोचरा यमकं विदुः' K. D. I. 61. When more syllables than one are repeated in the same order in which they first occurred, but in a different sense, there is यमक. Examples are 'दशरथोऽनुशशास महारथो यमवतामवतां च पुरि खितः ।' रघुः IX. 1.; 'यो यः पश्यति तत्रेवे रुचिरे वनजायते । तस्य तस्यान्वनेषु रुचिरेव न जायते ॥ (रुचिरे मनोरमे, वने बले वनजे पङ्कजे तदिव जायते दीर्घे, रुचिः प्रीतिः). There are other kinds of अनुप्रास called ह्रस्वानुप्रास, लघ्वानुप्रास etc.

The verse क सूर्यं etc. is an example of संसृष्टि, where the two अलङ्कार of sense, विषम and निदर्शना, are combined.

## 77 सङ्कर (Commixture).

(I) When two or more ornaments stand in the relation of principal and subordinate, (II) when they reside in the



same place, or ( III ) when there is a doubt about them, there is सङ्कर, which is thus three-fold. It is said that the mixture of figures in सङ्कर is like the mixture of milk and water.

An example of (I) is आकृष्टि etc. (p. 63, ll. 4-5). This occurs in अलं. स. p. 93. वस्य जम्बुराशेः (जलनिधेः) पादमूले (एकदेशे, पक्षे चरणमूले 'पादा रश्म्यद्वितुर्वाशाः' जमर० III, 3. 89.) मन्दाकिनी (गङ्गा) आकृष्टिवेगेन\* (समुद्रमन्थनकाले देवैः यत् आकर्षणं तस्य वेगेन) धिगलन् प्रजडयन् वः मुजगेन्द्रस्य बाहुकेः भोगस्य देहस्य कणावा वा निर्मोकः कञ्चुकः (त्वक्), निर्मोकः पट्ट इव 'पट्टः पेषणपाषाणे ऋणादीनां च कन्धने' तदेष्टनवा तदेष्टनच्छलेन (मन्थनवाभ्युपगमाद्येभिरिव) आधु (शीवं) निरम् अवेष्यत्. Long did Mandākini cling to his feet (in kneading them) under the disguise of that bandage of the (white) slough, that had slipped, through the force of pulling, from the body of Vāsuki (employed as the string), as if to remove the worry the ocean had suffered in the churning. When the ocean was churned with Vāsuki as the string, the slough slipped from the serpent's body (the poet says) and encircled the ocean. The poet says it was not the slough that encircled the ocean, but it was the Ganges that had assumed that form and came there quickly out of love for her lord (the ocean). The Ganges remained at his पादमूल, to shampoo her lord's feet in order to remove the great fatigue that he must have felt when he was churned by the Gods.

अत्र...समासोक्तेरङ्गम् ( p. 63, ll. 6-10 ). Here Mandākini is superimposed upon the slough, the real nature of which is denied; so we have the figure अपहृति (प्रकृते निषिद्धान्यस्वापनं अपहृतिः). अपहृति is subordinate to श्लेष, inasmuch as it gives rise to Paronomasia, because the actual पादमूलवेष्टन (clinging to a portion of the sea) of the Ganges (under the disguise of the slough) is the same as चरणमूलवेष्टन (clinging to the feet), as the word पाद is capable of two senses. श्लेष is subordinate to अतिशयोक्ति, because पादमूल in one sense is identified (भेदभेदः) with पादमूल in another sense. अतिशयोक्ति is subordinate to उत्प्रेक्षा contained in 'मन्थ.....वेभिर'. The natural पादमूलवेष्टन of the Ganges (disguised as slough) being identified with पादमूलवेष्टन (clinging to the feet), 'मन्थ.....वेभिर' is fancied as the हेतु of पादमूलवेष्टन (clinging to the feet in order to knead them), उत्प्रेक्षा is subordinate to समासोक्ति, inasmuch as it conveys the idea of

\* See विष्णुपुराण I. 9. 75-76 'आनीय सहिता देवैः क्षीराब्धौ सकलौषधीः । मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् ॥ मन्थवाममृतं देवाः साहाभ्ये मन्थनस्मिते ॥'

the ocean and the Mandākinī behaving like a husband and his loving wife ( who tries to remove her husband's fatigue and pain by kneading his feet etc. ).

अनुरागवती.....समागमः ( p. 63, ll. 12-13 ). This verse is cited in the *च* p. 37. We read there देवगतिः कीदृक्. अनुरागवती ( अनुरागः रजिमा, पसे येन त्वयका ) संख्या, दिवसः तत्पुरःसरः ( तस्याः पुरःसरः पुरोवर्ती, पसे संमुखः आशङ्करः ) अहो देवगतिः विधा ( आशङ्कावहा ), तथापि न समागमः ( मिलनं, पसे श्रीपुंससङ्गमश्च ). Here the meaning of the words as they stand is 'The Evening glows with अनुराग ( redness ) and the day is ever present before her; yet how wonderful is the working of Destiny—they are never united ( when there is day, there is no संख्या; when the संख्या comes, there is no day )'. The words संख्या and दिवस, on account of their gender, and the words अनुरागवती and तत्पुरःसर ( which are Paronomastic ) suggest the behaviour of a lover and his sweet-heart. The meaning then is:—( The sweet-heart ) is full of affection and ( the lover ) is ever ready to do her bidding; but alas, wonderful is the working of Fate—there is no union of the two ( this being due to the fact that one or both of them are prevented by the elders from meeting each other ). Thus there is समासोक्ति. This समासोक्ति is subordinate to विशेषोक्ति. Although the causes of समागम, viz. अनुराग ( in the woman ) and तत्पुरःसरत्व ( in the lover ) are present, the fruit of them does not follow. Therefore there is विशेषोक्ति.

An example of सन्देहसङ्कर ( III ) is 'इदमाभाति' etc. ( p. 63, ll. 15-16 ). The verse can be construed in many ways. 'इदम्' may be construed with ऐन्दवं मण्डलम् or separately ( as referring to face etc. ). सन्ततं ( सर्वत्र प्रवृत्तं ) तमः ( अन्वकारं, पसे अशानं ) भिन्दानं ( निरस्यत् ) अमन्दं अमह्यं नयनामन्दं करोतीति असन्दनयनानन्दकरं ऐन्दवं मण्डलं ( चन्द्रस्य दिग्बन्धम् ) गगने आभाति. Here doubts arise as to the figure as follows:—It may be अतिशयोक्ति if we suppose that the face is swallowed up as it were by the moon and spoken of in the terms of the moon, as in 'कथमुपरि कलागिनः कलापः' above; the figure may be Rāpaka consisting in the super-imposition of the moon upon a face pointed out by the pronoun 'this' ( as if we were to say इदं मुलं इन्दुमण्डलम् ); the figure may be तुल्ययोनिता ( defined as 'यदायोनां प्रस्तुतानां' etc ), if we suppose that a face ( pointed out by the pronoun 'this' ) and the lunar orb are both subjects of discussion ( प्रवृत्त ) and are connected with the same attribute of destroying darkness ( whether internal or external does not matter ); the figure

may be दीपक (अप्रस्तुतप्रस्तुतयोरैकवर्माभिसम्बन्धः दीपकम्), If we suppose that the moon is not प्रकृत (and that the face is प्रकृत); the figure may be समालोचि, if we suppose that the face is अप्रस्तुत (and the moon in 'इदं ऐन्दवं माण्डलम्' is प्रस्तुत) and that it is suggested by the sameness of attributes (viz. तमः भिन्दानं and अमन्दनयनानन्दकरं); it may be अप्रस्तुतप्रशंसा (5th variety तुल्ये प्रस्तुते तुल्यस्य अप्रस्तुतस्य अभिधानम्), the face being in question and understood through the description of the moon which is not in question (on account of the similarity between them); or it may be पर्यायोक्त, the time that excites love (viz. night) being meant to be described through the description of the moon, the rise of which is the effect of night. Thus there being a doubt on account of the possibility of many Alaṅkāras, there is सन्देहसङ्कर.

यथा वा.....सन्देहः (p. 63, ll. 24-25). In the sentence 'मुखचन्द्रं पश्यामि' it is doubtful whether the figure is उपमा, as the compound may mean 'the moon-like face' (मुखं चन्द्र इव) or whether it is Rūpaka, as the compound may mean 'the moon in the form of the face' (मुखमेव चन्द्रः). There is nothing here to determine the figure with certainty.

साधकबाधक...रूपकसमास एव (p. 63, l. 25-p. 64, l. 6). साधक...सन्देहः. When there is some circumstance favourable to one ornament and some other circumstance unfavourable to another, or when even one of these exists, then there is no doubt (and no सङ्कर). For example in 'He kisses the मुखचन्द्रः,' the circumstance that kissing is consistent with the face and inconsistent in the case of the moon is a reason for regarding the figure to be a simile and is a reason against regarding it as Rūpaka. If we dissolve the compound मुखचन्द्र as मुखं चन्द्र इव, मुख becomes prominent and can be well construed with the action of kissing; but if we dissolve it as मुखमेव चन्द्रः, चन्द्र becomes more prominent and cannot be well construed with the action of kissing. Therefore the figure is Upamā and not Rūpaka. Here there exist both साधक and बाधक circumstances. मुखचन्द्र...उपमाबाधकः. In this example, the attribute of shiningness is a circumstance favourable to the recognition of Rūpaka. (because it is construable with the moon in its primary sense) and is not unfavourable to simile because it can be construed with the face in a secondary sense. It is a general rule of interpretation that where the primary meaning is applicable, a secondary



meaning should not be resorted to. So in 'मुखचन्द्रः प्रकाशते' there is रूपक only. Here there is a सापेक्ष circumstance but nothing बाधक (i. e. nothing that forbids the recognition of उपमा). राज... रूपकम्. Here, the circumstance of a woman embracing one-like her lord being improper, the embrace of the king as such, on the part of Lakshmi, is impossible and so the recognition of Upamā is forbidden (if we dissolve as राजा नारायण इव, राजा becomes prominent and is likened to Vishnu); but the embrace of Nārāyaṇa by Lakshmi being possible, there is a रूपक (i. e. we must dissolve the compound as राजा एव नारायणः, where नारायण becomes prominent and the king is identified with Nārāyaṇa). Thus here there is a बाधक of simile and therefore the figure is रूपक. एवम्.....बाधकता. In 'the lotus-face of the fawn-eyed lady shines with tremulous eyes', the eye being possible only in the face, the recognition of Upamā is favoured (i. e. we must dissolve वदनान्मुख as 'वदनं अन्वुवमिव' where वदन becomes prominent and is well construed with चञ्चललोचनम्) and as the eye is impossible in lotus, the recognition of Rūpaka is prevented (we cannot dissolve वदनान्मुख as 'वदनमेव अन्वुवम्' because then अन्वुवम् will be prominent and cannot be well-constructed with 'चञ्चललोचनम्'). एवम्.....रूपकसमाप्त एव. In such a sentence as 'सुन्दरं वदनान्मुखम्', where the common property (सुन्दरत्व) is mentioned, the compound वदनान्मुख cannot be so dissolved as to bring out an Upamā, according to the sūtra of Pāṇini (II. 1. 56) 'उपमितं व्याप्तादिभिः सामान्याप्रयोगे' (an object of comparison, उपमेय, is compounded with व्याप्ता etc. the Upamānas, when the common attribute is not mentioned) and therefore the recognition of a simile is debarred. The compound here must be taken to be रूपक and as belonging to the class which begins with मयूरव्यंसक ('मयूरव्यंसकादयश्च' पा० II. 1. 72. मयूरो व्यंसकः मयूरव्यंसकः व्यंसकः धूर्तः । सि० की०).

एकाग्रशानुप्रवेशो.....लङ्कारयोः (p. 64, II. 7-14). An example of the residence of figures in the same place (the 2nd variety of सङ्ग्र) is कटाक्षेण etc. यदि सा क्षणमपि कटाक्षेण अपि ईषत् (मां) निरीक्षेत तदा सान्द्रः (धनः) विहिताशेषविषयः (विहिताः संवृताः अक्षेपाः अलिखाः विषयाः विषयसाक्षात्काराः येन) आनन्दः (हृदये) स्फुरति, अम्भोरुद्वृष्टः (कमलाक्ष्याः) सरोमाजोदञ्चत्कुचकलशनिर्मितवसनः (सरोमाजौ दिवस्पर्धेन उज्ज्वलपुलकौ उदञ्चन्तौ उज्ज्वलिमावौ यौ कुचकलशौ सलङ्कुम्भी ताम्बां निर्मिश्रं प्रसङ्गे वसनं वस्त्रं वसिन्) परीरम्भारम्भः (परीरम्भः आलिङ्गनं तस्य आरम्भः उपक्रमः) च ह्व (कीदृशः) ज्विता (ज्विष्यति). विहिताशेषविषयः which shuts out the consciousness of all external objects. अत्र.....अनुप्रवेशः.

Here the **उकानुप्रास** contained in 'कटाक्षेणापीरत्नमणि' and the **वृत्तनुप्रास** consisting in the occurrence of the compound letter **क्ष** twice in 'कटाक्षेणापीरत्नमणि' and once in निरीक्षेत have the same position. We explained above what is meant by अनुप्रास. **उकानुप्रास** occurs when a number of consonants are repeated again in the same order. Here **क्ष**, **ण** and **प** are repeated again in the same order in 'कटा.....णि.' **मतीहारेन्दुराज** on उद्भट (I.) explains "उकशब्देन कुलावाभिरतानां पक्षिणामभिधानम् । तदुक्तम्- 'उकान्गृहेष्वभिरतानुशान्तिं वृगपक्षिणः' इति । तेषां च कुलावाभिरतत्वादन्येन केनचिदनावात्समानानामनेनानुप्रासेन सद्गुणी मधुरा वागुचरति । अतोयमनुप्रासश्चेकैर्व्यपदिश्यते उकानुप्रास इति । अथवा उका विदग्धाः । तदुद्भवात्वादस्य उकानुप्रासता ।" **वृत्तनुप्रास** occurs when a single consonant is repeated once or many times, or when many consonants occur once again but not in the same order, or when many consonants occur more than once and in the same order. The letter **क्ष** occurs thrice in 'कटाक्षेण...निरीक्षेत' and there is therefore **वृत्तनुप्रास**. एवं च.....लङ्कारयोः So also there is **एकवाचकानुप्रास** of अनुप्रास and अर्थापत्ति. If at the mere glance of the woman, all consciousness of external objects is lost (as in **मृगानन्द**) then what would happen at the time of embracing her! This is अर्थापत्ति. The same words which cause this figure also present अनुप्रास and therefore there is **एकवाचकानुप्रास**.

यथा वा.....यमकयोः (p. 64, ll. 14-16). In 'संसारध्वान्तविध्वंसहंसः' which is part of a verse quoted above, there is सङ्कर by **एकवाचकानुप्रास** of रूपक and अनुप्रास. 'संसार.....हंसः' is a single (compound) word. ध्वान्त and संसार are identified. The letters **स**, **ध** are repeated; therefore there is सङ्कर of अनुप्रास and रूपक. Another example of the सङ्कर of two figures (here, of word) is 'कुरवका रवकारणतां ययुः' which is the last *pāda* of Ragh. IX. 29, the first three being 'विरजिता मधुनोपवनमिवाममिनवा रव पवविशेषकाः । मधुलिङ्गा मधुदानविशारदाः'. Here there is a सङ्कर of two यमक occurring in the same place; रवका and रवका form one यमक and रकार and रकार from another. We have explained Yamaka above. It may be said that रवका and रवका do not form a यमक, because in रवका there is **व** and in रवका there is **व**. Against this the following reply is given. It is the general convention of poets to regard **व** and **व**, **ह** and **ह** as non-different in यमक, छेप and such चित्रबन्ध as मुरजबन्ध etc. 'यमकछेपचित्रेषु वययोर्दलयोर्न भिद्व । नानुस्वारविसर्गौ च चित्रमहाय संमतौ ।' वाग्मटालङ्कार 1. 20.

यथा वा...प्रविष्टमिति (p. 64, ll. 17-21). 'अभिनवपयोदरसितेषु पवि-कदवामासितेषु दिवसेषु । शोभते प्रसारितधीवाणां नृत्वं मयूरचन्दनानाम् ॥'. This is

भाषासप्तशती IV. 59. The readings in the printed edition of that work are 'अभिनवप्रावृद्धरसितेषु' for 'अभिनवपयोदरसितेषु', 'रमसप्रसारिते' for 'शोभते प्रसारिते', 'शोभते श्यामावितेषु' for 'पथिकश्यामावितेषु'. The readings adopted in the text are sanctioned by the high authority of the चन्दावली and लोचन (see p. 230 ख०). राम० appears to have read महति for शोभते. "अभिनवं इत्थं पयोदरां मेघानां रसितं (गवितं) येषु दिवसेषु । तथाविधपथिकान् प्रति श्यामावितेषु मोहजनकत्वाद्वाविरूपतामाचरितकम् । यदि वा पथिकानां श्यामावितं दुःखवशेन वेभ्यः । शोभते प्रसारितशीवाणां मयूरगुन्दानां नृत्तम्" । लोचन p. 230. The expression 'पथिकश्यामावितेषु' may stand for पथिकसामाजिकेषु as well as for पथिकश्यामावितेषु. The meaning of पथिकसामाजिकेषु is पथिका एव सामाजिकाः (समागतः) तेषु (the spectators in the form of travellers). The verse means 'charming is the dance of the peacocks, whose necks are out-stretched, in these days, noisy with the fresh (or charming) rumbling of clouds and appearing to the travellers gloomy as the night (because they are separated from their wives; compare मेघदूत 'मेघालोके भवति सुमिनोऽप्यन्वधावृत्ति चेत्तः कण्ठाश्लेषप्रणयिनि बने त्रि पुनर्दूरतस्थे')'. If we read 'पथिकसामाजिकेषु', the meaning will be 'charming is the dance of the peacocks etc. in these days with travellers as spectators'. The readings of the printed भाषासप्तशती also yield a good meaning. 'अभिनवप्रावृद्धरसितेषु शोभते श्यामावितेषु (or सामाजिकेषु) दिवसेषु । रमसप्रसारितशीवाणां नृत्यं मयूरगुन्दानाम् ॥'. Charming is the dance of the peacocks whose necks are stretched out through joy (or quickly 'रमसो वेगदर्शयोः' विश्व०) in these days, with the first roars of the rainy season and appearing dark as night (or in these days that are spectators). अब.....रूपके प्रविष्टमिति. Here in the same place, viz the Prākṛit expression 'पथिकश्यामावितेषु', there is a simile in पथिकश्यामावितेषु and a Rūpaka in पथिकसामाजिकेषु. The word श्यामावित is the past passive participle of a denominative verb श्यामावते which is explained as श्यामाः इव आचरन्ति. Therefore in श्यामावित, there is रूपमा (परोक्षता according to our author). In पथिकसामाजिकेषु (पथिका एव सामाजिकाः) there is रूपक. Therefore there is सङ्कर of रूपमा and रूपक by एकवाचकानुपप्रेषः. 'पथिकान् प्रति श्यामा आचरन्तीति प्रत्ययेन लुप्तोपमा निर्दिष्टा । पथिकसामाजिकेति कमेवारयस्य स्पष्टत्वादप्यम् ।' लोचन p. 233. राम० justly contends that this is not a proper example of सङ्कर by एकवाचकानुपप्रेषः; but that it is an example of सन्देहसङ्कर, as 'सुलचन्द्रं पदयामि' is. The Prākṛit expression पथिकश्यामावितेषु does not simultaneously admit two figures, as in संसारचान्त etc. but alternately and therefore there is a doubt.

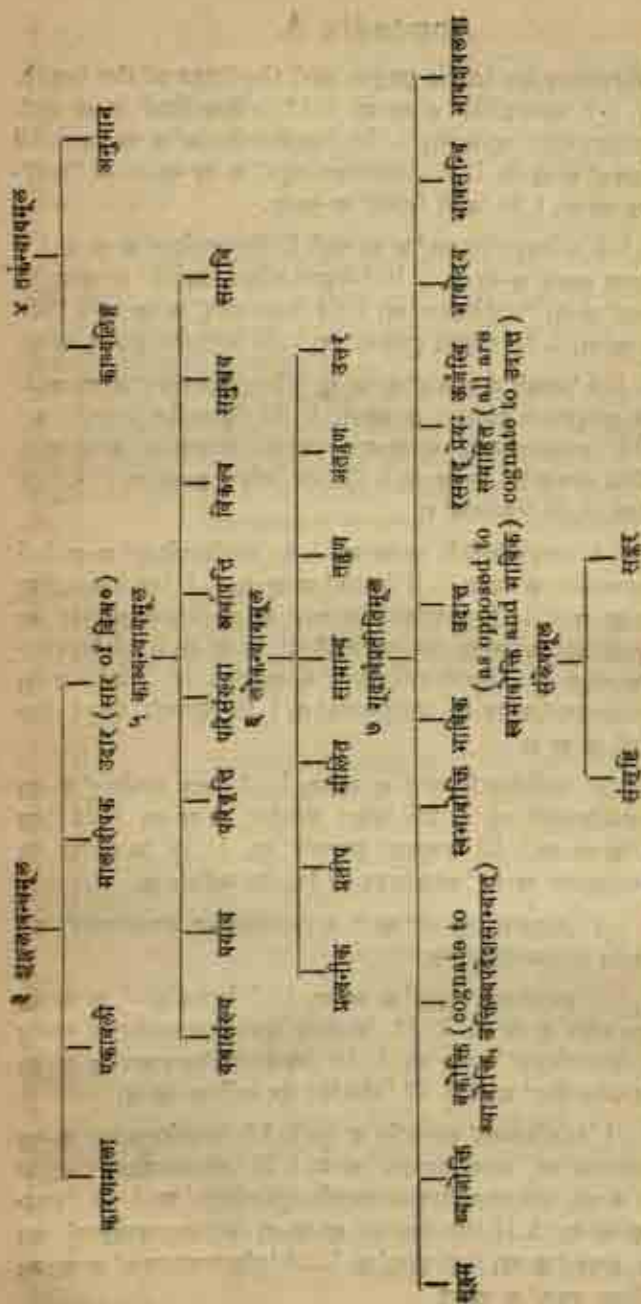
The difference between सन्देहसङ्कर and सङ्कर by एकवाचकानुपप्रेष



is that in the former we are in doubt as to what the figure is, there being no determining circumstance, while in the latter we are certain about the figures, which occur in the same phrase or expression.

Mammata appears to have held that सङ्कर by एकवाचकानुप्रवेश occurs only when one figure of word and another of sense reside together in the same place (स्फुटमेकत्र विषये शब्दार्थालङ्कृतिद्वयं व्यवस्थितं च K. P. X.). Our author, following the अलं. स., holds that सङ्कर by एकवाचकानुप्रवेश occurs not only when one figure of word and another of sense reside together, but also when two figures of word as in 'कुरङ्का' etc. or two figures of sense reside in the same place. The प्रदीप also says "शब्दार्थालङ्कृतीति प्राचोवादः । शब्दालङ्कारद्वयोरप्येतदर्थनाम्."





विश्वनाथ adds निश्चय after अपहृति, defines व्याप्योक्ति, पयोक्त, अर्थोन्तरन्यास, काव्यलिङ्ग, अनुमान in the order in which they are mentioned here, adds हेतु and अनुकूल before आक्षेप; puts विभावना and विशेषोक्ति before विरोध, defines मालादीपक first and then एकवली; puts उत्तर before अर्थोपपत्ति.



## Appendix A.

(The references are to the pages and the lines of the text).

P. 1, l. 9 'काव्यफलेनैव' क-ख-ग; l. 12. 'दिवद्वर्तितयो' क-ख-ग; l. 17 'नारायणस्तवादिना' क-ख-ग; l. 18 'इत्यादिवाक्येभ्यश्च' क-ख-ग; l. 19 'प्राप्तिश्च प्रत्यक्ष' क-ख-ग; l. 20 'तज्जन्यकलाननु' क-ख-ग; l. 21 'वेदादि-शास्त्रेभ्यः' क-ख-ग; l. 24 'काव्ये किमिति' क-ख-ग.

P. 2, l. 3 'आग्नेयपुराणेऽप्युक्तम्' क-ख-ग; l. 6. 'विष्णुपुराणे च' क-ख-ग; l. 9 'हेतुना काव्यस्य स्वरूपं' क-ख-ग; l. 10 '०पेक्षायां कश्चिद् तददोषौ' क-ख-ग; l. 11 'कापीत्याह' क-ग; 'कापीत्येतदाह' ख; l. 14 'राक्षसमद्यान्' क-ख; l. 18 'तेना-व्याप्तिः' क-ख-ग; l. 21 '०देवांश्च दूषयन्तः' ख; l. 29 'नञ्प्रयोग इति' क-ख-ग.

P. 3, l. 2 '०लक्षणे न वाच्यम्' क-ख-ग; '०वेषपरीहारादिवद्' क-ख-ग; l. 4 'तद्वदत्रापि भुतिदुष्टादयः काव्यस्य' क-ख-ग; l. 10 'काव्यत्वेनाभिमतयोः' क-ख-ग; l. 19 '०वयवसंस्तानवद्' क-ख-ग; 'अलङ्काराः कुण्डलादि' क-ख-ग; l. 22 'काव्यमिति सालङ्कार' क-ख-ग; l. 25 'यच्च कवि' क-ख-ग; l. 30 'अत्र विभावना' ग; l. 31 'रुष्टत्वाद्' ग.

P. 4, l. 4 '०लक्षणास्त्रिविधो' क-ख-ग; l. 5 'रसादिमात्रो वा' क-ग; l. 6 'रसादिमात्ररूपत्वमि' क-ख-ग; l. 8 'दिवस' क-ख-ग; l. 9 'मह सेज्जाप निम-ज्जिह्विति' क-ख-ग; l. 11 'रसामासवत्तयैवेति इमः' ख-ग; 'रसामासवत्तयैवेति' क; l. 13 'काव्यप्रयोजनं' क-ख-ग; 'रसास्वादसुखणिण्ड' क-ख-ग; l. 14 '०पुत्रप्रभृ-तीनां' क-ख-ग; l. 16 '०पुराणे वाग्वैदग्ध्य' क-ख-ग; l. 18 'संज्ञिति' क-ग; l. 19. 'आत्मपदलभः' क-ख-ग; 'इतिहासादेव' ग; l. 20 'केषामपि पद्यानां गीर-सार्ना काव्यत्वं' क-ख-ग.

P. 5, l. 1 'ध्वनिरित्यादिसर्व' क-ख-ग; l. 12 'अत्र सम्मोग' क-ख; 'अत्र शृङ्गारसम्मोगाख्यो' ग; l. 21 'क्षेत्रेण संस्पृष्ट' क-ख-ग; l. 22 'अत्र हि सम्मोग' क-ख-ग; l. 23 '०स्वरूपा इत्युच्यते' ख; l. 25 'सङ्गतत्वादय इव देहद्वारेण शब्दार्थद्वारेण' ख-ग; '०सङ्गतत्वादय इव देहद्वारेण व्यभि' क.

P. 6, l. 1 'किंस्वरूपा इत्युच्यते' ख; l. 4 '०द्वारेणैतस्यैव काव्यात्मभूतं' क-ग; 'द्वारेण तस्यैव काव्यस्यात्मभूतं' ख.

P. 7, l. 6 'इत्थोलाद्यपि वाक्यं' क-ख-ग; l. 8 'तत्राकाङ्क्षा' क-ख-ग; l. 11 '०युक्त इत्येव' क-ख-ग; l. 13 'इथमिति वाक्यमहावाक्यत्वेन' क-ख-ग; l. 14 'अज्ञातित्वाद्यपेक्षया' क-ख-ग; l. 18 '०लक्षणमित्यपेक्षायामाह' क-ख-ग; l. 20 '०पदिकान्यवच्छेदः' क-ग; l. 22 '०विवक्षितं तत्र अर्थ' क-ख-ग.

P. 8 l. 1 'ता अभिधायाः' इति नास्ति क-युक्तके; l. 5 'आवापोद्धारान्यां' क-ग; l. 6 'आनयशब्दस्य' ख; 'आनयेतिशब्दस्य' क-ग; l. 15 'अभिधायणावश्रवणान्तादिः पूर्वोपरीभूतः' क-ग; 'अभिधायणादिरवश्रवणान्तादिः पूर्वोपरीभूतः' ख; l. 16 'पाका-दिवाक्यः' क-ख-ग; l. 17 'अनन्तव्यभि' क-ख-ग; 'व्यभिचाररूपदोषा' ख; l. 22 'यया शक्तया' क-ख; 'यया इत्या' ग; l. 26 'प्रतिपादनालम्बस्य' क-ख-ग; l. 28 'सादित्त उक्तम्' क-ख-ग.

P. 9, L. 1 'वैषामयनाशयः' क-ख-ग; L. 2 'कुशं लातीति' क-ख-ग; L. 3 'विबेनकावसाधर्म्यं' क-ख-ग; 'वोष्यतीति' क-ख-ग; L. 6 'गमेधोतीः' क-ख-ग; L. 7 'श्वनकारिणि प्रयोगात्' क-ख-ग; L. 13 'प्रवेशनक्रियवाम्बयं' क-ग; '०क्रिययोरन्वयं' ख; L. 14 'उत्तरत्र कुन्तां' क-ख-ग; L. 25 'अत्रापकारकादीनां' क-ख; 'वाक्वाधान्वयं' क; L. 27 '०पकारावतिशयः' क-ख-ग; L. 29 '०भेदा लक्षणाः' क-ख-ग.

P. 10, L. 3 '०समवेतगुण' क-ख-ग; L. 6 'बुध्यति' क-ख-ग; 'आधायो-वेवः' ख; L. 8 '०वैलक्षण्येनावधभिचारेणानुस्मरणं' क-ख-ग; L. 11 'वधायं' ख; 'वधा चाम्' क-ग; L. 12 'ब्राह्मणोपि तथा' क-ख-ग; L. 13 'अत्र तादर्थ्यं... सम्बन्धः' इति नास्ति क-पुस्तके; L. 21 'केहरूपमुखार्थ' क-ख-ग; L. 22 'राज-कुमा...गच्छसु' इति नास्ति क-पुस्तके.

P. 11, L. 3 'गोशब्दमात्रबोधः' क; L. 6 'वाहीकगता गुणाः' क-ख-ग; L. 8 'वाहीकार्थस्यासं' क-ग; 'वाहीकस्वाधेस्यासं' ख; L. 9 'प्रवेशनावात्' क-ख-ग; L. 10 'शब्देनैव पूर्वते' क-ख-ग; 'वदि गोशब्दात्' क-ख-ग; L. 11 'तदास्य गोशब्दस्य च' क-ख-ग; L. 12 'असमजसं' क-ख-ग; L. 15 'उपनारेणामिषणात्' क-ख-ग; L. 16 'अत्यन्तविशकं' क-ख-ग; L. 18 'नात्यन्तमेदं' क-ख-ग; L. 21 'गूढो वाक्कार्थभावना' क-ख-ग; L. 23 'अतिस्पष्टता' क-ख-ग; '०जनवेवः' क-ख-ग.

P. 12, L. 3 'दिष्टमात्रं वधा' इत्यस्य स्थाने 'कमेपोदाहरति' क-ख-ग; L. 9 'धोपः अत्र तदादिषु लक्ष्येषु' क-ख-ग; '०पावनत्वावतिशयस्य धर्मस्वातिशयः' क-ग; L. 14 'चत्वारिंशद्वेदाः' इत्यत्रास्ति क-ख-ग-पुस्तकेषु; 'पदगतत्वे वधा' क-ख-ग; L. 15 'वाक्पागतत्वे' क-ख-ग; L. 22 '०प्रत्ययादेश शक्तिः' क-ख-ग.

P. 13, L. 7 '०वक्तृसंयोगेन' क-ख-ग; L. 11 'पुरासतिरिति पुरासतिः' क-ख-ग; L. 13 'भाति संगते' क-ख-ग; L. 14 '०भानुरक्तिः' क-ख-ग; L. 15 'तस्य विशेषो नोदाहृतः' क-ख-ग; L. 17 'भरतस्य मुनेः' ग; L. 18 'प्रतीतिहृदे-वेति तद्विषये' क-ख-ग; 'तथाहि' इत्यत्रास्ति क-ग-पुस्तकयोः; L. 21 '०निषञ्चित-योरपंथोरनुरूपवशेन' क; '०निवृत्तयोरनुरूपं' ग; L. 24 'मात्स्यानां' इति नास्ति ख-पुस्तके; 'गण्यत इत्यलमुपजीव्यानां व्याख्यानेषु' क; 'नव इत्युपजीव्यानां व्याख्या-नेष्वलं कदाचन' ग; L. 27 'शक्तिः' इति नास्ति क-ग-पुस्तकयोः; L. 29 'चतुर्दश-भाषामहाकपोत्तरं' क-ख-ग.

P. 14, L. 5 'प्रकरणेनाभिधवा' ग; '०भिधवा' क; '०भिधे या' ख; L. 11 '०पावनत्वावतिशयादि' क-ख-ग; L. 18 'गमेव' क-ख-ग; L. 28 '०लक्षणया लक्षितस्य रन्तुमिति' क.

P. 15, L. 2 'उव' क; 'णिफन्दा' क-ख; L. 4 'विश्रम्भत्वे' क-ख-ग; L. 11 'नैष्यतीत्यपि' क-ख-ग; L. 21 '०प्रत्ययादिव्यङ्ग्यत्वं प्रपञ्चं' क-ख-ग.

P. 16 L. 4 '०विरहाद्' ग; 'पदार्थानामन्वयस्य' क-ख;

(In the tenth परि० only ms. न was available).

P. 17, L. 13 इवार्थः; L. 14 तुल्यार्थः; L. 16 '०पमेयगतं सादृश्यं'; L. 21 'वैतरचुपादाने'

P. 18, l. 2 पूर्णाः; l. 6 तद्भेदानाह; l. 17 क्षितीन्द्रः; l. 20 यथातुल्यादि;  
l. 21 प्रतिपादकस्य वतेल्लोपे; l. 23 प्रत्ययत्वेनास्वतः.

P. 19 l. 5 नास्ते रम्यः; l. 9 प्राचीनैर्दिपकारः; l. 26 विक्रमालोके.

P. 20 l. 8 तिलोपे तु; l. 11 लोचने इव लोचने; l. 12 धर्मोपमेयानां  
लोपः; l. 18 तत्र एकरूपो यथा.

P. 21, l. 3 अत्र नेत्रादीनामुत्पलसादृश्यः; l. 21 प्रतिनिदर्शोपमा.

P. 22, l. 3 ऋषमानोपमेयता; l. 8 नान्यदस्तीति भावः; l. 11 अक्षजन-  
मजनम्; l. 13 इत्यादी तु स्मृतेः.

P. 23, l. 1 राजमण्डलो रूपः; l. 2 मालारूपकः; l. 15 मुखादीनां राहुत्वा-  
रोपो; l. 24 अमृतत्वाधारोपितम्; l. 29 मधुत्वाधारोपः; पद्मत्वाधारोपः.

P. 24, l. 12 यद्विषयैः; l. 16 सौविदहृत्वारोपे हेतुः; l. 20 करमुदयमहीधर-  
स्तनाग्रे इत्यादि; l. 24 पूर्वतत्वादिरूपणं विना; l. 28 प्रकृते तद्विवक्षितम्.

P. 25, l. 11 अत्र च केषां; l. 12 कारेष्वेवंविधेषु बोद्धव्यम्; l. 14  
वैशिष्ट्यसंज्ञं रूपकम्; l. 25 पतपणस्तथा; l. 26 अधोपायनपणौ; l. 28 आरोप्य-  
चन्द्रादेः.

P. 26, l. 1 इदं तुपायनादेः; l. 5 तत्कस्यन्विदप्रस्तुतः; l. 15 मञ्जरी; l. 19  
मध्ये च निश्चयः; l. 23 मदिष्वहलोसाविति तिरः; l. 25 द्वितीयसंशयस्योत्थाना.

P. 27 l. 4 प्रतिबोधिता; l. 11 विरहवितर्कः; l. 12 सङ्गे सा पुनरेका; l. 19  
प्रयोजिकाः यथाह.

P. 28, l. 1 उल्लेखाल्पनिष्कालद्वारत्वप्रयोजकः; l. 2 अम्बरविबरः; l. 4  
भ्रान्तिमेवेः; l. 6 श्रीमद्वाचः; l. 8 श्रीकण्ठादिजननपदे भ्रान्तिकृत एवाम्बरविबरत्वावाः;  
l. 17 चानेकोल्लेखे; l. 22 इदं पदं समः; l. 30 पतनामवेनेत्यन्वया.

P. 29, l. 2 'इह पुरोनिलः' इत्यस्माच्छ्लोकादनन्तरं 'यम् । सौत्कारं क्षयति  
( शिखयति ) जगत्पथधरे वनोति रोमाञ्चम् । नागरेकः किमु मिलितो नहि नहि सखि  
हैमनः पवनः ।' इत्यधिकम्; l. 3 इह स्तोत्रोक्तिः; l. 9 ऋशो मधुकार न मुधा  
परिभ्राम्य; l. 19 किं च विवक्षितेपि; l. 20 सम्भवत्येव; l. 21 प्रस्तुतानिषेधात्.

P. 30, l. 3 उदाहरणदिग्यथा; l. 27 'महिलासहस्र' इति निश्चितं पदं पठ्यते,  
उत्प्रेक्षां विनापि.

P. 31, l. 1 हेतुगतत्वेन; l. 16 सौन्दर्यादिशयो; l. 24 धर्मान्तरतादात्म्यः;  
l. 29 प्रतिदिगन्तरः.

P. 32 l. 3 अज्ञाजनपटितत्वादेः; विषयोन्वाप्तत्वं; l. 10 बहेदः; l. 14  
रूपहेतुकं यथा; l. 23 पर्यवसानेपि जलधितीरे क्षेत्रस्थितेः सम्भवोपपत्तेः.

P. 33, l. 6 अग्रे त्वनिर्धारणरूपविच्छिन्नाध्वत्वेनैककोट्यधिकोपि; l. 16 न  
सापदबोध्यः; l. 18 तस्य बोधेः; l. 31 चेतनगतं मौनिः.

P. 34, l. 15 ऋतेन सम्भवेन; l. 25 तथाह्वान्यदेव l. 26 साध्वत्यमित्युत्प्रे-  
क्षायाः;



P. 35, 1. 3 रुचिरः; 1. 4 तमोवर्णनस्य प्रस्तुतत्वात्; 1. 6 तत्प्रमार्दवः; 1. 11 सारमुद्धरेत्; 1. 19 निश्चलप्रकृतेः; 1. 25 इदं एवं मम.

P. 36, 1. 9 चन्द्रिकाचामकर्मणि; 1. 10 रतकर्मणि.

P. 37 1. 2 प्राप्तिरूपकर्मवत्त्वात्; परतापिनाः; 1. 3 सम्बन्धनिबन्धना त्वेकः; 1. 4 द्विधा; 1. 8 कलनमसम्भवहस्तितादिकमवगमयत्; 1. 13 चासम्भवसंगतिमिव; 1. 15 इदं...वपुरित्यादि; 1. 17 अमेवान्वयः; 1. 18 तपःसाधनक्षमः; 1. 21 जन्मैव स्वर्भताः; भोगप्रलोभिना.

P. 38 1. 2 मालारूपकेषु; 1. 11 उक्ते नोक्ते पुनस्त्रिधा; 1. 26 जयन्तीन्दुः त्रिवादितुल्यादि.

P. 39 1. 4 वर्धते सत्वम्; 1. 6 दौर्जनस्यैवः; 1. 11 दूतपथः; 1. 16 व्यवसायमूला च; 1. 23 तनुदीपार्चिः; 1. 24 मालयापि भवति; 1. 26 व्योक्तिमूलत्वाभावाः; 1. 29 शोभनत्ववचन.

P. 40, 1. 10 प्रयोगामात्रे सहाधेयविक्षाभाः; 1. 16 मञ्जेशमसाद्वन्धः; 1. 17 गन्धवाहे कामुकत्वः; 1. 20 न सन्ध्याः; 1. 24 रागावेगात्.

P. 41 1. 1 व्यपहन्तुमीशः; 1. 3 मार्यमपेक्षयत् एवेति; 1. 10 सापेक्षं मुखवन्त्रादेः; 1. 14 नाविकाया व्यवहारः; 1. 22 रीतिविक्षणाया कृताः; 1. 23 यथा दन्तप्रनापुष्पेत्यादौ सुवैशेष्यस्य स्थाने परीतेति; 1. 31 शरदो नाविकाः; 1. 32 नन्ववार्द्धनसङ्गताभमित्यवस्थित.

P. 42 1. 3 एवंविधानिर्वाहकणः; 1. 6 तदुपजीवितायाः; 1. 8 तत्त्वमीषम्ये यत्प्रः; 1. 10 देशवर्तित्वाद्भीः; 1. 14 सर्वत्र चात्र; 1. 15 शास्त्रीयव्यवहारः; 1. 16 लौकिके शास्त्रीयव्यवहारः; 1. 24 आत्मरूपसंनिः; 1. 25 तत्पूर्वादत्तातः; 1. 26 न तु रूपसमाः; 1. 28 उक्तैर्विशेषणैः.

P. 43, 1. 1 शब्दशेषस्य व्यवच्छेदः; 1. 20 विधीमात्रस्याप्रसिद्धत्वेन तस्याभावः; 1. 24 शिथिला बर्हाः; 1. 25 जनश्रुतत्वादिभ्यः; 1. 28 मुक्त्वा तिर्येः; 1. 31 कार्ये प्रस्तुते कारणः; 1. 32 सादृश्यमूला च.

P. 44, 1. 1 विशेषणमात्रे शेषवद्विशेष्यस्यापि भवतीति; 1. 2 श्रीसमाश्रितः; 1. 4 मावस्य शेषवशात्प्रस्तुतात् सहकारात्; 1. 6 प्रणमने; 1. 8 प्रनुरप्रयोगप्रसिद्धा; 1. 12 शून्यं परिहृय शरणं; 1. 22 धारोपं विना; 1. 26 कस्यचिदारोपं विना.

P. 45, 1. 4 प्राणिव विश्वस्ता अपि कुपितेति त्वमि रिपुः; 1. 12 कारणरूपः; 1. 20 क्रन्दनजननत्वमपि; 1. 25 भवन्तमाकर्ष्य.

P. 46, 1. 5 सामान्यरूपोपेः; 1. 12 रामः करोति; 1. 14 सम्पत्करणं; 1. 20 आपत्प्रदत्वं; 1. 25 त्वद्भ्रमनानुकारिः; 1. 6 न नः क्षम्यते.

P. 47, 1. 3 वाच्यालंगतेन; 1. 9 स्वेनापेक्षते.

P. 48 1. 1 कृत्यमानुकृत्यानुबन्धि; 1. 9 सूचितस्य विशेषे निषेधः; 1. 11 वस्तुरूपस्य निषेधः; 1. 14 विश्रम्यः; 1. 25 द्वितीयेऽवश्यवक्तव्यादि.

P. 49 1. 11 वयोरूपं निमित्तः; 1. 21 हरेण न हृतं; 1. 22 तनुहरणेपि; 1. 24 मुखेनापि.

P. 50, 1. 2 \*मसद्भरानलः; 1. 14 मसदादीनां बहु०; 1. 15 विरहहेतुत्वाच्च समाधानम्; 1. 17 \*शपायु समाधिः; 1. 18 विरोधः कविप्रौढो०; 1. 20 कार्यस्याभावेन कारणमेव; 1. 27 \*जनाक्षिते०.

P. 51, 1. 19 स पुनस्त्रियैक; 1. 31 कुशौ भुवनानि विशिष्य.

P. 52, 1. 4 \*रेकक्रिययोः करणं; 1. 14 रिपवः पुरः; 1. 26 सहागमनहेतुक्तः; 1. 27 प्रस्तुत गमने ततोपि.

P. 53, 1. 18 यद्योत्तरविशेषणतया; 1. 22 एवमपोहनमपि.

P. 54, 1. 2 व्यापाराः; 1. 3 चैकसंक्रमात्; 1. 16 संहतरूपा अरिपुरे; 1. 26 अवाधिकेन; 1. 32 सदसद्विचारम्.

P. 55, 1. 2 कः सेव्यः सत्तमागमः; 1. 8 संततये; 1. 9 तस्य विमोहे केवलं; 1. 22 साध्यसाधकयोर्निर्देशः; 1. 25 अधोवातं भवतीत्येष न्यायो.

P. 56, 1. 3 नमन्तुः; 1. 4 अत्र अनुपां शिरसां नमनयोः; 1. 5 \*कदैव कर्तव्यतासम्भवात्; 1. 6 स्वर्वावाः सम्भा०; 1. 7 \*पश्यगमेत्ये एवं; 1. 21 भक्तत्वादीनामशौभः; 1. 27 \*शौभनत्वमिति सद०.

P. 57, 1. 3 प्रस्तुत क्रमभवात्; 1. 4 साहित्येनावतारः; 1. 5 त्वेकस्य कार्यं प्रति; 1. 13 \*कारण नियमविपर्यया०.

P. 58, 1. 3 शोभादिवहनात्; 1. 17 कोपेपि रक्तान्वपि; 1. 21 मलिकाचयधम्मिहाः; 1. 23 मीलितेऽनुत्कृष्टगुणेन; 1. 28 उदंशुदशनांशु०.

P. 59, 1. 7 न च न चोपचीयते; 1. 10 यमुनयोः सङ्गेषि; 1. 13 सहस्रं यत्र त०. 1. 16 पुंस्त्वं तस्याः; 1. 17 संकक्षितं पुन्यवित्तं; 1. 18 \*लिखनेनायुषि; 1. 23 \*द्वित्रयस्य न वस्तुनः; 1. 26 रोमाङ्गाति०; 1. 28 मण्डकमुक्तेः.

P. 60 1. 6 रङ्गवैप्लवकारधोरः; 1. 7 प्रतिबलमपनोच्छ्रुत०. 1. 17 विस्मयं प्रति तस्याहेतुत्वात्; 1. 19 तस्या लौकिक०; 1. 21 यदि पुनः स्वभावोत्तान्वयः; 1. 26 प्रत्यक्षापमानत्वस्यैव स्वरूपत्वात्.

P. 61 1. 1 \*मण्डलायां; 1. 22 निमित्तत्वे तदास्वकाः; 1. 23 तदास्वका इति; भावोदयः; 1. 30 \*लज्जयोः सन्धि....विषयरत्नहम्.

P. 62 1. 6 अन्ये च रसाद्यपकारकत्वमात्रे०; 1. 7 \*ह्रीकार्य इति; 1. 11 मात्र-सौवालङ्कारता; 1. 15 तदा वाक्यादिष्वपि तथा; 1. 16 रसवदावलङ्कारस्तदपिपरास्तं; 1. 27 तृतीयेषु च; 1. 29 \*रवोरुमयोः स्थितत्वाच्छब्दाभालङ्कारसंसृष्टिः एवं शब्दालङ्कारसंसृष्टेश्च स्थितत्वात्संसृष्टिः.

P. 63 1. 4 आकृष्टवेगः; 1. 5 चिरमधेष्टतः; 1. 7 पादमूलचोदन०; तच्चरणमूलचोदन०; 1. 18 चन्द्रारोपात्; 1. 19 चंद्रस्य प्रकृतत्वात्; 1. 20 अप्रस्तुतस्यावेस्य गम्यत्वात्; 1. 29 \*रितत्वेन प्रतीयते.

P. 64 1. 19 सह पसारिणीभाषः मोरविलासः; 1. 20 \*श्यामाविशेषिकमुपमा पयिका सामाजिका वैधिविः; 1. 24 \*दपणमिमं; 1. 25 \*खिलं स्वयमेव.

## Appendix B.

( The Kārikās occurring in the text. )

### प्रथमः परिच्छेदः

शरदिन्दुसुन्दरकचिक्षेतसि सा मे गिरां देवी । अपहृत्य तमः सन्ततमर्थोनविलम्बप्रकाशयतु ॥  
चतुर्वर्गकलप्राप्तिः मुखादल्पमिषामपि । काञ्चादेव वतस्तन तत्स्वरूपं निरूप्यते ॥  
वाक्यं रसात्मकं काव्यं दोषास्तस्यापकर्षकाः । उल्काहेतवः प्रोक्ता गुणालङ्कारौतयः ॥

### द्वितीयः परिच्छेदः

वाक्यं स्थायोभ्यताकांक्षासत्तिवृत्तः पदोच्चयः । वाक्योच्चयो मद्वावाक्यमित्थं वाक्यं द्विधा मतम् ॥  
वर्णाः पदं प्रयोगाद्गानन्वितैकाधैवोपकाः । अर्थो वक्ष्यश्च लक्ष्यश्च ध्वंस्मक्षेति त्रिधा मतः ॥  
वाक्योऽर्थोऽभिप्राया बोध्यो लक्ष्यो लक्षणया मतः । ध्वंस्यो व्यञ्जनया ताः खुस्तिस्रः  
शब्दस्य शृङ्खलः ॥

तत्र सङ्केतिताधैव बोधनादमिमाभिवा । सङ्केतो गृह्यते जातौ गुणद्रव्यक्रियास्तु च ॥  
मुख्याधैवावे तदुक्तो यथाऽन्योऽर्थः प्रतीयते । रुढेः प्रयोजनाद्वासौ लक्षणा शक्तिरपि ता ॥  
मुख्याधैवोत्तराक्षेपो वाक्याधैवोऽन्वयसिद्धये । स्वादात्मनोऽप्युपादानादेशोपादानलक्षणा ॥  
अर्थेण स्वस्य वाक्याधैव परस्मान्वयसिद्धये । उपलक्षणहेतुत्वाद्वा लक्षणलक्षणा ॥  
आरोपान्वयसामान्यां प्रत्येकं ता अपि द्विधा । विषयस्वानिगौर्नस्वान्यतादात्म्यप्रतीतिकृत् ॥  
सारोपा स्यान्निर्गोणस्य मता साध्वयसानिका । सादृश्येतरसम्बन्धाः शुद्धास्ताः सकला अपि ॥  
सादृश्यात्तु मता गौण्यस्तेन षोडश भेदिताः । ध्वंस्यस्य गूढागूढत्वाद्विधा स्युः फललक्षणाः ॥  
धर्मिषमेगत्तत्वेन फलस्येता अपि द्विधा । तदेवं लक्षणाभेदाश्चत्वारिंशन्मता बुधैः ॥  
षडवाक्यमतत्वेन प्रत्येकं ता अपि द्विधा । विरतास्वभिषादास्तु यथाधैवो बोध्यते परः ॥  
सा वृत्तिर्न्यञ्जना नाम शब्दस्याधैवदिकस्य च । अभिधा लक्षणा मूला शब्दस्य व्यञ्जना द्विधा ॥  
अनेकाधैवस्य शब्दस्य संयोगाधैवनिश्चितये । एकत्रार्थेऽन्यत्रोद्देशे तु व्यञ्जना सामिषाश्रया ॥  
लक्षणापोष्यते यस्य कृते तत्तु प्रयोजनम् । यथा प्रत्याख्यते सा स्याद्व्यञ्जना लक्षणाश्रया ॥  
यन्तुनोद्देश्यवाक्यानामन्यसंनिधिसाध्वयोः । प्रस्तावदेशकालां काकोशेष्टादिकस्य च ॥  
वैशिष्ट्यादन्यमर्थं या बोधयेत्साधैवसम्भवा । त्रैविध्यादियमर्थानां प्रत्येकं त्रिविधा मता ॥  
शब्दबोध्यो व्यञ्जकध्वयः शब्दोऽप्यव्यञ्जकध्वयः । एकस्य व्यञ्जकत्वे तदन्यस्य सङ्कारिता ॥  
अभिधादिवयोपाधिवैशिष्ट्यान्निधयो मतः । शब्दोऽपि वाचकस्तद्वल्लक्ष्यो व्यञ्जकस्तथा ॥  
तात्पर्याकार्या वृत्तिमाहुः पदार्थान्वयबोधने । तात्पर्याधैव तदर्थं च वाक्यं तद्व्योपधैव परे ॥

### दशमः परिच्छेदः ( अर्थालङ्काराः )

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः ॥

सा पूर्णा यदि सामान्यधर्मे औपम्यवान्ति च । उपमेवं चोपमानं भवेद्वाच्यमित्ये पुनः ॥  
श्रौती यथैववाशब्दा इवाधैव वा वदिर्यदि । आर्था तुल्यसमानावास्तुत्यार्थो यत्र वा वतिः ॥  
इह तद्विते समासेऽथ वाक्ये पूर्णा पदेव तत् । लुप्ता सामान्यधर्मादरेकस्य यदि वा द्वयोः ॥  
त्रयाणां वानुपादाने श्रौत्यार्था सापि पूर्ववत् । पूर्णावधर्मलोपे सा विना श्रौती तु तद्विते ॥  
आधारकमेविहिते द्विविधे च वपन्ति त्रयणि । कर्मकत्राणमुक्ति च स्यादेवं पञ्चधा पुनः ॥  
वपमानानुपादाने द्विधा वाक्यसमासयोः । औपम्यवान्तिनो लोपे समासे क्विपि च द्विधा ॥



द्विधा समासे वाक्ये च लोपे धर्मोपमानयोः । कियत्समासगता द्वेधा धर्मैवादिविलोपने ॥  
 उपमेयस्य लोपे तु स्वादेका प्रत्यये क्वचि । धर्मोपमेयलोपेऽन्या विलोपे च समासना ॥  
 तेनोपमाया मेदाः स्युः सप्तविंशतिसंख्यकाः । एकस्मै क्वचित्कापि भिन्नः साधारणो गुणः ॥  
 मित्रे विम्बानुविम्बत्वं शब्दमात्रेण वा भिदा । एकदेशविवर्तिन्युपमा वाच्यत्वमन्यते ॥  
 भवेतां यत्र साम्यस्य कथिता रत्नोपमा । बभोर्ध्वमुपमेयस्य यदि स्वादुपमानता ॥  
 मालोपमा बदेकस्योपमाने बहु दृश्यते । उपमानोपमेयत्वमेकस्यैव त्वनन्वयः ॥  
 पर्यायेण द्वयोरेतदुपमेवोपमा मता । सदृशानुभवादस्तुरङ्गतिः स्मरणमुच्यते ॥  
 रूपकं रूपितारोपाद्विषये निरपह्नवे । तत्परम्परितं साहं निरङ्गमिति च त्रिधा ॥  
 यत्र कल्पचिदाशेषः पारोपणकारणम् । तत्परम्परितं किञ्चाकिञ्चन्दनिकचनम् ॥  
 प्रत्येकं कैवलं मालारूपं चेति चतुर्विधम् । अङ्गिनो यदि साहस्य रूपणं साहमेव तत् ॥  
 समस्तवस्तुविषयमेकदेशविवर्ति च । आरोप्याणामशेषाणां शाब्दत्वे प्रथमं मतम् ॥  
 यत्र कल्पचिदार्थत्वमेकदेशविवर्ति तत् । निरङ्गं केवलस्यैव रूपणे तदपि द्विधा ॥  
 मालाकेवलरूपत्वात्, तेनाष्टी रूपके भिदाः । इदयन्ते कल्पिदारोप्याः किञ्चाः साक्षेपि रूपणे ॥  
 अधिकारुदवैशिष्ट्यं रूपकं यत्तदेव तत् । विधयात्मतयारोप्ये प्रकृताधोपयोगिनि ॥  
 परिणामो भवेत्तस्यातुल्याधिकरणो द्विधा । सन्देहः प्रकृतेऽन्यस्य संशयः प्रतिभोत्वितः ॥  
 शुद्धो निश्चयगर्भोऽपी निश्चयान्त इति त्रिधा । साम्पादतरिस्मद्बुद्धिभ्रान्तिमान्प्रतिभोत्वितः ॥  
 कल्पिद्वेदाद्वहीर्णां विषयाणां तथा क्वचित् । एकस्यानेकपोहेत्यो यः स उहेतु उच्यते ॥  
 प्रकृतं प्रतिविध्वान्वस्वापनं स्वादपह्नुतिः । गोपनीयं कमप्यर्थं द्योतयित्वा कथंचन ॥  
 यदि केनैवान्यथा तान्यथयेत्साम्पादपह्नुतिः । अन्यत्रिष्विधं प्रकृतस्वापनं निश्चयः पुनः ॥  
 भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना । वाच्या प्रतीवमाना सा प्रथमं द्विविधा मता ॥  
 वाच्येवादिप्रयोगे स्वादप्रयोगे परा पुनः । जातिगुणः क्रिया द्रव्यं बहुत्वेभ्यं द्वयोरपि ॥  
 तदष्टधाऽपि प्रत्येकं भावाभावाभिमानतः । गुणक्रियास्वरूपत्वाभिहितस्य पुनश्च ताः ॥  
 द्वाविंशद्विधां वान्ति, तत्र वाच्याभिदाः पुनः । विना द्रव्यं त्रिधा सर्वाः स्वरूपफलहेतुगाः ॥  
 उक्त्वानुक्त्योर्मितित्तस्य द्विधा तत्र स्वरूपगाः । प्रतीवमानाभेदाश्च प्रत्येकं फलहेतुगाः ॥  
 उक्त्वानुक्त्योः प्रस्तुतस्य प्रत्येकं ता अपि द्विधा । अलङ्कारान्तरोत्था सा वैचित्र्यमपिकं भवेत् ॥  
 मन्त्रे शङ्खे ध्रुवं प्रायो नूनमितिवमादयः । सिद्धत्वेऽन्यवसायस्यातिशयोक्तिर्निगद्यते ॥  
 मेघेऽन्यमेघः सम्बन्धेऽसम्बन्धस्यद्विपर्ययो । गौर्वाप्यालवः कार्यहेत्योः सा पक्षपा ततः ॥  
 पद्माश्विनां प्रस्तुतानामन्येषां वा वदा भवेत् । यद्यप्यमोभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥  
 अप्रस्तुतप्रस्तुतयोदीपकं तु निगद्यते । अथ कारकमेकं स्वादनेकास्तु क्रियास्तु चेत् ॥  
 प्रतिवस्तूपमा सा स्वादाव्यवयोगेन्यसाम्ययोः । एकोऽपि धर्मः सामान्यो यत्र निर्दिश्यते पूनक् ॥  
 दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिविम्बनम् । सम्बन्धवस्तुसम्बन्धोऽसम्बन्धवापि कुञ्चनित् ॥  
 यत्र विम्बानुविम्बत्वं बोधयेत्सा निदर्शना । आपिक्वमुपमेयस्योपमानाज्ज्वलनतायका ॥  
 व्यतिरेकः, एक उक्तोऽनुक्ते हेतौ पुनस्त्रिधा । चतुर्विधोऽपि साम्यस्य बोधनाच्छब्दतोऽन्वतः ॥  
 आक्षेपाथ द्वादशधा ऋषेऽपीति विरष्टथा । प्रत्येकं स्यान्मित्वाष्टचत्वारिंशद्विधः पुनः ॥  
 सहायस्य बलादेकं यत्र स्वादाचकं द्वयोः । सा सहोक्तिर्मूलभूतातिशयोक्त्यर्थदा भवेत् ॥  
 विनोक्तिर्विद्वानन्येन नासात्वन्वदसाधु वा । समासोक्तिः समैयत्र कार्यलिङ्गविशेषणैः ॥  
 व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः । उक्तिर्विशेषणैः साभिप्रायैः परिकरो मतः ॥  
 शब्दैः सभावादेकार्यैः हेतोऽनेकार्थवाचनम् । क्वचिद्विशेषः सामान्यात्सामान्यं वा विशेषतया ॥  
 काव्योक्तिर्मिथं कार्यं च हेतोरेव समासमन् । अप्रस्तुतात्प्रस्तुतं चैद्वन्वते पक्षपा ततः ॥  
 अप्रस्तुतप्रसंसा स्यात्, उक्ता व्याजस्तुतिः पुनः । निन्दस्तुतिन्यां वाच्याभ्यां गन्धत्वे  
 स्तुतिनिन्दयोः ॥

प्रमाथोक्तं वदा भङ्गा गन्धमेवाभिधीयते । सामान्यं वा विशेषेण विशेषस्तेन वा यदि ॥  
 कार्यं च कारणेनेदं कार्येण च समर्थ्यते । साधर्म्येणेतरेणाधीन्तरन्यासोऽष्टधा ततः ॥  
 हेतोर्भाक्त्वपदार्पणे काव्यलिङ्गं निगद्यते । अनुमानं तु विच्छिन्त्या ज्ञानं साध्यस्य साधनात् ॥  
 अमेदेनाभिधा हेतुहेतोर्हेतुमता सह । अनुकूलं प्रातिकूलमनुकूलानुबन्धि चेत् ॥  
 वस्तुनो बहुमिष्टस्य विशेषप्रतिपत्तये । निषेधाभास आक्षेपो बह्व्यमाधोक्तगो द्विधा ॥  
 अमिष्टस्य तथार्थस्य विध्वाभासः परो मतः । विभावना विना हेतुं कार्योत्पत्तिर्वदुच्यते ॥  
 उक्तानुक्तनिमित्तत्वाद्भिधा सा परिकीर्तिता । सति हेतौ फलभावे विशेषोक्तिस्तथा द्विधा ॥  
 जातिश्चतुर्भिर्जात्याधैरुणो गुणद्विभिर्भिभिः । क्रिया क्रियाद्रव्याभ्यां यद्द्रव्यं द्रव्येण वा मिथः  
 विरुद्धमिव भासेत विरोधोऽसी दशकृतिः । कार्यकारणयोर्मित्रदेशतावामसङ्गतिः ॥  
 गुणी क्रिये वा वस्तुता विरुद्धे हेतुकार्ययोः । यद्वास्त्वस्य वैकल्यमनर्थस्य च सम्भवः ॥  
 विरूपयोः सङ्घटना वा च तद्विषमं मतम् । समं स्यादानुरुप्येण क्षाधाद्योगस्य वस्तुनः  
 विचित्रं तद्विरुद्धस्य कृतिरिष्टकल्प्य चेत् । आश्रयाश्रयिणोरेकस्याधिक्येऽधिकमुच्यते ॥  
 अन्योन्यमुपयोरैकक्रियायाः करणं मिथः । यदाचेष्टमनाधारमेकं चानेकगोचरम् ॥  
 किञ्चित्प्रकुर्वतः कार्यमशक्यस्येतरस्य वा । कार्यस्य करणं दैवादिशेषस्तिविधस्ततः ॥  
 व्याघातः स तु केनापि वस्तु येन यथा कृतम् । तेनैव चेदुपायेन कुन्तेऽन्यस्तदन्यथा ॥  
 सौकर्येण च कार्यस्य विरुद्धं क्रियते यदि । परं परं प्रति वदा पूर्वपूर्वस्य हेतुता ॥  
 तथा कारणमाता स्यात्, तन्मातादीपकं पुनः । धर्मिणामेकधर्मेण सम्बन्धो यद्यद्योत्तरम् ॥  
 पूर्वं पूर्वं प्रति विशेषगत्वेन परं धरम् । साध्यतेऽप्योक्तते वा चेत्सात्तदेकावली द्विधा ॥  
 उत्तरोत्तरमुत्कर्षो वस्तुनः सार उच्यते । यथासंख्यमनूदेश उद्दिष्टानां क्रमेण वा ॥  
 कचिदेकगनेकमिष्टमेकं चैकगं कमात् । भवति क्रियते वा चेत्तदा पयोव इष्यते ॥  
 परिवृत्तिर्विनिमयः समन्यूनाधिकैर्मवेत् । प्रसादाप्रभतो वापि कथितावस्तुनो भवेत् ॥  
 तादृगन्यन्यपोह्येच्छाभ्य आधोऽयथा तदा । परिसंख्या, उत्तरं प्रशस्योत्तरादुक्तयो यदि ॥  
 यत्रासक्तुदसम्मान्यं सत्यपि प्रश्न उत्तरम् । दन्दाभूमिकवान्याधोगमोऽर्थापत्तिरिष्यते ॥  
 विज्ञापयस्तुत्पदत्वयोविरोधस्यातुरीयुतः । समुच्चयोऽयमेकस्मिन्सति कार्यस्य साधके ॥  
 सङ्केतपोतिकान्ध्यायात्तत्करः स्वारपरोऽपि चेत्गुणी क्रिये वा सुगप्रस्तातां यद्वा गुणक्रिये ॥  
 समाधिः सुकरे कार्ये दैवाइत्यन्तरागमात् । प्रत्यनीकमशकेन प्रतीकारेऽरिपोषेदि ॥  
 तदीयस्य विरस्कारस्तस्यैवोत्कर्षसाधकः । प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ॥  
 निष्कलत्वाभिधानं वा प्रतीपमिति कथ्यते । उक्त्वा चात्यन्तमुत्कर्षमैतद्युक्तस्य वस्तुनः ॥  
 कल्पितेऽप्युपमानत्वे प्रतीपं केचिद्विद्विरे । मीलितं वस्तुनो गुप्तिः केनचित्तुल्यलक्षणा ॥  
 सामान्यं प्रकृतस्यान्वतादात्म्यं सङ्गृहीतुं वै । तद्वृणः स्वगुणत्यागादत्युक्तस्य गुणयदः ॥  
 तद्वृणानुहारस्तु हेतौ सत्यन्वतद्वृणः । संलक्षितस्तु यद्वृणोऽर्थ आकारेणोद्भितेन वा ॥  
 कथाऽपि सूच्यते भङ्गा यच्च यद्वृणं तदुच्यते । व्यावृत्तिर्नोपनं व्यावृत्तिर्नोपनं वस्तुनः ॥  
 स्वभावोक्तिर्दुरुद्भाषेस्त्वक्रियारूपवर्णनम् । अद्वैतस्य पदार्पणं भूतस्यापि भविष्यतः ॥  
 यत्तत्त्वज्ञानमाणात्वं तद्वायिकमुदाहृतम् । लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ॥  
 यद्वापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् । रसमायी तदाभासी भावस्य प्रशमस्ता ॥  
 शुचीभूतलगावान्ति यदाकलूतयस्तथा । रसवत्त्वेन कर्जसि समाहितमिति कमात् ॥  
 भावस्य बोधये सम्प्री मिश्रत्वे च तदास्वकाः । यथैव पञ्चालद्वाराः परस्परविमिश्रिताः ॥  
 तदा पृथगलङ्कारौ संसृष्टिः सङ्करस्ताथा । मिथोऽनपेक्षयैतेषां स्मृतिः संसृष्टिरुच्यते ॥  
 अज्ञाद्विस्तेऽलङ्कृतीनां तद्वैकाश्रयसिद्धौ । सन्दिग्धत्वे च भवति सङ्करस्त्रिविधः पुनः ॥

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## Appendix E.

तृतीयः परिच्छेदः ।

अथ कीदृशं रस इति । उच्यते—

विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा ।

रसतामेति रत्यादिः स्वाभिर्भावः सचेतसाम् ॥ १ ॥

विभावादयो वक्ष्यन्ते । सारिकाद्यानुभावरूपत्वात् एवमुक्ताः । व्यक्तो दध्या-  
दिन्यायेन रूपान्तरपरिणेतो व्यक्तीकृत एव रसः । न तु दीपेन घट इव पूर्वसिद्धो  
व्यज्यते । तदुक्तं लोचनकारैः (ध्व. पृष्ठ ६९)—‘रसाः प्रतीयन्त इति त्वोदनं पचतीतिव-  
द्भवहारः’ इति । अत्र च रत्यादिपदोपादानादेव स्वाभित्वे प्राप्ते पुनः स्वाभिपदोपादानं  
रत्यादीनामपि रसान्तरेष्वस्वामित्वप्रतिपादनायम् । ततश्च शासकोपादयः शृङ्गारवी-  
रादौ स्वभिचारिण एव । तदुक्तम्—‘रसावस्वः परं भावः स्वाभिर्ता प्रतिपद्यते’ इति ।

अस्य स्वरूपकथनगर्भे आस्तादनप्रकारः कथ्यते—

सत्त्वोद्रेकादस्त्रण्डस्वप्रकाशानन्दचिन्मयः ।

वेद्यान्तरस्पर्शशून्यो महास्वादसहोदरः ॥ २ ॥

लोकोत्तरचमत्कारप्राणः कैश्चित्प्रमातृभिः ।

स्वाकारवदभिज्ञानेनायमास्वाद्यते रसः ॥ ३ ॥

रजस्तमोभ्यामसृष्टं मनः सत्त्वमिहोच्यते ।

इत्युक्तप्रकारो बाधमेवविमुखतापादकः कथमान्तरो धर्मः सत्त्वं तत्त्वोद्रेको रज-  
स्तमसी अभिभूमाविर्भावः । तत्र हेतुस्तथाविधालौकिकवाच्यार्थपरिशीलनम् ।  
अस्त्रण्ड इत्येक एवायं विभावादिरत्यादिप्रकाशशून्यचमत्कारात्मकः । अत्र हेतुं  
वक्ष्यामः । स्वप्रकाशत्वाद्यपि वक्ष्यमाणरीत्या । चिन्मय इति स्वरूपार्थे मयद् । चम-  
त्कारश्चित्तविस्ताररूपो विस्मयापरपर्यायः । तत्प्राणत्वं चासादृशप्रतितामहसदृ-  
शगोष्ठीमरिप्रकविषण्डितमुख्यश्रीमन्धारायणपादिकतम् । तदाह धर्मैर्दत्तः स्वधन्ये—  
‘रसो सारव्यमत्कारः सर्वत्राप्यनुभूयते । तच्चमत्कारसारत्वे सर्वत्राप्यनुभूतो रसः ।  
तस्याद्विद्रुतमेवाह कृती नारायणो रसम् ॥’ इति ।

कैश्चित्ति प्राक्तनपुण्यशालिभिः । वदुक्तम्—‘पुण्यवन्तः प्रमिष्वन्ति योगिवद्रस-  
सन्ततिम् ।’ इति । यद्यपि ‘स्वादः कान्धार्यसम्भेदादात्मानन्दसमुद्भवः’ (दशरू-  
पक ४.३) इत्युक्तदिशा रसस्यास्वादानतिरिक्तत्वम्, तथापि ‘रसः स्वाद्यते’ इति  
कारणिकं मेधमुरीकुल कर्मैकतये वा प्रयोगः । तदुक्तम्—‘रसमानतामात्रसारत्वा-  
त्प्रकाशशरीराद्यनन्य एव हि रसः’ इति । एवमन्यत्राप्येवंविधस्वलेखूपचारेण प्रयोगो  
सर्वः । मन्वेदावता रसस्यावेवावमुक्तं भवति । व्यञ्जनाबाधं धार्मैविशेषत्वाद् द्वयो-  
रेवमापत्तितम् । ततश्च—

१ ‘स्वाची भावः’ क. ग. ख. २ ‘यतो व्यक्तो व्यक्तीकृत एव’ क. ग. ३ ‘प्राप्ते स्वाभित्वे’  
ख. क. ग. ४ ‘स्वाभित्वव्यपदेशार्थम्’ क. ५ ‘यथाशुभम्’ क. ख. ६ ‘वर्तमानम्’ क.  
७ ‘सत्त्ववृत्त’ क. ग. ८ ‘भेदेना द्वे’ ख. ९ ‘वचनीति’ ख. १० ‘शब्दरूपत्वात्’ क. ग.

‘स्वशानेनान्वयीहेतुः सिद्धेऽर्थे व्यञ्जको मतः ।

यथा वीषोऽन्वयामाये को विषेणोऽस्य कारकात् ॥’

इत्युक्तविशा घटप्रदीपवद् व्यञ्जयन्त्यञ्जकयोः पार्थक्यमेवेति कथं रसस्य व्यञ्जयतेति चेत्, सत्यमुक्तम् । अत एवादुः—‘विलक्षण प्रवायं कृतिश्रुतिमेदेभ्यः स्वादनारूपः कश्चिद्व्यापारः’ इति । अत एव हि रसनास्वादनचमत्करणादयो विलक्षणा एव व्यपदेशा इति । अभिधादिविलक्षणव्यापारमौत्रप्रसापनघटिहिरसाग्नी रसाग्नीनां व्यञ्जयत्वमुक्तं भवतीति ।

ननु तर्हि करुणादीनां रसानां दुःखमयत्वादसत्त्वं न स्यादिति, उच्यते—

करुणाद्यावपि रसे जायते यत्परं सुखम् ॥ ४ ॥

सचेतसामनुभवः प्रमाणं तत्र केवलम् ।

आदिशब्दाद्भीमसम्भयानकादयः । तथाप्यसहृदयानां सुखमुद्रणात् पक्षान्तर-मुच्यते—

किं च तेषु यदा दुःखं न कोऽपि स्यात्तदुन्मुखः ॥ ५ ॥

नहि कश्चित्चेतैन आत्मनो दुःखात् प्रवर्तते । करुणादिषु च सकलस्यापि सामि-  
निवेशप्रवृत्तिदर्शनात्सुखमयत्वंमेव । हेतुपपत्त्यन्तरमाह—

तथा रामायणादीनां भविता दुःखहेतुता ।

करुणरसस्य दुःखहेतुत्वे करुणरसप्रधानरामायणादिप्रबन्धानामपि दुःखहेतुताप्र-  
सङ्गः स्यात् । ननु कथं दुःखकारणेभ्यः सुखोत्पत्तिरित्याह—

हेतुत्वं शोकहर्षादेर्गतेभ्यो लोकसंश्रयात् ॥ ६ ॥

शोकहर्षादयो लोके जायन्तां नाम लौकिकाः ।

अलौकिकविभावत्वं प्राप्तेभ्यः काव्यसंश्रयात् ॥ ७ ॥

सुखं सञ्जायते तेभ्यः सर्वेभ्योऽपीति का क्षतिः ।

ये कष्ट रामवर्नकासादयो लोके दुःखकारणानि द्रव्युच्यन्ते त एव हि काव्यना-  
ट्यसमर्पिता अलौकिकविभावनव्यापारवत्त्वा कारणशब्दाच्चरतां विश्वावालौकिकवि-  
भावशब्दाच्चरतां भजन्ते । तेभ्यः सुरते दन्तपातादिभ्य इव सुखमेव जायते ।  
अतश्च ‘लौकिकशोकहर्षादिकारणेभ्यो लौकिकशोकहर्षादयो जायन्ते’ इति लोक एव  
प्रातिनियमः । काव्ये पुनः सर्वेभ्योऽपि विभावादित्यः सुखमेव जायते इति  
नियमात् कश्चिदेषः । कथं तर्हि इरिश्चन्द्रादिवरितस्य काव्यनाट्ययोरपि दर्शनश्रवणा-  
भ्याममुपातादयो जायन्त इति । उच्यते—

अश्रुपातादयस्तद्भुतत्वाच्चेतसो मताः ॥ ८ ॥

तर्हि कथं काव्यतः सप्रेषामोद्गी रसाभिव्यक्तिर्न जायत रित्याह—

१ ‘व्यापारतात्प्रसापन’ ख; ‘सापदसापन’ नि. २ ‘करुणादीनां दुःखत्वात्’ क-ग.  
३ ‘सप्रेषाता’ ख. ४ ‘सुखमयत्वमेव’ इति नास्ति ख-पुस्तके. ५ ‘व्यपपत्त्यन्तर’ नि. ६ ‘दुःखदे-  
शनात्वा’ ख. ७ ‘हेतुत्वं स्यात्’ क-ग. ८ ‘ये कष्ट वचना’ नि. ९ ‘एव नियम’ क-ग.  
१० ‘इत्येतं जाह’ नि.



न जायते तदास्वादो विना रत्यादिवासनाम् ।

वासना चेदानीं तनी प्राक्तनी च रसास्वादहेतुः । तत्र यथाया न स्वात्तदौ ओषि-  
बजरन्मीमांसकादीनामपि सा स्वात् । यदि द्वितीया न स्वात्तदा यद्रागिणामपि केषां-  
चिद्रसोद्गोषो न दृश्यते तत्र स्वात् । उक्तं च धर्मदत्तेन—“सवासनानां सभ्यानां  
रसस्यास्वादनं भवेत् । निवासनास्तु रज्जान्तः काष्ठकुड्याश्मसन्निभाः ॥” इति ।

ननु कर्णं रामादिरत्यामुद्गोषकारणैः सामानिकरत्यामुद्गोष इत्युच्यते—

व्यापारोऽस्ति विभावादेनांश्चा साधारणी कृतिः ॥ ९ ॥

तत्प्रभावेण बस्यासन्वाधोषिष्ठवनादयः ।

प्रमाता तदभेदेन स्वात्मानं प्रतिपद्यते ॥ १० ॥

ननु कर्णं मनुष्यमात्रस्य समुद्रलङ्घनादादुत्सादोद्गोष इत्युच्यते—

उत्साहादिसमुद्गोषः साधारण्याभिमानतः ।

नृणामपि समुद्रादिलङ्घनादौ न दुष्यति ॥ ११ ॥

रत्यादयोऽपि साधारण्येनैव प्रतीयन्त इत्याह—

साधारण्येन रत्यादिरपि तद्वत्प्रतीयते ।

रत्यादेरपि स्वात्मगतत्वेन प्रतीयती सभ्यानां व्रीडातद्वादिभवेत् । परगतत्वेन  
त्वरस्यतार्पितः । विभावादयोऽपि प्रथमं साधारण्येन प्रतीयन्त इत्याह—

परस्य न परस्येति ममेति न ममेति च ॥ १२ ॥

तदास्वादे विभावादेः परिच्छेदो न विद्यते ।

ननु तथापि कर्ममलौकिकत्वमेतेषां विभावादीनामिति । उच्यते—

विभावनादिव्यापारमलौकिकमुपेयुषाम् ॥ १३ ॥

अलौकिकत्वमेतेषां भूषणं न तु दूषणम् ।

आदिशब्दादनुभावनसञ्चारणे । तत्र विभावनं रत्यादेर्विशेषेणास्वादादुरणयोग्य-  
तानयनम् । अनुभावनमेवभूतस्य रत्यादेः समनन्तरमेव रसादिरूपतया भावनम् ।  
सञ्चारणं तथाभूतस्यैव तस्य सम्भवानारणम् ।

विभावादीनां यथासंख्यं कारणकार्यसहकारित्वे कर्णं तेषाणामपि रसोद्गोषे कार-  
णत्वमित्युच्यते—

कार्यकारणसञ्चारिरूपा अपि हि लोकतः ॥ १४ ॥

रसोद्गोषे विभावाद्याः कारणान्येव ते मताः ।

ननु तर्हि कर्णं रसास्वादे तैवानेकः प्रतिभास इति । उच्यते—

प्रतीयमानः प्रथमं प्रत्येकं हेतुरुच्यते ॥ १५ ॥

ततः संवलितः सर्वो विभावादिः सचेतसाम् ।

प्रपानकरसस्यापाच्छर्ज्यमाणो रसो भवेत् ॥ १६ ॥

१ 'वासना चेदानीं तनी' क. २ 'तदा' इति नास्ति ख-मुल्लेखे. ३ 'यथायिपुत्र' क.  
४ 'साधारण्येन प्रतीयन्ते' क-ग. ५ 'साधारण्यमेव' ख-मुल्लेखे. ६ 'रसतापसि' क-ग.  
७ 'न ममेति ममेति च' क-ग. ८ 'कर्ममेवमलौकिकत्वे तेषाम्' क-ग. ९ 'भूतस्यैतस्य' ख.  
१० 'यथाणमेव' वि. ११ 'कारणं कार्यसञ्चारिरूपा' ख.

यथा खण्डमरीचादीनां संमेलनात्पूर्वं इव कविदासादः प्रमाणकरसे सभावते ।  
विभावादिसंमेलनादिहाति तथैवेत्यर्थः ।

ननु यदि विभावानुभावस्यमिचारिमिलितैरेव रसस्तत्कार्यं तेषामेकस्य द्वयोर्वा  
सङ्गावेऽपि स स्यादिति । उच्यते—

सङ्गावश्रेष्ठिभावादेर्द्वयोरैकस्य वा भवेत् ।

इदित्यन्यसमाक्षेपे तदौ दोषो न विद्यते ॥ १७ ॥

अन्यसमाक्षेपश्च प्रकरणादिवशात् । यथा—

‘दीर्घांशं शरदिन्दुवान्तिवदनं बाहू नतावंसयोः

संक्षिप्तं निबिडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव ।

मध्यः पाणिमितो नितम्बि जघनं पादाकुदप्राङ्मुली

छन्दो नर्तयितुर्वैधैव मनसः सृष्टं तथास्या वपुः ॥’ (मालवि. २-३)

अत्र मालविकामनिरुपगतोऽग्निमित्रस्य मालविकारूपविभावमानवर्गनेऽपि सङ्गारि-  
णामौत्सुक्यादीनामनुभावानां च नयनविरकारादीनामौचित्यादेवाक्षेपः । एवमन्या-  
क्षेपेऽप्युच्यते । अनुकार्यगतो रस इति वदतः प्रवाद—

पारिमित्यालौकिकत्वात्सान्तरायतया तथा ।

अनुकार्यस्य रस्यादेर्द्वयो न रसो भवेत् ॥ १८ ॥

सीतादिदर्शनादिजो रामादिरत्यादौषो हि परिमितो लौकिको साध्यकाव्यदर्श-  
नादेः सान्तरायश्च, तस्मात्कार्यं रसरूपतामियात् । रसस्यैतद्वर्गवचनिलक्षणधर्मकत्वात् ।

अनुकर्तुंगतत्वं चास्य निरसति—

शिक्षाम्यासादिभागेण रात्रवादेः संरूपताम् ।

दृश्यान्नर्तको नैव रसस्त्वास्वादको भवेत् ॥ १९ ॥

किं च ।

काव्यार्थभावनेनाद्यमपि सन्वपदाकरदम् ।

यदि पुनर्मेतोऽपि काव्यार्थभावनया रानादिरूपतामात्मनो दर्शयेत्तदा सोऽपि  
सम्बन्धस्य एव गण्यते ।

नायं ज्ञाप्यः स्वसत्तायां प्रतीत्यव्यभिचारतः ॥ २० ॥

यो हि ज्ञाप्यो वटादिः स सन्नपि कदाचिद्व्यक्तो भवति न स्वयं तथा प्रतीतिमन्त-  
रेणाभावात् ।

यस्मादेवं विभावादिसमूहालम्बनात्मकः ।

तस्माच्च कार्यः

यदि रसः कार्यः स्यात्तदा विभावादिज्ञानकारणक एव स्यात् । ततश्च रसप्रती-  
तिशाले विभावादयो न प्रतीयेरन् । कारणज्ञानतत्कार्यज्ञानवैयर्थ्यपददर्शनात् । नहि

१ ‘सङ्गावे रसः स्यादेव’ इति क-ग. २ ‘तथा’ नि. ३ ‘वपि’ इति नास्ति ख-पुष्पके.

४ ‘रस्यादेर्द्वयो न रसो नवेत्’ नि. ५ ‘अनुगतान्’ घ. ६ ‘रसस्य स्वादको’ क-ग.

७ ‘रामादिरुपता’ नि. ८ ‘यस्मादेव’ क-ग. ९ ‘ज्ञातादीनां पुनः’ नि.

चन्दनरपर्शजाने तज्जन्ममुखशानं चैकदा सम्भवति । रसस्य च विभावादिसमूहात्म-  
नात्मकत्वैव प्रतीतेन विभावादिज्ञानकारणकत्वमित्यभिप्रायः ।

नो नित्यः पूर्वसंवेदनोच्छ्रितः ।

असंवेदनकाले हि न भावोऽप्यस्य विद्यते ॥ २१ ॥

न खलु नित्यस्य वस्तुनोऽसंवेदनकालेऽसम्भवः ।

नापि भविष्यन्साक्षादानन्दमयैप्रकाशरूपत्वात् ।

कार्यज्ञाप्यविलक्षणभावौजो वर्तमानोऽपि ॥ २२ ॥

विभावादिपरामर्शविषयत्वात्सचेतसाम् ।

परानन्दमयत्वेन संवेद्यात्वादपि स्फुटम् ॥ २३ ॥

न निर्विकल्पकं ज्ञानं तस्य ग्राहकमिष्यते ।

तथाभिर्लोपसंसर्गयोग्यत्वविरहाच्च च ॥ २४ ॥

सन्निकल्पकसंवेद्यः

सन्निकल्पकज्ञानसंवेद्यानां हि वस्तुप्रयोगयोग्यता । न तु रसस्य तथा ।

साक्षात्कारतया न च ।

परोक्षस्तत्प्रकाशो नापरोक्षः शब्दसम्भवात् ॥ २५ ॥

शब्दमय कोट्यमस्य तत्त्वमिच्छतादृष्टनिरूपणप्रकारस्त्वेत्याह—

तस्मादलौकिकः सत्यं वेद्यः सद्बुद्धैरवयम् ।

तर्किकं पुनः प्रमाणं तस्य सद्भाव इत्याह—

प्रमाणं चर्वणैवात्र स्वाभिजे विदुषां मतम् ॥ २६ ॥

चर्वणा आस्वादनम् । तच्च 'स्यादः काव्यार्षसंस्मृदाद्यात्मानन्दसमुद्भवः' इत्युक्त-  
प्रकारम् । ननु यदि रसो न कार्यस्तत्कवे महर्षिणा 'विभावानुभावग्वभिचारिस्त-  
योगाप्रसन्नित्थितिः' ( नाट्य. ज. ६ ) इति लक्षणे कृतमिति । उच्यते—

निष्पत्त्या चर्वणस्तोस्य निष्पत्तिरुपधारतः ।

यद्यपि रसाभिज्ञतया चर्वणस्यापि न कार्यत्वं तथापि तस्य कादाचित्कतया उपैष्य-  
रितेन कार्यत्वेन कार्यत्वमुपचर्यते ।

अवाच्यत्वादिकं तस्य वक्ष्ये व्यञ्जनरूपणे ॥ २७ ॥

तस्य रसस्य । आदिशब्दादलक्ष्यत्वादि ।

ननु यदि मिलिता रसादयो रसमात्मकमस्य स्वरूपप्रकाशत्वं कथं वाच्यत्वमित्याह—

रसादिज्ञानतादात्म्यादेव यस्माद्रसो भवेत् ।

१ 'इषे कारिका इति' इति । २ 'मयत्प्रकाशः' क-ग. ३ 'भावाच्च न वर्त-  
मानोपि' क-ग. रामचरणेनापि कदाहीकृतोर्ध्वं वाटः । ४ 'वेद्यत्वादितिरुद्धम्' क-ग. ५ 'निष्प-  
त्तिर्भवति' क-ग. ६ 'सन्निकल्पकः' तदा न च इत्येतत्तालि क-गु-के. ७ 'तथापि' । एवमुक्त्याह—  
कः 'इद्वर्त्यनिक' नि-ग. ८ 'संवेद्यात्मा' क. ग. ९ 'चर्वणत्वैव' क-ग. १० 'उपचरितेन  
कार्यत्वेन' इत्येतत्तालि क-ग-गुलकभेदः. ११ 'संवेद्यात्मा' क-ग. १२ 'प्रकाशत्वं' क.



ततोऽस्य स्वप्रकाशत्वमखण्डत्वं च सिध्यति ॥ २८ ॥

यदि रत्नादिकं प्रकाशशरीरादतिरिक्तं स्वात्तद्भास्य स्वप्रकाशत्वं न सिध्येत् । न च तथा । तादात्म्याङ्गीकारात् । तदुक्तम्—‘यद्यपि रसानन्वयतया चर्वण्येपि न कार्या तथापि कादाचित्कतया कार्यत्वमुपकल्प्य तदेकात्म्यनादिवासनापरिणतिरूपे रत्नादि-  
भौवेऽपि व्यवहार इति भावः’ इति । सुखादितादात्म्याङ्गीकारे चास्माकी सिद्धान्तश-  
व्यामपिश्रव्य दिव्यं वर्षसहस्रं प्रनोदनिद्रासुषेया इति च । ‘अभिज्ञोऽपि स प्रमाया  
वासनोपनीतरत्नादितादात्म्येन गोचरीकृतः’ इति च । ध्यानस्य स्वप्रकाशत्वमनङ्गीकु-  
र्नेतामुपरि वेदान्तिभिरेव वातनीयो दण्डः । तादात्म्यादेव चास्वात्मखण्डत्वम् ।

रत्नादयो हि प्रथममेकैकशः प्रतीयमानाः सर्वेऽन्वेकीभूताः स्फुरन्त एव रसता-  
मापद्यन्ते । तदुक्तम्—

‘विभावा अनुभावाश्च सात्विका स्वभिचारिणः ।

प्रतीयमानाः प्रथमं खण्डशो शान्त्यखण्डताम् ॥’ इति ।

‘परमार्थतत्त्वखण्ड एवार्थं वेदान्तप्रसिद्धमक्षतस्ववेदितम्यः’ इति च ।

अथ के ते विभावानुभावव्यभिचारिण इत्यपेक्षायां विभावमाह—

रत्नाद्युद्बोधका लोके विभावाः काञ्चनाद्वयोः ।

ये हि लोके रामादिगुणरतिर्हासादीनामुद्बोधकारणानि नीतादयस्त एव कान्ये  
नात्ये च निवेशिताः सन्तः ‘विभावन्ये आस्वादाङ्कुरगप्रादुर्भावयोग्याः क्लिबन्ते  
सामानिकरत्नादिभावा भूमिः’ इति विभावा उच्यन्ते । तदुक्तं भर्तृहरिणा—

‘शब्दोपहितरूपास्तान्नुज्जेविषयतां गतान् ।

प्रत्यक्षानिव कंसादीन्साधनत्वेन मन्यते ॥’ (वाक्यपदीय ३.७.५.)

तद्भेदानाह—

आलम्बनोदीपनायकौ तस्य भेदावुभौ स्मृतौ ।

रघुम् ।

तत्र—

आलम्बनो नायकादिस्तमालम्ब्य रसोद्भेमात् ॥ २९ ॥

आदिशब्दाजायिकाप्रतिनायिकादयः । अथ यस्य रसस्य यो विभावः स तत्स्वरू-  
पवर्णने वक्ष्यते । तत्र नायकः—

स्वामी कृती कुलीनः सुश्रीको रूपयौवनोत्साही ।

दक्षोऽनुरक्तलोकस्तेजोवैदग्ध्यशीलवाञ्छेता ॥ ३० ॥

दक्षः क्षिप्रकारी । शीलं सङ्कृतम् । एवमादिगुणसम्पन्नो नेता नायको भवति ।  
तद्भेदानाह—

१ ‘अतोऽस्य च प्रकाशः’ क-ग. २ ‘चर्वणा न च’ ख. ३ ‘रत्नादिगामेपि’ ख. ४ ‘रत्नादिसम्ये’  
क-ग. ५ ‘याव इति’ गालि ख-क-पुस्तकयोः. ६ ‘तादात्म्ययोग्यरी’ ख. ७ ‘रत्नाद्युद्बोधका’  
क-ग. ८ ‘रूपयौवन’ इति मुद्रितपुस्तकपाठः. ९ ‘प्रत्यक्षानिव’ इति मुद्रितपुस्तकपाठः (वाक्यपदीये).  
१० ‘भावानुनी’ क-ग. ११ ‘रसोद्भेमात्’ क-ग. १२ ‘यो यस्य रसस्य विभावः क’ क-ग.  
१३ ‘अनुरक्तलोक’ क-ग.

धीरोदात्तो धीरोद्धतस्तथा धीरललितश्च ।

धीरप्रशान्त इत्ययमुक्तः प्रथमश्चतुर्भेदः ॥ ३१ ॥

स्पष्टम् । तत्र धीरोदात्तः—

अविकल्पनः क्षमावानतिगम्भीरो महासत्त्वः ।

स्थेयाजिगृहमानो धीरोदात्तो हृदयतः कथितः ॥ ३२ ॥

अविकल्पनोऽनात्मकायाकरः । महासत्त्वो हर्षशोकाघनभिभूतस्वभावः । जिगृहमानो विनयच्छप्रगर्भः । हृदयतोऽङ्गीकृतनिर्वाहकः । यथा—रामयुधिष्ठिरादिः ।

अथ धीरोद्धतः—

मायापरः प्रचण्डश्चपलोऽहङ्कारदर्पभूयिष्ठः ।

आत्मश्लाघानिरतो धीरैर्धीरोद्धतः कथितः ॥ ३३ ॥

यथा—भीमसेनादिः । अथ धीरललितः—

निश्चिन्तो सुदुरनिशं कलापरो धीरललितः स्यात् ।

कला मूलादिका । यथा—रत्नावल्यादौ वत्सराजादिः । अथ धीरप्रशान्तः—

सामान्यगुणैर्भूयान्द्विजादिको धीरशान्तः स्यात् ॥ ३४ ॥

यथा—मालवीमाधवादी माधवादिः ।

यथा च शैक्षारिरूपत्वे भेदानाह—

पुभिर्दक्षिणघृष्टानुकूलशठरूपिभिस्तु षोडशधा ।

सत्र तेषां धीरोदात्तादीनां प्रत्येकं दक्षिणघृष्टानुकूलशठत्वेन षोडशप्रकारो नामकः ।

पृष्ठे त्वनेकमहिलासमरागो दक्षिणः कथितः ॥ ३५ ॥

इयोज्ज्वलः प्रभृतिषु वा नायिकास्तु तुल्यानुरागो दक्षिणनायकः । यथा—

‘क्षाता लिपति कुन्तलेष्वरसुता वारोऽङ्गरानस्वसु-

पुत्रै रात्रिरियं जिता कमलवा देवी प्रसापाय न ।

इत्यन्तःपुरसुन्दरीः प्रति मया विधाय विज्ञापिते

देवेनाप्रतिपत्तिभूदमनसा दिवाः स्थितं नायिकाः ॥’

कृतागा अपि निःशङ्कस्तर्जितोऽपि न लज्जितः ।

हृदयोपोऽपि मिथ्यावाङ्मथितो घृष्टनायकः ॥ ३६ ॥

यथा मम—

‘शोणं वीक्ष्य मुखं विभुम्बितुमर्हं वातः समीपं, ततः

पादेन प्रहृतं तया, सपदि तं धृत्वा सहासे मयि ।

किञ्चित्तत्र विधातुमश्रमतया बाष्पं त्यजन्त्याः सखे

श्वातश्चेतसि कौतुकं वितनुते कोपोऽपि नामधुवः ॥’

अनुकूल एकनिरतः

एकस्मानेव नायिकायामासक्तोऽनुकूलनायकः । यथा—

‘अस्माकं सखि वाससी न रुचिरे प्रियेयकं नोऽञ्जलं

नो वका गतिरुद्धतं न इतितं नैवास्ति कश्चिन्मदः ।

किं त्वन्वेऽपि जना वदन्ति सुभगोऽप्यस्याः प्रियो<sup>१</sup> नान्वतो

इष्टि निक्षिपतीति विवर्णयता मन्त्रामहे दुःस्मितम् ॥' (शृणार. १.२५)

शठोऽयमेकत्र बहुभावो यः ।

दर्शितबहिरनुरागो विप्रियमन्धत्र गूढमाचरति ॥ ३० ॥

यः पुनरेकस्मानेव नायिकायां बहुभावो द्वयोरपि नायिकयोर्वैतिर्दर्शितानुरा-  
गोऽप्यस्यां नायिकायां गूढं विप्रियमाचरति स शठनायकः । यथा—

'शठान्वस्याः काञ्चीमणिरणितनाकण्यं सइसा

यथाक्षिप्यन्नेव प्रक्षिपितमुजग्रन्थिरभवः ।

तदेताकाचसे धनमधुमयत्वाद्बहुवचो

विषेणानूर्णन्ती किमपि न सखी मे गणयति ॥' (अमरक १०९)

एषां च त्रैविध्यादुत्तममध्याधमत्वेन ।

उक्ता नायकमेवाश्रित्वारिषत्तथाष्टौ च ॥ ३८ ॥

एवामुक्तमोदशमेदानाम् । अथ प्रसङ्गादेवैषां सहायानाह—

दूरानुवर्तिनि श्वात्तस्थ प्रासङ्गिकेतिवृत्ते<sup>२</sup> च ।

किञ्चित्तदुपहीनः सहाय एषास्य पीडमदीक्ष्यः ॥ ३९ ॥

तस्य नायकस्य बहुव्यापिनि प्रसङ्गेत्येतिवृत्तेऽनन्तरोक्तानां एकसामान्यशुणैः किञ्चि-  
दूनः पीडमर्दनामा सहायो भवति । यथा—रामायिनां सुग्रीवादयः ।

अथ स्मृतिविवेके सहायाः—

शृङ्गारेऽस्य सहाया विटचेटजिदूषकाद्याः स्युः ।

भक्ता नर्मसु निपुणाः कुपितवधूमानभङ्गनाः शुद्धाः ॥ ४० ॥

आदिशब्दान्माकाकाररजकताम्बूलिकगान्धिकादयः । तत्र विटः—

सम्भोगहीनसम्पद्भिस्तु भूतः कर्तृकदेशजः ।

वेशोपचारकुशलो वाग्मी मधुरोऽथ बहुमतो गोष्ठ्याम् ॥ ४१ ॥

चेटः प्रसिद्ध एव ।

कुसुमवसन्तासभिधः कर्मवपुर्वैपैभापाद्यैः ।

हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मजः ॥ ४२ ॥

स्वकर्म भोजनादि । अभेचिन्तनसहायमाह—

मन्त्री स्यादर्थाणां चिन्तायां

अर्थास्तत्रावापादयः । यत्तत्र सहायकधनप्रस्तावे 'मन्त्री स्वं चोभयं चापि सखा  
तस्याभेचिन्तने' इति (दशर. २.४२) केनचित्क्षणं कृतम्, तदपि राक्षोऽर्थचिन्तनो-  
पायलक्षणप्रकरणे लक्षयितव्यम् । न तु सहायकधनप्रस्तावे । 'नायकस्याभेचिन्तने  
मन्त्री सहायः' इत्युक्तेऽपि नायकस्यार्थे एव सिद्धत्वात् । यदप्युक्तम् 'मन्त्रिणां ललितः

१ 'प्रिय' स. २ 'शठोऽप्यस्या' य. ३ 'इति तु' नि-ब. ४ 'अङ्गकण्ठे इतिवृत्ते' नि-ब.  
५ 'वपुर्वैपै' स. 'वपुर्वैपै' नि-ब.



शेषा मन्त्रिणावत्तसिद्धयः<sup>१</sup> (दश० २.४३) इति, तदपि स्वलक्षणकामनेनैव लक्षितस्य  
भीरुललितस्य मन्त्रिमात्रावत्तार्थचिन्तनोपपत्तेर्यत्तार्थम् । न चार्थचिन्तने तस्य  
मन्त्री सहायः । किं तु स्वयमेव निष्पादकः । तस्यार्थचिन्तनावभावात् ।

अध्वान्तःपुरसहायाः—

तद्द्वन्द्वरोधे ।

वामनपण्डकिरातभ्लेच्छाभीराः शकारकुञ्जाद्याः ॥ ४३ ॥

मदमूर्खताभिमानी दुःकुलतैश्चर्यसम्पन्नः ।

सोऽयमनूढाभ्राता राज्ञः इयालः शकार इत्युक्तः ॥ ४४ ॥

आद्यशब्दान्मूकादयः । तत्र पण्डवामनकिरातकुञ्जादयो यथा रक्षावल्याम्—

‘नष्टं वर्षाधरैर्मैनुष्यगणनाभावादपास्य यथा-

मन्तःकञ्जुकिञ्जुकस्य विंशति वासादयं वामनः ।

पर्यन्ताश्रयिभिर्निजस्य सृष्टौ नास्ति किरातैः कृतं

कुञ्जा नीचतयैव पान्ति राजकैरात्मैश्चणाशङ्कितः ॥’ (रत्ना० २.२९)

शकारो मूर्च्छकटिकादिषु प्रसिद्धः । अन्येऽपि वधादर्शनं ज्ञेयाः । अत्र दण्डसहायाः—

दण्डे सुहृकुमारादविकाः सामन्तसैनिकाद्याश्च ।

दुष्टनिग्रहो दण्डः । स्पष्टम् । अर्धे धर्मसहायाः—

कर्तव्यपुरोधसः स्युर्ब्रह्मविद्वत्प्रापसास्त्रया धर्मे ॥ ४५ ॥

अश्वविदो वेदविदः, आत्मविदो वा । अत्र च

उत्तमाः पीठमर्दाद्याः

आद्यशब्दान्मन्त्रिपुरोदितादयः ।

मन्त्री विदविदूपकौ ।

तथा शकारचेटाद्या अधमाः परिकीर्तिताः ॥ ४६ ॥

आद्यशब्दात्तान्मूलिकाग्निकादयः ।

अत्र प्रसङ्गादुक्ताः विभागमनेकलक्षणमाह—

निमृष्टार्थो मितार्थश्च तथा सन्देशहारकः ।

कार्यप्रेष्यस्त्रिधा दूतो वृत्त्यपि तत्रास्त्रिधाः ॥ ४७ ॥

अत्र कार्यप्रेष्यो दूत इति लक्षणम् । तत्र—

उभयोर्भावमुन्नीय स्वयं वदति चोत्तरम् ।

सुश्लिष्टं कुरुते कार्यं निमृष्टार्थस्तु स स्मृतः ॥ ४८ ॥

उभवोरिति येन प्रेषितो वदन्तिकं च प्रहितः ।

मितार्थभाषी कार्यस्य सिद्धकारी मितार्थकः ।

यावद्भाषितसन्देशहारी सन्देशहारकः ॥ ४९ ॥

अत्र सात्त्विका नामकगुणाः—

१ ‘मन्त्रिणावत्’ नि-व. २ ‘लक्षितस्य’ इत्येतच्छक्तिः गु-व-पुलकश्रीः. ३ ‘संपुक्तः’ नि-व.

४ ‘अध...या’ इत्येतच्छक्तिः नि-पुलके.

शोभा विलासो माधुर्यं गाम्भीर्यं धैर्यतेजसौ ।  
ललितौदार्यमित्यष्टौ सारिकाः पौरुषा गुणाः ॥ ५० ॥

तत्र

शूरता दक्षता सत्यं महोत्साहोऽनुरागिता ।  
नीचे घृणाधिके स्वर्धा यतः शोभेति तां विदुः ॥ ५१ ॥

तत्रानुरागिता यथा—

‘अहमेव मतो महीपतेरिति सर्वैः प्रकृतिभविन्तयत् ।  
उद्वेगैश्च निम्नगाश्लेषैश्च भवन्नास्य विमानना कचिद् ॥’ (रघु ८.८)

एकमन्यदपि । अथ विलासः—

धीरा दृष्टिर्गतिश्चित्रा विलासे सस्मितं यवः ।

यथा—

‘दृष्टिस्तुणिकृतजगत्रयसत्त्वसारा धीरोक्तता नमयतीष गतिर्धैरिणीम् ।  
कौमारकेऽपि गिरिवज्रुक्तां दधानो धीरो रसः किमयमेत्युत दर्प एव ॥’  
(उत्तरराम ० ६.१५)

संशोभेष्वप्यनुदेगो माधुर्यं परिकीर्तितम् ॥ ५२ ॥

कलामुदाहरणम् ।

भीशोर्केकोधहर्षासौगन्धीर्यं निर्विकारता ।

यथा—

‘आहूतस्याभिषेकाय विसृष्टस्य वनाय च ।  
न मया लक्षितस्तस्य स्वरूपोऽप्याकारविभ्रमैः ॥’  
व्यवसायादुच्चलनं धैर्यं विभ्रे महत्तपि ॥ ५३ ॥

यथा—

‘धृष्ट्याप्सरोगीतिरपि क्षणेऽस्मिन्हरः प्रसंस्वानपरो बभूव ।  
आत्मेभरानां नति जातु विभ्राः समाधिमेदप्रभवो भवन्ति ॥’ (कुमार ० ३.४०)

अभिषेपापमानादेः प्रयुक्तस्य परेण यत् ।

प्राणालयेऽप्यसहनं तत्तेजः समुदाहृतम् ॥ ५४ ॥

वाग्देवयोर्मधुरता तद्बृहद्भारचेष्टितं ललितम् ।

दानं सप्रियभाषणमौदार्यं शत्रुभिन्नयोः समता ॥ ५५ ॥

यथामुदाहरणान्बुद्धानि ।

अथ नायिका त्रिमेदा स्वाख्या साधारणी स्त्रीति ।

नायकसामान्यगुणैर्भवति यथासम्भवैर्युक्ता ॥ ५६ ॥

नायिका पुनर्नायकसामान्यगुणैस्त्वागादिभिर्वैधासम्भवैर्युक्ता भवति । सा च स्वस्त्री  
अन्वस्त्री साधारणस्त्रीति त्रिविधा । तत्र स्वस्त्री—

विनयार्जवाद्रियुक्ता गृहकर्मपरा पतिव्रता स्त्रीया ।

१ ‘भीशोर्केकोधहर्षासौगन्धीर्यं निर्विकारता’ इत्येतत्, स्व-श-पुलाकलो, ‘भव...भवति’ इत्येतापरौ, चिन्तयाम्,  
३ दृष्ट रूपे (१.५) उदाहरणमिदम्.

यथा—

‘लज्जापञ्चपसाहणार्थं परमैतिनिधिवासारं ।

अविनमदुन्मोहाद् भण्वाण धरे कलत्तैर् ॥’ ( लज्जापञ्चपसाधनानि पर-  
मरुनिधिवासानि । अविनयदुर्मेधानि धन्यानां गृहे कलत्राणि ॥ )

सापि कथिता त्रिभेदा मुग्धा मध्या प्रगल्भेति ॥ ५३ ॥

तत्र—

प्रथमावतीर्णयौवनमदनविकारा रतौ वामा ।

कथिता मृदुञ्च माने समधिकलज्जावती मुग्धा ॥ ५४ ॥

तत्र प्रथमावतीर्णयौवना यथा मम तातपादानाम्—

‘मर्ध्वस्य प्रथिमानमेति जपनं बक्षोजयोमेन्दता

दूरं पात्युदरं च रोमलतिक्ता नेत्रार्जवं धावति ।

कन्दर्पं परिबीक्ष्य नूतनमनोराज्यामिषिकं क्षणा-

दङ्गानीव परस्परं विदधते निवृण्ठनं सुमुखः ॥’

प्रथमावतीर्णमदनविकारा यथा मम प्रमावतीपरिणये—

‘दत्ते सालसमन्वरं मुवि पदं, निर्वाति नान्तःपुराद्,

नोदामं हसति, क्षणात्कलधत्ते ह्रीयन्नर्णा कामपि ।

किञ्चिद्भावगनीरवकिमलवस्तुष्टं मनारभाधत्ते

सम्भ्रममुदीक्षते शिवकथामुहासवैन्वी सखीम् ॥’

रतौ वामा यथा—

‘दृष्ट्वा दृष्टिमधो ददाति, कुर्वते नाटापमाभाषिता,

शब्दाणां परिवृत्त्य तिष्ठति, बलादालिङ्गिता वेपते ।

निर्वान्तीषु सखीषु वासमवनात्रिर्गन्तुमेवेदते

जाता वामतयैव संगति मम प्रीत्यै नवोढा प्रिया ॥’ ( नागा. ३-४ )

माने मृदुयैवा—

‘सा पत्युः प्रथमापराधसमये सरुयोपदेशं विना

नो जानाति सविभ्रमाद्भवलनावकोक्तिसंयुचनम् ।

स्वच्छैरच्छकपोलमूलगलितैः पर्यस्तनेत्रोत्पला

वाला केवलमेव रोदिति लुठतोर्लोलकैरलुभिः ॥’ ( जमर० २९ )

समधिकलज्जावती यथा—‘दत्ते सालसमन्वरं—’ इत्यत्र श्लोके । अत्र समधिकलज्जा-

वस्त्रेणापि लज्जाया रतिवामताया विच्छित्तिविशेषवत्तया पुनः कथनम् । अथ मध्या—

मध्या विचित्रसुरता प्ररुदस्सरयौवना ।

ईषत्प्रगल्भवचना मध्यमवीहिता मर्ता ॥ ५५ ॥

विचित्रसुरता यथा—

१ ‘परतन्त्राणि’ ग; ‘परतन्त्रि’ ग; ‘परचित्तातन्त्रिभिः’ ख. २ दृश्यरूपके ( २.१५ इत्यत्र )

विमुच्यन्तम्. ३ ‘मुहापयनीय’ लि-ब. ४ ‘कपोलप्राति’ ग. ५ ‘मल्लोलीकैरलुभिः’

स्व-ग. ६ ‘यथा’ ग.



‘काम्ये तथा कथमपि प्रमितं मृगाध्या चातुर्वैमुक्तमनोमयया रतेषु ।  
तरकृजितान्मनुषदक्षिरनेकवारं सिन्ध्यामितं गृहकपोतशतैर्विधास्ताः ॥’

(अज्ञारविलक १.१९)

प्रकृडसरा यथावैवोदाहरणे । प्रकृडवीवना यथा सम—

‘नेत्रे खञ्जनगञ्जने सरसिदम्प्रत्यभि पाणिद्वये  
बद्धोजौ करिकुम्भविभ्रमकरीमभ्युपति गच्छतः ।  
कान्तिः काञ्चनचम्पकप्रतिनिधिवागी क्षुधारपैथिनी  
स्नेहदीवरदामसोदरवपुस्तस्याः कदाञ्छृण्वता ॥’

एवमन्वयापि । अथ प्रगल्भा—

स्मरान्धा गाढतारुण्या समस्तरतकोविदा ।

भावोज्ञता द्रव्जीडा प्रगल्भाकान्तनायका ॥ ६० ॥

स्मरान्धा यथा—

‘धन्यासि या कथयसि म्रियतङ्गनेऽपि विभम्बत्राटुकशतानि रतान्तरेषु ।  
नीवी प्रति प्रणिहिते तु करे म्रियेण सरसः शपामि यदि किञ्चिदपि स्मरामि ॥’  
गाढतारुण्या यथा—

‘भन्युक्तस्तनमुरो नयने सुदीर्घे वक्त्रे भुवावपितरा वचनं ततोऽपि ।  
मच्योऽधिकं तनुरनूतगुह्यनितम्बो मन्दा गतिः किमपि चानृतवीवनायाः ॥’  
(धनिकस दश० २.१८)

समस्तरतकोविदा यथा—

‘कचित्तान्मूलकः कचिदगरुपद्माङ्गमलिनः  
कचिच्चणोद्गारी कचिदपि च सालककपदः ।  
बलीमङ्गानोमैरलकपतितैः शीर्णकुसुमैः  
स्त्रियाः सर्वावस्वं कथयति रतं प्रच्छदपटः ॥’ (अमर० २.०७)

भावोज्ञता यथा—

‘मधुरवचनैः सञ्जमज्ञैः कृताङ्गलितजनै रमसरचितैरङ्गन्यासैर्महोत्सववन्धुभिः ।  
असकृदसकृत्कारस्कारैररपाङ्गविलोकितास्त्रियुवनवने सा पञ्चपोः करोति सहायताम् ॥’  
(अज्ञार- १.४२)

अल्पजीवा यथा— ‘धन्यासि या कथयसि—’ इत्यत्रैव । आकान्तनायका यथा—

‘स्वामिन्भङ्गुरवालकं, सतिलकं भालं विलासिन्कुरु,  
प्राणेश कुर्वितं पयोधरतटे हारं पुनयोजय ।  
इत्युक्त्वा सुरतावसानसमये सम्पूर्णचन्द्रामना  
रूढा तेन तथैव जातपुलका प्राप्ता पुनर्मोहनम् ॥’ (अज्ञार- १.४२)

मध्याप्रगल्भयोर्मैदान्तराण्याह—

ते धीरा चाप्यधीरा च धीराधीरेति पट्टिषे ।

ते मध्याप्रगल्भे । तत्रै—

१ ‘सन्दिप्यो’ नि. २ शार्ङ्गधरप्रदत्तो श्लोकोपे ‘विजयायाः’ इति वदयते (१०६६); सुश्रु-  
तिताम्रयायवि श्लोकोपपुन्यन्तः (२१४४). ३ ‘तत्र श्लोकात्’ सूत्र-वा.

प्रियं सोत्प्रासवक्रोक्तया मध्या धीरा दहेद्वेषा ॥ ६१ ॥  
धीराधीरा तु रुदितैरधीरा पर्योक्तिभिः ।

तत्र मध्या धीरा यथा—

‘तद्वित्तवमवादीर्यन्मम त्वं प्रियेति प्रियजनपरिभुक्तं बहुकुले दयानः ।  
मद्रथिवसतिमाणाः कामिनां मण्डनश्रीरिवति हि सफलत्वं बलमालोकनेन ॥’  
(शिशु० ११.३३)

मध्यैव धीराधीरा यथा—

‘बाले, नाव, विमुक्त मानिनि रुधं, रोषान्मवा कि कृतं,  
खेदोऽस्मात्, न मेऽपराध्यते मवान्, सर्वेऽपराधा मयि ।  
तानि रोदिषि गृध्रेण वचसा, कलाप्रतो रुचते,  
नन्वेतन्मम, का तवासि, दयिता, माम्भोजतो रुचते ॥’ (अमर० ५७)  
इवमेवाधीरा यथा—

‘सार्धं मनोरथशतैस्त्व वृत्तं कान्ता सैव स्थिता मनसि कुविमनावरन्मा ।  
अस्माकमस्ति नहि कश्चिदिहावकाशस्तस्मात्कुर्वन् चरणपातविडम्बनैः ॥’  
(शङ्खार० १.४१)

प्रमत्तभा यदि धीरा स्याच्छब्दकोपाकृतिस्तदा ॥ ६२ ॥

उदात्ते मुरते तत्र दर्शयन्त्यादरान्बहिः ।

तत्र प्रिये । यथा—

‘एकवासनसंस्थितिः परिहृता प्रत्युद्गमादरत-  
सांभुलाहैरणच्छायेन रमसाधेपोऽपि संविशितः ।  
ब्रालापोऽपि न मिश्रितः परिजनं स्वापारवन्त्वान्तिके  
कान्तं प्रत्युपचारतश्चतुरथा कोपः कुवाभीकृतः ॥’ (अमर० १८)  
धीराधीरा तु सोलुण्डभाषितैः खेदैवेदमुम् ॥ ६३ ॥

अमुं नायकम् । यथा मम—

‘अमलकृतोऽपि सुन्दर हरति यतो मे मनः प्रसभम् ।  
किं पुनरलङ्कृतत्वं संप्रति भस्वरधृतैस्तत्त्वाः ॥’

तज्जयेत्ताडयेदन्या

अन्या अधीरा । यथा—‘शोणं वीर्यं मुलं—’ इत्यत्रैव (साहित्य० ३.३३) ।

अत्र च सर्वत्र ‘मया’ इत्यनुवर्तते ।

प्रत्येकं ता अपि द्विधा ।

कनिष्ठज्येष्ठरूपत्वाज्ञापकप्रणयं प्रति ॥ ६४ ॥

ता अनन्तरोक्ताः प्रभेदा नायिकाः । यथा—

१ ‘दहेद्वेषा’ ख-ग. २ ‘शार्ङ्गचरणपङ्क्तौ श्लोकोद्यमवतारितः’ (३५६३). ३ ‘मलुङ्गता दूरता’ ख. ४ ‘अज्ञानमनः’ नि-ख. ५ ‘खेदयत्तमुम्’ नि. ६ ‘हरति मनो मे यतः प्रसभम्’ नि-ख. ख.

‘वृद्धैकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरा-

देकस्या नयने पिपीथ विधितक्रीडामुपवन्वच्छलः ।

द्वेषद्वक्तिकन्वरः सपुलकः प्रेमोलसन्मानसा-

मन्तर्हसलसत्कपोलकलां धूर्तोऽपरां चुम्बति ॥’ (अमर० १९)

मध्याग्रगल्भयोर्भेदास्तेन द्वादश कीर्तिताः ।

सुग्धा त्वेकैव तेन स्युः स्त्रीयामेदास्त्रयोदश ॥ ६५ ॥

परकीया द्विधा प्रोक्ता परोढा कन्यका तथा ।

तत्र

यान्नादिनिरतान्योढा कुलटा गलितश्रया ॥ ६६ ॥

यथा—

‘स्वामी निःशसितेऽप्यव्यति, मनोविम्रः सपत्नीजनः,

श्वशुरिहितदैवतं, नयनयोरीहालिहो यातरः ।

तद्विरादवमजलिः, किमधुना इग्मज्जिमावेन ते,

वैदग्धीमधुरप्रबन्धरसिक, स्वर्धोऽप्यमत्र श्रमैः ॥’

अथ हि मम परिणेतान्नाच्छादनादिदातृया स्वाम्येव । न तु वल्लभः । त्वं तु  
वैदग्धीमधुरप्रबन्धरसिकतया मम वल्लभोऽसीत्यादिव्यङ्ग्यार्थवशादस्याः परकागुक्-  
विषया रतिः प्रतीयते ।

कन्या त्वजातोपयमा सलज्जा नवयौवना ।

अस्याः पिशाचापक्षत्वात्परकीयात्वम् । यथा मालतीमाधवादी मालत्यादिः ।

धीरा कलाप्रगल्भा स्याद्देह्या सामान्यनायिका ॥ ६७ ॥

निर्गुणानपि न द्वेष्टि न रज्यति गुणिष्वपि ।

वित्तमात्रं समालोक्य सा रागं दर्शयेद्दहिः ॥ ६८ ॥

काममङ्गीकृतमपि परिक्षीणधनं नरम् ।

मात्रा निष्कासयेदेषा पुनः सन्धानकाङ्क्षया ॥ ६९ ॥

तत्कराः पण्डकौ मूर्खौः सुखप्राप्तयनास्तथा ।

लिङ्गिनश्छलकामाद्या आसौ प्रायेण वल्लभाः ॥ ७० ॥

पृथपि मदनायत्ता कापि सत्यानुरागिणी ।

रक्तायां वा विरक्तायां रतमस्यां सुदुर्लभम् ॥ ७१ ॥

पण्डको वातपाण्ड्यादिः । छलं प्रच्छन्नं वै कामयन्ते वै छलकामाः । तत्र राग-  
हीना यथा लटकमेलकादौ मदनमजयादिः । रक्ता यथा मृच्छकटिकादौ वसन्त-  
सेनादिः । पुनश्च—

अवस्थाभिर्भवन्त्यष्टावेताः षोडशमेदिताः ।

स्वाधीनभर्तृका तद्वत्खण्डिताधाभिसारिका ॥ ७२ ॥

१ ‘नयने निमित्तक’ ख-रा. २ अयं श्लोकः शार्ङ्गधरपद्धतौ दृश्यते ( १५७६ ) तत्र तु ‘वैदग्धी-  
मदनमप्यवचनम्’ इति पाठः. ३ ‘पुनश्च’ ख-रा. ४ ‘प्रच्छन्नं वै कामयन्ते ते मृच्छकामाः’  
पुण्ड्रको वातपाण्ड्यादिः’ ख-रा.



कलहान्तरिता विप्रलब्धा प्रोषितभर्तृका ।

अन्या वासकसजा स्वादिरहोत्कण्ठिता तथा ॥ ७३ ॥

तत्र—

कान्तो रतिगुणाकृष्टो न जहाति यदन्तिकम् ।

विचित्रविभ्रमासक्ता सा स्वास्वाचीनभर्तृका ॥ ७४ ॥

यथा—‘अस्माकं सखि वाससी—’ इत्यादि ( शृङ्गार० १.२५ ) ।

पार्श्वमेति प्रियो यस्या अन्यसम्मोगचिह्नितः ।

सा खण्डितेति कथिता चीरैरीर्ष्योक्तपायिता ॥ ७५ ॥

यथा—‘तद्वितथमवायीः—’ इत्यादि ( शिशु० १.२३ ) ।

अभिसारयते कान्तं या मन्मथवशंवदा ।

स्वयं वाभिसारयेषा चीरैरुक्ताभिसारिका ॥ ७६ ॥

कमायथा—

‘न च मेऽवगच्छति यथा लघुतां करणां यथा च कुर्वते स मयि ।

निपुणं तथैवमभिगन्व वदैरभिदूति कान्चिदिति सन्दिदिशे ॥’ ( शिशु० १.५३ )

‘उत्क्षिप्तं करकङ्कणद्वयमिदं बद्धा दृढं मेखला

यत्नेन प्रतिपादिता मुखरयोर्मञ्जीरयोर्मूकता ।

आरब्धे रमसान्मया प्रियसखि कीलाभिसारोत्सवे

चण्डालस्तिमिरावगुण्ठनपट्येषं विपत्ते विभुः ॥’

संलीना स्वेष्टु गात्रेषु मृकीकृतविभूषणा ।

अवगुण्ठनसंवीता कुलजाभिसरेषदि ॥ ७७ ॥

विचित्रोज्ज्वलवेषा तु रणजुपुरकङ्कणा ।

प्रमोदस्फेरवदना स्वाद्वेदयाभिसरेषदि ॥ ७८ ॥

मदस्फलितसंलापा विभ्रमोत्फुल्लोचना ।

आविद्धगतिसञ्चारा स्वाग्नेष्याभिसरेषदि ॥ ७९ ॥

तत्राग्रे ‘उत्क्षिप्तं—’ इत्यादि । अन्ययोक्त्यामुदाहरणम् । प्रसङ्गादभिसारस्नानानि

कथ्यन्ते—

क्षेत्रं वाटी भग्नदेवालयो दूतीगृहं वनम् ।

मालामञ्जः श्मशानानि नद्यादीनां सटी तथा ॥ ८० ॥

एवं कृताभिसाराणां पुंश्चलीनां विनोदने ।

स्थानान्धष्टौ तथा ध्वान्तच्छन्ने कुत्रविदाश्रयैः ॥ ८१ ॥

चाटुकारमपि प्राणनाथं रोषादपात्य या ।

पञ्चात्तापमवाप्नोति कलहान्तरिता तु सा ॥ ८२ ॥

यथा मम तातपादानाम्—

‘नो वैाटु श्रवणे कृतं न च दृष्टा हारोऽग्नितके वीक्षितः

कान्तस्य प्रियहेतवे निजसखीवानोऽपि दूरीकृताः ।

पादान्ते विनिपत्य तत्त्वानमसौ गच्छन्मया मूढया  
पाणिभ्यामवस्थ्य हस्तं सहसा कण्ठे कथं नापितः ॥<sup>१</sup>

प्रियः कृत्वापि सङ्केतं यस्या नापाति संनिधिम् ।

विप्रलब्धा तु सा ज्ञेया मितान्तमवमानिता ॥ ८३ ॥

यथा—

‘उत्तिष्ठ दूति यामो यामो यातस्तथापि नापातः ।

यातः परमपि जीवेज्जीवितनाथो भवेत्तस्याः ॥’ (दशरु० २.२६)

नानाकार्यवशाद्यस्या दूरदेशं गतः पतिः ।

सा मनोभवदुःस्वार्ता भवेत्प्रोषितमर्तुका ॥ ८३ ॥

यथा—

‘तां जानीयाः परिमितकथां जीवितं मे द्वितीयं

दूरीभूते मयि सहचरे चकवासीमिवैवाम् ।

गावोत्कण्ठां गुरुषु दिवसेष्वेव गच्छत्सु बालां

जातां मन्ये क्षिशिरमधितां पथिनी बान्धरूपान् ॥’ (मेघ० उत्तर. १६)

कुरुते मण्डनं यस्याः सञ्जिते वासवेऽमनि ।

सा तु वासकसैव्या स्याद्विदितप्रियसङ्गमा ॥ ८५ ॥

यथा राघवानन्दानां—

‘विदूरे केनूरं कुरु, करसुगे रत्नवल्लिरले, शुभां श्रीवानरणलतिकेवं, किमनया ।

नवाभेकामेकावलिमयि मयि त्वं विरक्तयेन<sup>३</sup> पथ्यं नेपथ्यं बहुतरमज्जोत्सवविधौ ॥’

आगन्तुं कृतचित्तोऽपि दैवाज्ञायाति चेत्प्रियः ।

तदनागमदुःस्वार्ता विरहोत्कण्ठिता तु सा ॥ ८६ ॥

यथा—

‘किं रुद्धः प्रियया कवाचिदयथा सख्या ममोद्देजितः

किं वा कारणगौरवं किमपि यत्रायागतो वल्लभः ।

इत्यालोच्य शुभौदृशा करतले विन्यस्य वक्राम्बुजं

दीर्घं निःशसितं चिरं च रुदितं क्षिप्त्वा पुण्यसत्रजः ॥’ (शङ्खार. १.७५)

इति साष्टाविंशतिशतमुर्ध्वमनभ्यमाधमस्वरूपतः ।

चतुरधिकाशीतियुतं शतत्रयं नायिकैर्भिदानां स्थात् ॥ ८७ ॥

‘इह न परस्मिन् कन्वकान्पोते सङ्केतात्पूर्वं विरहोत्कण्ठिते । पश्चाद्विदूषकादिना  
सहामिसरन्त्यावमिसारिके । कुतोऽपि सङ्केतमगते नायके विप्रलम्बे । इति अवलम्ब-  
वानयोः । अस्वाधीनप्रियथोरवस्थान्तरायोगात् ।’ इति कश्चित् ।

कचिदन्धोन्वसाङ्क्यमासां लक्ष्येषु दृश्यते ।

यथा—

१ ‘यामकयन्ता’ ग. २ ‘राघवानन्दानां नाटके’ नि-व. ३ ‘न नेपथ्यं वल्लभं’ नि-  
व. ४ ‘मुच्यमानावमलम्बे’ नि. ५ ‘नायिकाभेदाः’ नि. ६ ‘उद्देजितवानमगते’ नि-व.

‘न खलु वयममुष्य दानयोग्याः पिबति च पाति च वासकौ रहस्त्वान् ।

विटं विटपममुं ददस्व तस्यै भवतु यतः सहशोधिवाक् योगः ॥’

‘तव कितव किमादितैर्बुधा नः क्षितिरुपपन्नवपुष्यकर्णपूरैः ।

मनु जगदिदितैर्भवंशलीकैश्चिरपरिपूरितमेव कर्णबुग्मम् ॥’

‘मुहुर्गैपद्मसितामिवातिनादैर्वितरसि नः कलिकां किमपेमेनाम् ।

वसन्तिमुषगतेन भाञ्चि तस्याः शठ कलिरेव महास्त्वयाम दत्तः ॥’

‘रवि गदितवती कथा जघान स्फुरितमनोरमप्रदमकेसरेण ।

अवणनिवमितेन कान्तमन्या समसितान्मुह्येण चक्षुषा च ॥’ (शिशु० ७.५३-५६)

इयं हि वक्तव्या परवचनेन कर्णोत्पलताडनेन च धीरमध्यतापीरमध्यतापीर-  
प्रगल्भताभिः सैद्ध्यते । अन्यत्राप्येवमूर्धमुक्तम् ।

इतरा अप्यसंख्यास्ता नोक्ता विसारशङ्कया ॥ ८८ ॥

ता नायिकाः । अधात्तामलङ्काराः—

यौवने सत्त्वजास्तासामष्टाविंशतिसंख्यकाः ।

अलङ्कारास्तत्र भावहावहेलाखयोऽङ्गजाः ॥ ८९ ॥

शोभा कान्तिश्च दीप्तिश्च माधुर्यं च प्रगल्भता ।

औदार्यं धैर्यमित्येते सप्तैव स्युरयलजाः ॥ ९० ॥

लीला विलासो विच्छित्तिर्विध्वोकः किलकिञ्चितम् ।

मोहायितं कुट्टमितं विभ्रमो ललितं मदः ॥ ९१ ॥

विहृतं तपनं मीर्यं विक्षेपश्च कुतूहलम् ।

हसितं चकितं केलिरित्यष्टादशसंख्यकाः ॥ ९२ ॥

स्वभावजाः स्युर्भावाद्या दश पुंसां भवन्त्यपि ।

पूर्वे भावादयो धैर्यान्ता दश नायकानामपि सम्भवन्ति । किं तु सर्वेऽध्वमी नायि-  
काश्रया एव विच्छित्तिविशेषं पुष्पन्ति । तत्र भावः—

निर्विकारात्मके चित्ते भावः प्रथमविक्रिया ॥ ९३ ॥

जन्मतः प्रभृति निर्विकारे मतसि उद्बुद्धमात्रो विकारो भावः । यथा—

‘स एव सुरभिः कालः स एव मलयानिलः ।

सैवेयमवला किं तु मनोऽन्यदिव दृश्यते ॥’

अथ हावः—

भूनेत्रादिविकारैस्तु सम्भोगेच्छाप्रकाशकः ।

भाव एवाल्लसलङ्घ्यविकारो हाव उच्यते ॥ ९४ ॥

यथा—

‘विहृण्वती शैलमुतापि भावमर्हैः स्फुटब्रालकदम्बकल्पैः ।

साचीकृता चास्तरेण तस्यै मुखेन पर्यस्ताविलोचनेन ॥’ (कुमार० ३.६८)

अथ हेला—

१ ‘मयति’ नि-च. २ अर्थ श्लोकः स्त-रा-व-उल्लेखेऽपि नास्ति. ३ ‘सङ्कीर्ण’ नि-च.  
४ ‘प्रगल्भताप्युद्भवं’ नि-च.



हेलात्यन्तसमालक्ष्यविकारः स्वात्स एव तु ।

स एव भाव एव । यथा—

‘तद्द से क्षति पडता बहुप सम्बन्धविष्ममा समला ।

संसरममुग्धभावा होव चिरं जह सहीणं पि॥’ ( तभातला सदिति प्रवृत्ता  
जप्त्वाः सर्वा विभ्रमाः सकलाः । संशमितमुग्धभावा भवति चिरं यथा सखीनामपि ॥ )  
अथ शोभा—

रूपबीजनलालित्यभोगाद्यैरङ्गभूषणम् ॥ ९५ ॥

शोभा प्रोक्ता

तत्र यौवनशोभा यथा—

‘असम्भृतं मण्डनमङ्गपटैरनासवास्यं करणं मयस्य ।

कामस्य पुण्यवतिरिक्तमखं बाल्यात्परं साय वयः प्रपेदे ॥’ ( कुमारः १.३१ )  
यवमन्यत्रापि । अथ कान्तिः—

सैव कान्तिर्मन्मथाप्यायितद्युतिः ।

मन्मथोन्मेषेणातिविस्तीर्णा शोभैव कान्तिरुच्यते ।

यथा—‘मेवे सञ्जनगञ्जने—’ इत्यादि । अथ दीप्तिः—

कान्तिरेवातिविस्तीर्णा दीप्तिरित्यभिधीयते ॥ ९६ ॥

यथा मम चन्द्रकलानामनादिकायां चन्द्रकलावर्णनम्—

‘तारुण्यस्य विलासः समधिकलावण्यसम्पदो हासः ।

धरणितलस्याभरणं युवजनमनसो वशीकरणम् ॥’

अथ माधुर्यम्—

सर्वावस्थाविशेषेषु माधुर्यं रमणीयता ।

यथा—

‘सरसिचमनुविहं दीवतेनापि रम्यं मलिनमपि हिमांशोर्लक्ष्म लक्ष्मी तनोति ।

दयमधिकमनोहां यत्कलेनापि तन्वी किमिव हि मधुराणां मण्डनं साहृतीनाम् ॥’

( शाकु. १.१७ )

अथ प्रगल्भता—

निःसाध्वसत्वं प्रागरुच्यम्

यथा—

‘समाश्लिष्टाः समालेषैश्वमिताशुम्बनैरपि ।

दष्टाश्च दशनैः कान्तं दासीकुर्वन्ति वोषितः ॥’

अभौदायम्—

अौदार्यं विनयः सदा ॥ ९७ ॥

यथा—

‘न भूते परेषां गिरं, वितनुते न भ्रूयुर्गं भङ्गुरं,  
नोत्तंसं क्षिपति क्षिती अवणतः सा मे स्फुटेऽप्यामसि ।  
कान्ता मनेगृहे गवाक्षविषरव्याधारिताक्षया बहिः  
सख्या वक्तममि प्रयच्छति परं पर्यङ्गणी लोचने ॥’

अथ धैर्यम्—

मुक्तामश्लाघना धैर्यं मनोवृत्तिरचञ्चला ।

यथा—

‘वञ्जतु ममने रावौ रात्रावगच्छकलः शशी  
दधतु मदनः किं वा मृत्योः परेण विभास्यते ।  
मम तु दधितः काव्यस्तातो जनन्यमलान्वया  
कुलममलिमं न त्वेवायं जनो न च जीवितम् ॥’ (मालती० २.२)

अथ लीला—

अङ्गैर्वेषैरलङ्कारैः प्रेमभिर्वचनैरपि ॥ ९८ ॥  
प्रीतिप्रयोजितैर्लीलां प्रियस्यानुकृतिं विदुः ।

यथा—

‘मृणाललव्यालवल्या वेणीवन्धकपादितौ ।  
हरानुकारिणी पातु लीलया पार्वती वगम् ॥’

अथ विलासः—

यानस्थानासनादीनां सुखनेत्रादिकर्मणाम् ॥ ९९ ॥  
विशेषस्तु विलासः स्यादिष्टसन्दर्शनादिना ।

यथा—

‘अत्रान्तरे किमपि बाग्विभवानिश्रुतवैचित्र्यमुलसितविभ्रममायताक्ष्याः ।  
तद्गुरिसारिवकविकारमपास्तपैर्वमाचार्यकं विजवि मान्मयमाविरासीत् ॥’  
(मालती० १.२९)

अथ विच्छिन्निः—

श्लोकाप्याकल्पपरचना विच्छिन्निः कान्तिपोषकः ।

यथा—

‘स्वच्छाग्मःअपनविर्भीतमहमोष्ठस्ताम्बूलवृत्तिविशदो विलासिर्नानाम् ।  
वासस्तु प्रतनु विविक्तमरित्वतीषानाकस्पो यदि कुमुमेषुणा न शून्यः ॥’  
(शिशु० ८.७०)

अथ विनोक्तः—

विनोक्तस्त्वतिगर्वेण वस्तुनीष्टेऽप्यनादरः ॥ १०० ॥

यथा—

‘वासां सत्यमि सदुपानुसरणे दोषानुवृत्तिः परा  
वा प्राणैर्गन्धर्मपदमिति न पुनः सम्पूर्णदृष्टि मिये ।  
अलन्तामिमतेऽपि वस्तुनि विधिर्वासां निषेधात्मक-  
सांख्यलोप्यविलक्षणप्रकृतयो वासाः प्रसीदन्तु चे’ ॥

अथ किलनिश्चितम्—

स्मितशुष्करदितहसितत्रासकोधभमादीनाम् ।  
साङ्ख्यं किलकिञ्चित्तमभीष्टतमसङ्गमादिजाड्यात् ॥ १०१ ॥

यथा—

‘पाणिरोधमविरोधितवाञ्छे भर्त्सनाश्च मयुरस्मितगर्भाः ।  
कामिनः स्म कुरुते करभोरुर्धारि शुष्करदितं च मुखेऽपि ॥’ (शिशु० १०.३९)

अथ मोहयितम्—

सङ्गावभाविते चित्ते बहुभस्य कथादिषु ।  
मोहयितमिति प्राहुः कर्णकण्डूयनादिकम् ॥ १०२ ॥

यथा—

‘सुभग त्वत्कथारम्भे कर्णकण्डूतिलाजला ।  
उज्ज्वलभवदनाम्भोजे भिन्नत्वङ्गानि साहज्या ॥’

अथ कुट्टमितम्—

केशस्तनाधरादीनां ग्रहे हर्षेऽपि संभ्रमात् ।  
प्राहुः कुट्टमितं नेति<sup>१</sup> शिरःकरविधूननम् ॥ १०३ ॥

यथा—

‘पल्लवोपमितिसाम्यसपञ्चं दष्टवत्प्रवरविम्बमनीष्टे ।  
पर्वकूजि सरमेव तरुणमास्तारोल्लवलयेन करेण ॥’ (शिशु० १०.५३)

अथ विभ्रमः—

स्वरया हर्षरागादेर्द्वयितागमनादिषु ।  
अस्वानि भ्रुवणादीनां विन्यासो विभ्रमो मतः ॥ १०४ ॥

यथा—

‘श्रुत्वायान्तं बहिः कान्तमसमाप्तविभ्रुषया ।  
भालेऽजनं दृशोर्लक्षा कपोले तिलकः कुर्वैः ॥’

अथ ललितम्—

सुकुमारतयाङ्गानां विन्यासो ललितं भवेत् ।

यथा—

‘शुक्लतरकलनूपुरानुनादं सुललितनतितयामपादपद्मा ।  
इतरदनविलोलमादधाना पदमथ मन्मथमन्वरे जगाम ॥’ (शिशु० ७.१८)

१ ‘प्राणान्तरम्’ ग. २ ‘मतिभ्रान्तु’ ख-ग. ३ ‘शार्ङ्गवरपञ्चनी’ श्लोकोपे दृश्यते (३.७५). ४ ‘सुखेति’ ग. ५ ‘तज्जावः’ नि-ब. ६ ‘नाम’ नि-ब. ७ वनिकस्यैतदिति द्रष्टव्यत्वाद् विज्ञापते (३.३९). ८ ‘सललितः’ नि-ब.



अथ मदः—

मदो विकारः सौभाग्ययौवनाद्यवलेपजः ॥ १०५ ॥

यथा—

‘मा गर्वमुद्भूतं कपोलतले चकास्ति कान्तस्वद्वस्तलिखिता मम मञ्जरीति ।

अन्यापि किं न सखि भाजनमीदृशीनां वैरी न चेद्भवति वेषधुरन्तरायैः ॥’

अथ विह्वलम्—

यत्कव्यकालेऽप्यवचो व्रीडया विह्वलं मतम् ।

यथा—

‘दूरागतैर्न कुशलं पृष्टा नोवाच सा मया किञ्चित् ।

पर्यङ्क्षणी तु नयने तरुणः कपचावभूवतुः सर्वम् ॥’

अथ तपनम्—

तपनं प्रियविच्छेदे स्मरावेगोत्थचेष्टितम् ॥ १०६ ॥

यथा मम—

‘आसान्मुञ्चति, भूतले पिडुठति, त्वन्मागैमालोकते,

दीनं रोदिति, विक्षिपत्यैव शतः क्षमां भुजावलरोम् ।

किं च, प्राणसमान, काङ्क्षितवती स्वप्नेऽपि ते सङ्गमं

निद्रां वाञ्छति, न मयच्छति पुनर्दग्धो विविस्तामपि ॥’

अथ मौग्ध्यम्—

अज्ञानादिव वा पृच्छा प्रतीतस्यापि वस्तुनः ।

बलुभल्य पुरः प्रोक्तं मौग्ध्यं तत्तत्स्ववेदिभिः ॥ १०७ ॥

यथा—

‘के द्रुमास्ते क्व वा आमे सन्ति केन प्ररोषिताः ।

माय मत्कङ्कणन्धस्तं मेघां मुक्ताफलं फलम् ॥’

अथ विक्षेपः—

भूषाणामधरचना मिथ्या विष्वगवेक्षणम् ।

रहस्याख्यातमीषण विक्षेपो दम्पितान्तिके ॥ १०८ ॥

यथा—

‘धम्मिल्लमधेमुक्तं कलयति तिलकं तन्मासकलम् ।

किञ्चिद्भवति राहस्यं चकितं विष्वग्विलोकते तन्वी ॥’

अथ कुतूहलम्—

रम्यवस्तुसमालोके लोलता स्वात्कुतूहलम् ।

यथा—

‘प्रसाधिकाकम्बितमग्नपादनाक्षिप्य काञ्चिद्भरानेव ।

उत्सृष्टलीलागतिरा नवाक्षादलककाङ्क्षां परवीं ततान ॥’ (कुमार. ७.५.२; रघु. ७.७)

१ ‘कव्य’ नि-व. २ दशरूपके (२.१४ इत्यत्र) उपपन्नमिदम्. ३ ‘विकृतम्’ स्व-ग.

४ ‘विकृतं’ स्व-ग. ५ ‘दीर्घं’ नि-व.

अथ हसितम्—

हसितं तु वृथाहासो यौवनोद्वेदसम्भवः ॥ १०९ ॥

यथा—

‘अकस्मादेव तन्वह्नी जहास यदियं पुनः ।

नूनं प्रयुज्जवानोऽस्यां स्वाराज्यमभितिष्ठति ॥’

अथ चकितम्—

कुतोऽपि दयितस्याग्रे चकितं भयसंभ्रमः ।

यथा—

‘प्रसन्नी चक्षुःशफरीविषट्ठितोरुवांभोरुविशयमाप विभ्रमस्य ।

धुम्बन्ति प्रसभमहो विनापि हेतोर्लीलाभिः किमु सति कारणे तरुण्यः ॥’

( शिशु० ८.२४ )

अथ केलिः—

विलासे सह कान्तेन क्रीडितं केलिरुच्यते ॥ ११० ॥

यथा—

‘अप्योहितुं लोचनतो मुक्तामिहैरपारयन्तं किञ्च पुष्पजं रवः ।

पयोधरेणोरसि काचिदुन्मनाः प्रियं जवानोन्नतपीवरस्तनी ॥’ ( किराता० ८.१९ )

अथ सुखाकम्बकयोरनुरागेक्षितानि—

दृष्ट्वा दर्शयति वीडां संमुखं नैव पश्यति ।

प्रच्छन्नं वा भ्रमन्तं वातिक्रान्तं पश्यति प्रियम् ॥ १११ ॥

बहुधा पृच्छयमानापि मन्दमन्दमधोमुखी ।

सगद्गदस्वरं किञ्चित्प्रियं प्रायेण भाषते ॥ ११२ ॥

अन्यैः प्रवर्तितो शश्वत्सावधाना च तत्कथाम् ।

शृणोत्यन्यत्र दत्ताक्षी प्रिये बालानुरागिणी ॥ ११३ ॥

अथ सकलानामपि नायिकानामनुरागेक्षितानि—

विराज सविधे स्थानं प्रियस्य बहु मन्यते ।

विलोचनपथं चास्य न गच्छत्यनलङ्कृता ॥ ११४ ॥

कापि कुन्तलसंघ्यानसंयमज्यपदेशतः ।

बाहुमूलं स्तनी नाभिपङ्कजं दर्शयेत्स्फुटम् ॥ ११५ ॥

आनन्दयति वागावैः प्रियस्य परिचारकान् ।

विश्रुतित्यस्य मित्रेषु बहु मानं करोति च ॥ ११६ ॥

सखीमध्ये गुणान्द्रूते स्वधनं प्रददाति च ।

सुप्ते स्वपिति दुःखेऽस्य दुःखं धत्ते सुखे सुखम् ॥ ११७ ॥

स्थिता दृष्टिपथे शश्वत्प्रिये पश्यति दूरतः ।

आभाषते परिजनं संमुखं स्मरविक्रियम् ॥ ११८ ॥

यन्निजिदपि संवीक्ष्य कुरुते हसितं मुधा ।  
 कर्णकण्ठयनं तद्वत्कवरीमोक्षसंयमौ ॥ ११९ ॥  
 जुम्भते स्फोटयत्यङ्गं बालमाश्लिष्य चुम्बति ।  
 भाले तथा वयस्याया रचयेत्तिलकक्रियाम् ॥ १२० ॥  
 अङ्गुष्ठाग्रिण लिखति सकटाक्षं निरीक्षते ।  
 दशति स्वाधरं चापि वृते प्रियमधोमुखी ॥ १२१ ॥  
 न मुञ्चति च तं देशं नायको यत्र दृश्यते ।  
 आगच्छति गृहं तस्य कार्यव्याजेन केनचित् ॥ १२२ ॥  
 दत्तं किमपि काम्तेन पृथ्वी मुहुरीक्षते ।  
 नित्यं हृष्यति तद्योगे विद्योगे मलिना कृशा ॥ १२३ ॥  
 मन्यते बहु तच्छीलं तद्विषयं मन्यते प्रियम् ।  
 प्राचयत्यल्पमूल्यानि मुक्ता न परिवर्तते ॥ १२४ ॥  
 विकाराङ्गसारिविकानस्य संमुखी नाधिगच्छति ।  
 भाषते मूर्तुतं शिष्यमभुरक्ता नितम्बिनी ॥ १२५ ॥  
 पृतेष्वधिकलज्जानि चेष्टितानि नवस्त्रियाः ।  
 मध्यग्रीवानि मध्यायाः संसमानत्रपाणि तु ॥ १२६ ॥  
 अन्यस्त्रियाः प्रगल्भायामाया स्तुवारयोपितः ।

विद्यायां यथा मम—

'अन्तिकगतमपि मामिवमलोकप्रन्तीष इत्यत इह्यापि ।  
 सरसनयनतलक्षितमाविष्कुरुते मुक्तामूलम् ॥'

तथा—

लेखप्रस्थापनैः शिष्यैर्वीक्षितैर्मृदुभाषितैः ॥ १२७ ॥  
 वृत्तिसंग्रहेषितैर्नायां भावाभिज्यक्तिरिष्यते ।

तुल्य—

वृत्त्यः सखी नटी दासी धात्रेयी प्रतिवेशिनी ॥ १२८ ॥  
 बाका प्रव्रजिता कौरुशिल्पिन्याद्याः स्वयं तथा ।

कौरु रजनीप्रभृतिः । शिल्पिनी चित्रकारादिभ्यो । आदिशब्दात्ताम्बूलिक्रयान्धि-  
 कर्ताप्रभृतयः । तत्र सखी यथा—'यासान्मुञ्चति—' इत्यादि । स्वयंवृत्ती यथा मम—

'पन्थिष्य पिशासिनी विभ लब्धीभसि वासि ता किमण्यतो ।

ण मणेपि वारभो इह अस्ति धरे धनरसं पिबन्तानम् ॥' (पथिक पिपासित  
 इव लब्धसे वासि तत् किमन्यतः । न मनागपि वारक इह अस्ति गृहे  
 धनरसं पिबताम् ॥)

पृथग्व नायिकाविषये नायकानामपि दूतो भवन्ति । द्वीगुणानाह—

कलाकौशलमुत्साहो भक्तिश्चित्तज्ञता स्मृतिः ॥ १२९ ॥



माधुर्यं नर्मविज्ञानं वामिमता चेति तद्वृणाः ।

एता अपि यथोचित्वाद्भुतमाधमसम्भवमाः ॥ १३० ॥

एता इत्यः । अथ प्रतिनायकः—

धीरोद्धतः पापकारी व्यसनी प्रतिनायकः ।

वधा—रामस्य रावणः । अधोदीपनविभावाः—

उद्दीपनविभावास्ते रसमुद्दीपयन्ति ये ॥ १३१ ॥

ते च—

आलम्बनस्य चेष्टाया देशकालादवस्तथा ।

चेष्टाया इत्याद्यन्वाद्भूषणत्वात् । कालादीत्यादिशब्दाद्यन्वाद्यन्वयनकोकिलाला-  
पभ्रमरसङ्कारादयः । तत्र चन्द्रोदयो वधा मम—

‘करमुदयमद्दीपनरत्नाग्रे गलिततमः पदलांशुके निवेद्य ।

विकसितकुसुमैक्षणे विनुम्बलवममरेश्वरिणो मुखं सुधांशुः ॥’

यो यस्य रसस्योद्दीपनविभावः स तत्स्वरूपनिरूपणे वक्ष्यते । अधानुभावः—

उद्बुद्धः कारणैः स्वैः स्वैर्बहिर्भावं प्रकाशयन् ॥ १३२ ॥

लोके यः कार्यरूपः सोऽनुभावः काव्यनाट्ययोः ।

यः सत्तु लोके सीतादिचन्द्रादिभिः स्वैः स्वैरालम्बनोद्दीपनकारणे रानीदेवदुर्ग-  
रत्नादिकं बहिः प्रकाशयन्कार्यमित्युच्यते, स काव्यनाट्ययोः पुनरनुभावः ।

कः पुनरसावित्याह—

उक्ताः स्त्रीणामलङ्कारा अङ्गजाश्च स्वभावजाः ॥ १३३ ॥

तद्रूपाः सात्त्विका भाषालया चेष्टाः परा अपि ।

तद्रूपा अनुभावरूपाः । तत्र यो यस्य रसस्यानुभावः स तत्स्वरूपवर्णने वक्ष्यते ।  
तत्र सात्त्विकाः—

विकाराः सत्त्वसम्भूताः सात्त्विकाः परिकीर्तिताः ॥ १३४ ॥

सत्त्वं नाम स्वात्मविभामप्रकाशकारी कथनान्तरो वर्तते ।

सत्त्वमात्रोद्भवत्वात्ते भिन्ना अप्यनुभावतः ।

‘गोबलीवर्दन्वायेन’ इति शेषः । के त इत्याह—

सम्भः स्वैरोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः ॥ १३५ ॥

वैचर्ष्यमधु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ।

तत्र

सम्भश्चेष्टाप्रतीघातो भयहर्षाभयादिभिः ॥ १३६ ॥

वपुर्जलोदयः स्वैरो रतिधर्मश्रमादिभिः ।

हर्षाद्भुतभयादिभ्यो रोमाञ्चो रोमविक्रिया ॥ १३७ ॥

१ ‘देशादीत्यादिशब्दाद्’ ग. २ ‘देशादीत्यादिशब्दाद्’ स्व-च. ३ ‘तद्वृत्तं’ नि. ४ ‘सीतादि-  
रामकन्दार्’ ग. ५ ‘रामदेवसङ्कट’ नि-च.

मदसंमदपीडावैष्वस्यै गद्रुदं विदुः ।  
 रामद्वेषैश्चमादिभ्यः कम्पो गात्रस्य वेपथुः ॥ १३८ ॥  
 विषादमदरोपाद्यैर्वर्णान्यायं विवर्णता ।  
 अश्व नेत्रोज्ज्वलं वारि कोपदुःखग्रहणं जम् ।  
 प्रलयः सुखदुःखाभ्यां चेष्टाज्ञाननिराकृतिः ॥ १३९ ॥

यथा मम—

‘तनुस्पर्शादस्या वरमुकुलिते हन्त नयने वदच्छद्रीमात्रं ज्वलति ज्वलतामहमश्लिम् ।  
 कपोली वर्माग्रीं ह्रस्वमुपरतायेपविषयं मनः सान्द्रानन्दं स्पृशति इदिति मया परमम् ॥’  
 एवमन्वत् । अथ व्यवहारिणः—

विशेषादाभिमुख्येन चरणाद्यव्यभिचारिणः ।  
 स्याद्विन्मुग्धमग्रनिर्मग्राद्यप्यभिवाद्य ते मताः ॥ १४० ॥

स्थिरतया वर्तमाने हि रत्नादी निर्वेदादयः प्रादुर्भावतिरोनावाभ्यामाभिमुख्येन  
 चरणाद् व्यवहारिण उच्यन्ते ।

के त इत्याह—

निर्वेदावेगदैन्यमममद्वज्रता औद्ध्यमोर्हा विषोषः  
 स्वप्नापसारगर्वा मरणमलसतामर्पेनिद्रावहित्थाः ।  
 औत्सुक्योन्मादशङ्काः स्मृतिमतिसहिता व्याधिसंज्ञासलज्जा  
 हर्षासूयाविषादाः सधृतिचपलता ग्लानिचिन्तावितर्काः ॥ १४१ ॥

तत्र निर्वेदः—

तत्त्वज्ञानापदीर्घादेर्निर्वेदः स्वावमाननम् ।  
 दैन्यचिन्ताधुनिःश्वासवैषम्योच्छ्वसितादिकृत् ॥ १४२ ॥

तत्त्वज्ञानान्निर्वेदो यथा—

‘हृत्कुम्भवालकार्वापिबानरचनार्थिना ।  
 दक्षिणावर्तशङ्खोऽयं हन्त चूर्णीकृतो मया ॥’

अथावेगः—

आवेगः संभ्रमस्तत्र हर्षजे पिण्डिताङ्गता ।  
 उत्पातजे स्रस्तताङ्गे, धूमाद्याकुलताग्निजे ॥ १४३ ॥  
 राजविद्रवजादेस्तु शस्त्रनागाभियोजनम् ।  
 गजादेः सम्भ्रमस्पादि, पांस्वाद्याकुलतानिलात् ॥ १४४ ॥  
 इष्टाद्वर्षाः, शुचोऽनिष्टाज्जेयाश्चान्ये यथायथम् ।

तत्र शत्रुजो यथा—

‘अर्धमर्धमिति वादिनं नृपं सोऽजवेक्ष्य भरताग्रजो यतः ।  
 क्षत्रकोपदहनानिषं ततः सन्दपे इशमुदग्रतारकाम् ॥’ (रघु० ११.६९)

दत्तमन्वदुहाम् । अथ दैन्यम्—

दौर्गत्याच्चैरनौजस्यं दैन्यं मलिनतादिकृत् ॥ १४५ ॥

वया—

‘दुहोऽन्यः पतिरेव मज्जकगतः, स्थूणावकीर्णं गृहं,  
कालोऽन्यवर्णमलागमः, कुशलिनी वासस्य पात्राणि नो ।  
यत्नात्सञ्चितैरुपिन्दुपटिका भञ्जति पयोकुला  
दृष्ट्वा गर्भभरालसां निमग्नं अभ्युक्षिरं रोदिति<sup>१</sup> ॥’

अथ श्रमः—

खेदो रत्यध्वगत्यादेः श्वासनिद्रादिकृच्छ्रमः ।

वया—

‘सद्यः पुरीपरिसरेऽपि शिरीषमृदी सीता जवात्रिचतुराणि पदानि गत्वा ।  
गन्तव्यमस्ति किमदित्यसकृद्वाणा रामाश्रुणः कृतवती प्रथमावतारम् ॥’  
( बालरामा० ६.३४ )

अथ मदः—

संमोहानन्दसंभेदो मदो मद्योपयोगजः ॥ १४६ ॥

अमुना चोत्तमः क्षेते, मध्यो हसति गावति ।

अधमप्रकृतिश्चापि परुषं वक्ति रोदिति ॥ १४७ ॥

वया—

‘प्रातिभं त्रिसरकेण गतानां वक्रवाक्चरचनारमणीयः ।  
गूढसंचितरहस्यसहासः सुभ्रवां प्रवृत्ते परिहासः ॥’ ( सिधु० १०.१२ )

अथ जडता—

अप्रतिपत्तिर्जडता स्वादिष्टानिष्टदर्शनश्रुतिभिः ।

अनिमिषनयननिरीक्षणत्पूर्णभावादवसात्र ॥ १४८ ॥

वया मम कुवलयश्चरिते प्राकृतकाव्ये—

‘णक्किञ्च तं जुमजुमलं अण्णोणं निहिदसजलमन्वरदिट्ठिम् ।  
आलेक्खभीपिअं विअ खणमेत्थं तत्थ संट्ठिअं मुअसण्णम् ॥’  
( केवलं तद् जुवजुगलं अण्णोणं निहिदसजलमन्वरदिट्ठिम् ।  
आलेक्खामितमिअं क्षणमाअं तत्थ संसितं मुक्तसत्तम् ॥ )

अथोग्रता—

शौचापराधादिभवं भवेच्छण्डत्वमुग्रता ।

अत्र स्त्रेदशिरःकम्पतर्जनाताडनादयः ॥ १४९ ॥

दथा—

‘प्रणयिसखीसलीलपरिहासरसाभिगतै-  
र्ललितशिरीषमुष्णहननैरिव तान्पति यद् ।



वपुनि वषाम तत्र तत्र शस्त्रमुपलिपतः

पततु शिरस्यवाग्दण्डमदण्ड इवैव भुजः ॥' (मालती० ५.३१)

अथ मोहः—

मोहो विविचिताभीतिदुःखावेगार्थचिन्तनैः ।

वूर्णनैर्नागपतनभ्रमणादशंसादिकृत् ॥ १५० ॥

यथा—

'तीर्णामिषहृन्नभवेण वृष्टिं मोहेन संलम्भयतेन्द्रियाणाम् ।

अशातमर्तुन्वसना मुहूर्तं कृतोपकारेव रतिर्वभूत् ॥' (कुमार० ३.७३)

अथ विबोधः—

निद्रापगमहेतुभ्यो विबोधश्चेतनागमः ।

वृम्भाद्भ्रमज्ञनयनमीलनाङ्गावलोककृत् ॥ १५१ ॥

यथा—

'निररतिपरिखेदप्राप्तनिद्रामुखानां चरममपि ज्ञपित्वा पूर्वमेव प्रतुङ्गाः ।

अपरिचलितग्राहाः कुर्वन्ते न प्रियाणामक्षिभिलनुबन्धकारेणैव तद्वयः ॥'

(शिशु० ११.११३)

अथ स्वप्नः—

स्वप्नो निद्रामुपेतस्य विषयानुभवस्तु यः ।

कोपावेगभयग्लानिमुखदुःखादिकारकः ॥ १५२ ॥

यथा—

'मामाकाशमग्नितितमुने निर्दयाश्लेषहेतो-

लम्बावास्तो कथमपि मया स्वप्नसंदर्शनेन ।

पश्यन्तीनां न खलु बहुशो न स्वप्तीदेवतानां

मुक्तारथूलास्तारकिसलवेध्वलुलेखाः पतन्ति ॥' (उत्तरमेघ० ३९)

अथापसारः—

मनःक्षेपस्त्वपसारो ग्रहाद्यावेशनादिजः ।

भूपातकम्पप्रस्वेदफेनलालादिकारकः ॥ १५३ ॥

'आश्लिष्टभूमि रमितारमुखैर्लोलज्जुनाकारद्वयचरजम् ।

फेनापमानं वतिमापयानामसावपसारिणमाशशङ्के ॥' (शिशु० ३.७२)

अथ गर्वः—

गर्वो मदः प्रभावभीविद्यासकुलतादिजः ।

अवज्ञासखिलासाङ्गदर्शनाविनयादिकृत् ॥ १५४ ॥

यथा

१ 'वेगातुचिन्तनैः' नि-व. ३ 'मूर्धनाज्ञापतन' नि. ३ 'मन्दर्शनैः' नि-व. ३ 'कुलेषां'  
नि-व. ५ 'तत्र शीर्षगर्धो यथा' नि.

‘धृतायुधो यावदहं तावदन्यैः किमायुधैः ।

यथा न सिद्धमखेण मम तत्केन सेत्स्येति ॥’ (वेणी० ३.४६)

अथ मरणम्—

शराद्यैर्मरणं जीवत्यागोऽङ्गपतनादिकृत् ।

यथा—

‘राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी ।

गन्धर्वदुधिरचन्दनोक्षिता जीवितेश्वसति जगाम सा ॥’ (ख० ११.२०)

अभालस्यम्—

आलस्यं श्रमगर्भाद्यैर्जाड्यं जृम्भासितादिकृत् ॥ १५५ ॥

यथा—

‘न तथा भूपयत्नज्ञं न तथा भाषते सखीन् ।

जृम्भते मुदुरासीना बाला गर्भमराकसा ॥’

अधामर्षः—

निन्दाक्षेपापमानादेरमर्षोऽभिविष्टता ।

नेत्ररागशिरःकम्पभ्रूभङ्गोत्तर्जनादिकृत् ॥ १५६ ॥

यथा—

‘प्रायश्चित्तं चरिष्यामि पूज्यानां वो न्यातकमात् ।

न त्वेवं दूषयिष्यामि शस्त्रप्रदमहात्मन् ॥’ (महावीर० ३.८)

अथ निद्रा—

चेतःसंमीलनं निद्रा श्रमकृममदादिजा ।

जृम्भाक्षिमीलनोच्छ्वासगात्रभङ्गादिकारणम् ॥ १५७ ॥

यथा—

‘सार्धैकानर्थकपदं भुवती मन्धराक्षरम् ।

निद्रार्थमीलिताक्षी सा तिमिलेषासि मे इदि ॥’

अधावहित्वा—

भयगौरवलजादेर्हंषाद्याकारगुप्तिरवहित्वा ।

व्यापौरान्तरसत्तयन्वधावभाषणविलोकनादिकरी ॥ १५८ ॥

यथा—

‘ध्वंवादिनि देवर्षी पार्थे पितुरपोमुखी ।

लीलाकमलपत्राणि गणयामास पार्वती ॥’ (कुमार० ६.८४)

अधोत्सुक्यम्—

इष्टानवासेरौत्सुक्यं कालक्षेपासहिष्णुता ।

विचत्तापत्तरास्वेदार्धेभिःशसितादिकृत् ॥ १५९ ॥

१ ‘साज्जगत्’ नि-व. २ ‘इर्षादेर्लजाद्याकार’ ख-ग. ३ ‘सकलान्वधापत्तनाङ्गी-  
कनादि’ ख-ग.

यथा—‘यः कीमारुहः स एव हि वरः—’ इत्यादि । अत्र यत् काव्यप्रकाश-  
कारेण (का० प्र० १) रसस्य आधानौमुक्तं तद्रसनैर्मैत्वाद्यभिचादिभावस्यापि  
रसशब्दवाच्यत्वेन गतार्थं मन्तव्यम् । अथोन्मादः—

चित्तस्य अमै उन्मादः कामशोकभयादिभिः ।

अस्थानहासरुदितगीतप्रलपनादिकृत् ॥ १६० ॥

यथा मम—

‘आतद्विरेफ भवता जमता समन्तात्प्राणाधिका प्रियतमा मम वीक्षिता किम् ।

(लंकारमनुभूय सानन्दम् ।)

मृपे किमोमिति सखे कसपाशु तन्मे किं किं व्यवस्यति कुतोऽस्ति न कीदृशीयम् ॥’

अथ शङ्का—

परक्रीयात्मदोषाद्यैः शङ्कानर्थस्य चिन्तनेम् ।

वैचर्यकम्पवैस्वर्यपाशांलोकास्वशोषकृत् ॥ १६१ ॥

यथा मम—

‘प्राणेशेन प्रहितनखरेष्वङ्गकेषु क्षपान्ते

जातातङ्का रचयति त्विरे चन्दनालेपनानि ।

धत्ते लाक्षामसङ्कदधरे हस्तदन्तावधाते

क्षामौज्जीवं चकितमभितञ्जुषी विक्षिपन्ती ॥’

अथ स्मृतिः—

सदृशज्ञानचिन्ताद्यैर्भूंसर्मुह्यासनादिकृत् ।

स्मृतिः पूर्वानुभूताभेविषयं ज्ञानमुच्यते ॥ १६२ ॥

यथा मम—

‘मयि सकपटं किञ्चित्काणि प्रणीतविलोचने

किमपि नैयनं प्राप्ते तिर्यग्विबुधभिततारकम् ।

स्मितमुपगतामालीं दृष्ट्वा सलज्जमबाधितं

कुवलयदृशः सेरं सेरं सरामि तदाननम् ॥’

अथ मतिः—

नीतिमार्गानुसृत्यादेरर्थनिर्धारणं मतिः ।

स्मेरता एतिसन्तोषी बहुमानश्च तज्जवाः ॥ १६३ ॥

यथा—

‘असंशयं क्षणपरिग्रहक्षमा यदार्यमस्मासन्निकापि मे मनः ।

सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणाप्रवृत्तयः ॥’ (शाकु. १. १९)

अथ व्याधिः—

व्याधिज्वरादिवाताद्यैर्भूमीच्छोत्कम्पनादिकृत् ।

१ ‘आधानमिदमुक्तं’ नि-व. २ ‘पर्ययोमित्रात्’ नि-व. ३ ‘चित्तमनोह उन्मादः’ नि-व.  
४ ‘तर्कणम्’ नि-व. ५ ‘धामज्ञानम्’ ख. ६ ‘अनुभवना’ नि; ‘धनुषमनादि’ ख.  
७ ‘नयनमाली’ ख-रा.



सप्त दाहमवस्ते भूमीच्छादयः । शैत्यमवस्ते उत्कम्पनादयः । स्पष्टमुवाहरणम् ।

अथ वासः—

निर्घातविद्युदुल्काशैस्त्रासः कम्पादिकारकः ॥ १६४ ॥

यथा—

‘परिस्फुरन्गीनविषद्वितोरवः सुराङ्गनास्त्रासविलोलदृष्टवः ।

उपायतुः कम्पितपाणिपङ्क्तवाः सखीजनस्यापि विलोकनीयताम् ॥’ (किराता. ८.४५)

अथ व्रीडा—

धाष्टर्याभावो व्रीडा वदनात्मनादिकुदुराचारात् ।

यथा—‘मयि सकपटं—’ इत्यादि । अथ हर्षः—

हर्षस्त्विष्टावासेर्मेनःप्रसादोऽभ्युदयद्वयादिकरः ॥ १६५ ॥

यथा—

‘समीक्ष्य पुत्रस्य पिता त्विरान्मुखं निधानकुन्मस्य यथैव दुर्गतः ।

मुदा शरीरे प्रबभूव नात्मनः पयोधिरिन्दूदयमूर्च्छितो यथा ॥’

अनासृता—

असृष्टान्वगुणधीनामौदल्यादसहिष्णुता ।

दोषान्वेषध्वनिभेदावज्ञाकोपेक्षितादिकृत् ॥ १६६ ॥

यथा—

‘अथ तत्र पाण्डुतनयेन सदसि विहितं मधुद्विषः ।

मानमसद्वत् न चेदिपतिः परवृद्धिमत्सरि मनो हि मानिनाम् ॥’ (शिष्टो १५.१)

अथ विषादः—

उपायानावजन्मा तु विषादः सखसंक्षयः ।

निःश्वासोच्छ्वासहृत्तापसहायान्वेषणादिकृत् ॥ १६७ ॥

यथा मम—

‘एता कुटिलमणेन चित्तरकलामेव गठिता वेणी ।

महं सहि हिमैवं दंसद् व्यामसजट्टिष्व कालउरश्च ॥’

(यथा कुटिलमणेन चित्तरकलामेव ग्रथिता वेणी ।

मम सखि हृदयं दशति आयसमष्टिरिव कालोरणीव ॥)

अथ धृतिः—

ज्ञानाभीष्टागमाद्यस्तु संपूर्णस्पृहता धृतिः ।

सौहित्यवचनोल्लाससहासप्रतिभादिकृत् ॥ १६८ ॥

यथा—

‘हृत्वा धीनृनिपीडनां निजजने वद्धा वनोविग्रहं

नैवालीक्य गरीयसीरणि चिरादामुष्मिकीर्यातनाः ।

१ ‘रिपोर्ज्ञो’ नि-च. २ ‘गुहं निजज्ञा वेणी’ ख-नि-च. ३ ‘सहि शरदं संभदं’ इत्यं हिमं’ नि-च. ४ ‘सहि शरदं संभदं’ इत्यं ख. ५ ‘यथा मम’ नि-च. ६ ‘वचो निगुरन्’ ग. ७ ‘वचोनिग्रह’ ख.

द्रव्यौघाः परिसञ्चिताः खलु मया यस्याः कुर्वे सप्रितं  
नीवाराजलिनापि केवलमहो सेयं कृतार्था तनुः ॥

अथ चपलता—

मातस्यैवैषरागादेवापलं त्वनवस्थितिः ।

तत्र भर्त्सनपारुष्यस्वच्छन्दाचरणादयः ॥ १६९ ॥

यथा—

‘अन्दासु तावदुपमदैसहासु भृङ्ग लोले विनोदय मनः सुमनोऽस्तासु ।

मुग्धमजातरयसं कलिकामकाले व्यर्थं कदम्बसि किं नवमालिकायाः ॥’

अथ ग्लानिः—

रत्यायासमनस्तापक्षुत्पिपासादिसम्भवा ।

ग्लानिर्निष्पाणताकर्म्यैकादर्यानुत्साहतादिकृत् ॥ १७० ॥

यथा—

‘किसलयमिव मुग्धं बन्धनादिप्रचूने हृदयकुसुमशोषी दास्यो दीर्घशोकः ।

ग्लपयति परिपाण्डु क्षाममन्त्राः शरीरं शरदिव इव गर्भः केतवीगर्भपत्रम् ॥’

( उत्तरराम० ३.५ )

अथ चिन्ता—

ध्यानं चिन्ता हितानाप्तेः शून्यताश्वासतापकृत् ।

यथा मम—

‘कमलेन विहसिरेण संयोजयन्ती विरोहिणे सैत्तिर्ण ।

करतलपल्लवमुही किं चिन्तसि मुमुक्षि अन्तराहितदयसा ॥’

( कमलेन विहसितेन संयोजयन्ती विरोधिनिं क्षतिनम् ।

करतलपल्लवमुही किं चिन्तयसि मुमुक्षि अन्तराहितदयसा ॥ )

अथ वितर्कः—

तर्को विचारः सन्देहाच्छिरोक्षुलिततर्कः ॥ १७१ ॥

यथा—‘किं सङ्गः प्रियया—’ इत्यादि ( शृङ्गारः १.७५ इत्यत्र ) ।

यते च अप्रसिद्धाद्भेदा इति तदुक्तं तदुपलक्षणमित्याह—

रस्याद्योऽप्यनियते रसे स्युर्ध्वभिचारिणः ।

तथाहि शृङ्गारेऽमुच्छिद्यमानतयावसानाद् रतिरेव स्वायिशब्दवाच्या । हासः  
मुनरूपवमानो व्यभिचारैव । व्यभिचारिलक्षणयोगात् । तदुक्तम्—‘रसावयवः परं  
भावः स्वायितां प्रतिपद्यते ।’ इति । तत्कस्य स्वायिनः कुत्र रसे सञ्चारित्वमित्याह—

शृङ्गारवीरयोर्हासो वीरे क्रोधस्तथा मतः ॥ १७२ ॥

ज्ञान्ते जुगुप्सा कथिता व्यभिचारितया पुनः ।

१. विकटनितम्बाभाः पञ्चमिहमिति शङ्खचरपञ्चतौ ( ८२१ ) पुनापितावतौ च ( ७३५ )  
इत्युक्तयेति ( १.३३ ) उदाहृतमिदम्. २. ‘कल्पकारानु०’ नि-च. ३. ‘विभक्तिर्ण’ ( विभक्तिर्ण )  
नि-च. ४. ‘ससिन्धुम्’ नि-च. ५. ‘अन्तराहितदयसा’ ( अन्तराहितदयसा ) नि-च.  
६. ‘अप्रसिद्धाद्व्यभिचारिभेदा’ नि-च.

इत्याद्यन्यस्समुत्थेयं तथा भावित्तुद्धिमिः ॥ १०३ ॥

अथ साविनाथः—

अविरुद्धा विरुद्धा वा यं तिरोधातुमक्षमाः ।

वास्वादाङ्कुरकन्दोऽसौ भावः स्थायीति संमतः ॥ १०४ ॥

तदुक्तम्—

‘श्वसुववृत्त्या भावानामन्येषामनुगौमुकः ।

न तिरोधीयते स्थायी तैरसी पुण्यते परम् ॥’ इति ।

तद्भेदानाह—

रतिर्होसश्च शोकश्च कोधोत्साहौ भवं तथा ।

जुगुप्सा विस्मयश्चेत्यमष्टौ प्रोक्ताः शमोऽपि च ॥ १०५ ॥

तत्र

रतिर्मनोनुकूलेऽर्थे मनसः प्रवणायितम् ।

वागादिवैकृत्येतोविकासो हास इष्यते ॥ १०६ ॥

इष्टनाशादिभिक्षेतोवैकृत्यं शोकशब्दमाह ।

प्रतिकूलेषु तेऽप्यस्यावबोधः क्रोध इष्यते ॥ १०७ ॥

कार्यारम्भेषु संरम्भः स्वेवानुत्साह उच्यते ।

रौद्रं शक्त्या तु जनितां चित्तवैकृत्यैवं भयम् ॥ १०८ ॥

दोषेक्षणादिभिर्गर्हा जुगुप्सा विस्मयोद्भवा ।

विविधेषु पदार्थेषु लोकसीमातिवर्तिषु ॥ १०९ ॥

विस्फारश्चेतसो यस्तु स विस्मय उदाहृतः ।

शमो निरीहावस्थायां स्वात्मविश्रामजं सुखम् ॥ ११० ॥

यथा मालतीमाधवे रतिः । अटकनेत्रके हासः । रामायणे शोकः । महानारते शमः । एवमन्येषु । एते ज्येष्ठेभ्यस्तथा उत्पद्यमानैस्तेतिरुद्धैरविरुद्धैश्च भावैरनुच्छिन्नाः प्रत्युत परिपुष्टा एव सङ्गद्वयानुभवसिद्धाः । किं च ।

नानाभिन्नैर्यसम्बद्धान्भावयन्ति रसान्वतः ।

तस्माद्भावा भस्मी प्रोक्ताः स्थायिसञ्चारितात्त्विकाः ॥ १११ ॥

तदुक्तम्—‘सुखदुःखादिभिर्भाविर्भावस्तद्भावभावम् ।’ (वस० ४.४)

अथ रसस्य भेदानाह—

शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।

वीर्यतोऽद्भुत इत्यष्टौ रसाः शान्तस्तथा मतः ॥ ११२ ॥

तत्र शृङ्गारः—

शृङ्गं हि मन्मथोद्भेदस्तद्वागमनहेतुकः ।

उत्तमप्रकृतिप्रायो रसः शृङ्गार इष्यते ॥ ११३ ॥

परोक्षं वर्जयित्वात्र येषां चाननुरागिणीम् ।

१ ‘भगवत्’ नि. २ ‘रीत्यनया’ ख-नि-च. ३ ‘वैकृत्य’ नि-च. ४ ‘नवसम्बन्धा’ नि-च. ५ ‘देवता’ ख-ग. ६ ‘वर्जयित्वा’ ॥ नि.



बालम्बनं नायिकाः स्युर्दक्षिणाद्याश्च नायकाः ॥ १८४ ॥

चन्द्रचन्द्रनरोलम्बस्तादुदीपनं मतम् ।

भूविशेषकटाक्षादिरनुभावः प्रकीर्तितः ॥ १८५ ॥

सकवौऽयमरणालस्यजुगुप्साव्यभिचारिणः ।

स्वामिभावो रतिः श्यामवर्णोऽयं विष्णुदैवतः ॥

यथा—‘शून्यं वासगृहम्—’ इत्यादि । अत्रोक्तस्वरूपः पतिः, उक्तरूपा च बाला बालम्बनविभावी । शून्यं वासगृहमुदीपनविभावः । चम्बनमनुभावः । लज्जा-  
दासौ व्यभिचारिणौ । एतैरभिन्वक्तः सङ्गदैवतरतिभावः अज्ञाररसरूपतां भजते ।

तद्भेदानाह—

विप्रलम्भोऽथ सम्भोग इत्येव द्विविधो मतः ॥ १८६ ॥

तत्र

यत्र तु रतिः प्रकृष्टा नाभीष्टमुपैति विप्रलम्भोऽसौ ।

अभीष्टं नायकं नायिका वा ।

स च पूर्वरागमानप्रवासकरुणात्मकश्चतुर्थो स्यात् ॥ १८७ ॥

तत्र

श्रवणादर्शनादपि मिथः संरुद्धरागयोः ।

दशाविशेषोऽप्राप्तौ यः पूर्वरागः स उच्यते ॥ १८८ ॥

श्रवणं तु भवेत्तत्र दूतचन्दिसत्त्वीमुक्तात् ।

इन्द्रजाले च चित्रे च साक्षात्स्वप्ने च दर्शनम् ॥ १८९ ॥

अभिलाषश्चिन्तास्मृतिगुणकथनोद्देशसंप्रलापाश्च ।

उन्मादोऽथ व्याधिर्जडता स्मृतिरिति दशात्र कामदशाः ॥ १९० ॥

अभिलाषः स्पृहा चिन्ता प्राप्नुपावादिचिन्तनम् ।

उन्मादश्चापरिच्छेदश्चेतनाचेतनेष्वपि ॥ १९१ ॥

अलक्ष्यवाक्यलापः स्वाच्चेतसो भ्रमणाद्भूतम् ।

व्याधिस्तु दीर्घनिःश्वासपाण्डुताकृशतादयः ॥ १९२ ॥

जडता हीनचेष्टत्वमङ्गानां मनसस्तथा ।

शेषं स्पष्टम् । कमेणोदाहरणानि—

‘प्रेमाद्रीः प्रणयस्पृशः परिचयावुद्रादरागोदया-

स्तास्ता मुग्धदृशो नितर्गमधुराक्षेष्टा भवेयुर्मेवि ।

वासन्तःकरणस्य बाष्पकरणव्यापाररोषी क्षणा-

दाशंसापरिकल्पितास्तपि भवत्वानन्दतान्द्री लवः ॥’ (मालती ०. ५. ७)

अत्र मालतीसाक्षाद्दर्शनमरुद्धरागस्य माधवस्याभिलाषः ।

‘कथमीक्षे कुरङ्गाक्षी साक्षात्कथमी मनोनुवः ।

इति चिन्ताकुलः कान्तो निद्रां नैति निशीथिनीम् ॥’

अत्र कथमभिप्रायिकाया इन्द्रजालदर्शनेन प्ररुद्धरागस्य नायकस्य चिन्ता । इदं

मम । 'मयि सकपटम्—' इत्यादौ नायकस्य स्मृतिः । 'नेत्रे सख्यनगजने—' इत्यादौ  
गुणकथनम् । 'आसान्मुञ्चति—' इत्यादौ उद्वेगः ।

'त्रिभागशेषासु निशासु च क्षणं निमीत्य नेत्रे सहसा न्यवुध्यत ।

न नौलकण्ठ मञ्जरीलक्ष्यबागसलकण्ठापितबाहुबन्धना ॥' (कुमार० ५.५७)

अत्र प्रलापः । 'भातक्षिरेफ—' इत्यादावुन्मादः ।

'माण्डु क्षानं वदनं हृदयं सरसं त्वात्सवं च वपुः ।

आवेद्यति नितान्तं श्रेयिवरोगं सखि हृदन्तैः ॥'

अत्र व्याधिः ।

'भिसिणीजलसञ्जणीप गिहिनं सख्यं विणिचलं अङ्गम् ।

दीहो गौसासहरो एतो साहेइ जीअइ चि परम् ॥'

(भिसिनीजलशवनीये निहितं सर्वं विनिचलमङ्गम् ।

दीहो निशासमर एव साधयति जीवतीति परम् ॥)

अत्र जडता । इदं मम ।

रसविच्छेदहेतुत्वान्मरणं नैव वर्ण्यते ॥ १९३ ॥

जातप्रार्थं तु सदाख्यं चेतसाकाङ्क्षितं तथा ।

वर्ण्यतेऽपि यदि प्रत्युज्जीवनं स्वादुदूरतः ॥ १९४ ॥

तत्रायं यथा—

'श्लेफालिकां विदलितामबलीक्य तन्वी प्राणान्कथयिदपि धारयितुं प्रभूता ।

आकर्ष्य संप्रति कृतं चरणानुधानां किं वा भविष्यति न चेधि तपस्विनी सा ॥'

द्वितीयं यथा—

'रोलम्बाः परिपूरयन्तु रूरितो वीकारकोलाहलैः-

मैन्दं मन्दयुपैतु चन्दनधनीजातो नभस्वानभि ।

मायन्तः कलवन्तु चूतशिखरे केलीपिकाः पञ्चमं

प्राणाः सत्वरसदनसारकठिना गच्छन्तु गच्छन्त्वमी ॥' समैती ।

तृतीयं यथा—कादम्बरी । महाश्वेतापुण्डरीककृतान्तैः । एष च प्रकारः करुण-

विप्रलम्भविवय इति वक्ष्यामः ।

केचित्तु—

'नयनप्रीतिः पथमे चित्तासङ्गसतोऽथ सङ्कल्पः ।

निद्राच्छेदलानुता विषयनिवृत्तिरुपानाशः ।

उन्मादो मूर्च्छा मृतिरित्येताः सरदशा दशैव स्युः ॥' इत्याहुः ।

तत्र च

आदौ वाच्यः स्त्रिया रागः पश्चान् पुंससद्विश्रितैः ।

इक्षितान्पुत्तानि यथा रक्षावल्गा सागत्किावत्सराजयोः । आदौ पुरुषानुरागे  
सम्भवत्यपि एवमधिकं हृदयंगमता भवति ।

मीली कुसुम्भे मञ्जिष्ठा पूर्वरागोऽपि च त्रिधा ॥ १९५ ॥

तत्र

न त्वातिशोभते यत्तापैति प्रेम मनोगतम् ।

तस्त्रीलीरागमाख्यातं यथा श्रीरामसीतयोः ॥ १९६ ॥

कुसुम्भरागं तद्व्याहुर्वदपैति च शोभते ।

मञ्जिष्टारागमाहुस्तं यत्तापैत्यतिशोभते ॥ १९७ ॥

अथ मानः—

मानः कोपः स तु द्वेधा प्रणयेष्वांसमुद्भवः ।

द्वयोः प्रणयमानः स्वात्ममोदे सुमहत्स्यपि ॥ १९८ ॥

प्रेमणः कुटिलगामित्वात्कोपो यः कारणं विना ।

द्वयोरिति नायकस्य नाविकायाश्च । द्वयोः प्रणयमानो वर्णनीयः । उदाहरणम् । तत्र नायकस्य वधा—

‘ललितमपसुत्तमं निमीलितमल्ल देसु सुदमं मण्डलं भोजासम् ।

गण्डपरिउन्मणपुलकश्च न उभो चिरादस्त्वम् ॥’ (गाथासप्त. १-२०)

(अलीकप्रसुप्तकं निमीलिताक्षं देहि सुमगं समावकाशम् ।

गण्डपरितुम्बनपुलकितार्द्रं न पुनश्चिरविश्वामि ॥)

नाविकाया वधा कुमारसम्भवे संध्यावर्णनावसरे । उभयोर्वधा—

‘पणञ्जुविभागे दोषणं वि अलिमसुत्ताणं माणइण्णाणम् ।

णिच्चलणिरुद्धणीसासदिण्णअण्णाणं को महो ॥’ (गाथासप्त. १-२७)

(प्रणवजुर्लितयोर्द्वयोरपि अलीकतुत्तमोर्मानविशयोः ।

निश्चलनिरुद्धनिवासदत्तकर्णयोः को मल्लः ॥)

अनुमयापयन्तासहस्ये त्वस्य न विप्रलम्भभेदता, किं तु सम्मोगसञ्चारीष्वर्थास्वै-  
भावात् । वधा—

‘अमन्त्रे रचितेऽपि दृष्टिरधिकं सौत्कण्ठमुदोद्धते

रुद्धायामपि वाचि समितमिदं दग्धाननं जायते ।

कार्कश्यं नमितेऽपि त्वेतसि तनू रोमाज्जयालम्बते

दृष्टे निर्वर्णनं भविष्यति कर्षं मानस्य तस्मिन्ने ॥’ (अमर. २८)

वधा वा—

‘एकस्मिन्शयने पराङ्मुखतया नीतोत्तरं ताम्बतो-

रन्योन्यस्य हृदि स्थितेऽप्यनुमये संरक्षतोर्गौरवम् ।

दम्पत्योः शनैरपराङ्मुखतामिदमीभवेत्तदुपो-

र्भसो मानकलिः सहासरमसत्वाप्तकण्ठमहः ॥’ (अमर. २३)

पत्युरन्यप्रियासङ्गे दृष्टेऽप्यनुमिते क्षुते ॥ १९९ ॥

हृष्यामानो भवेत्स्त्रीणां तत्र त्वनुमितिखिद्या ।

दत्त्वप्रायितनोगाङ्गुगोत्रस्त्वलनसम्भवा ॥ २०० ॥

तत्र दृष्टे वधा—



‘विनयति सुदृशो दृशोः परागं प्रणयिनि कौस्तुभमाननानिलेन ।

तद्वदितसुवतेरनीक्षणमक्षोर्द्वयमपि रोपरजोमिराप्रपूरे ॥’ (सिशु० ७.५७)

सम्भोगचिह्ननानुमिते यथा—

‘नयनखपदमङ्गं गोपयस्वशुकेन स्नयसि पुनरोष्ठं पाणिना दन्तददम् ।

प्रतिदिशमपरस्त्रीसङ्गंशसी विसर्पञ्चवपरिमलगन्धः केन शनयो वर्गितुम् ॥’ (सिशु०

११.२४)

एवमन्यत्र ।

साम भेदोऽथ दानं च नत्युपेक्षे रसान्तरम् ।

तद्ब्रह्मय पतिः कुर्यात्पद्मपायानिति क्रमात् ॥ २०१ ॥

तत्र प्रियवचः साम, भेदस्तत्सत्युपाजैनम् ।

दानं व्याजेन भूषादेः, पादयोः पतनं नतिः ॥ २०२ ॥

सामादौ तु परिक्षीणे स्यादुपेक्षावधीरेणम् ।

रभसत्रासहर्षादेः कोपञ्चो रसान्तरम् ॥ २०३ ॥

यथा—‘नो चादु अरणे कृतम्—’ इत्यादि (३.८०-८२ इत्यत्रोदाहृतं) । अत्र सामादयः पञ्च सूचिताः । रसान्तरमूषणम् । अथ प्रवासः—

प्रवासो भिन्नदेशत्वं कार्याच्छापाच्च संभ्रमात् ।

तत्राङ्गचेलमालिन्यमेकवेणीधरं शिरः ॥ २०४ ॥

निःशासोच्छ्वासरुदितभूमिपातादि जायते ।

किं च ।

अङ्गेष्वसौष्ठवं तापः पाण्डुता कृशतारुचिः ॥ २०५ ॥

अधृतिः स्यादनालम्बस्तन्मयोन्मादमूर्च्छनाः ।

स्मृतिश्चेति क्रमाज्ज्ञेया दश स्मरवशा इह ॥ २०६ ॥

अङ्गासौष्ठवमापत्तिनापस्तु विरहञ्जरः ।

अरुचिर्घस्तुवैराग्यं सर्वत्रारामिता धृतिः ॥ २०७ ॥

अनालम्बनता चापि शून्यता मनसः स्मृता ।

तन्मयस्तत्प्रकाशो हि बाह्याभ्यन्तरतत्तथा ।

शेषं स्पष्टम् । एकदेशतो यथा मम तातपादानाम्—

‘चिन्ताभिः स्तिमितं मनः, करतले लीना कपोलस्वली,

प्रत्युपक्षणदेशपाण्डु वदनं, शासैकलिशोऽधरः ।

अमनःशीतलैषधिनीकिसलयैर्नायैति तापः शर्म,

कोऽस्याः प्रामित्तुल्लभोऽस्ति सहते दीनां दशामीदृशीम् ॥’

भावी भवन्मृत इति त्रिधा स्यात्तत्र कार्यजः ॥ २०८ ॥

कार्येजस्य बुद्धिपूर्वकत्वात्विध्यम् । तत्र भावी वधा मम—

‘वामः सुन्दरि, बाहि पान्ध, वधिते शोकं वृथा मां कृथाः,  
शोकस्तत्त्वदमने कुतो मम, ततो बाष्पं कथं मुचसि ।  
शीघ्रं न ब्रजसीति, मां समयितुं कस्मादिव ते त्वरा,  
भूयानस्य सह त्वया जिगमिषोर्जीवस्य मे संभ्रमः ॥’

अथ वधा—

‘प्रस्थानं बल्यैः कृतं, प्रियसखैरखैरवसं गतं,  
धूला स क्षणमासितं, अवसितं चित्तेन गन्तुं पुरः ।  
यातुं निश्चितचेतसि प्रियतमे सर्वे समं प्रस्थिता

गन्तव्ये सति योषित प्रियसुहृत्सार्धैः किमु लज्यते ॥’ (अमर० ३३)

भूतो वधा—‘चिन्तामिः स्तिमितम्—’ इत्यादि । शापावधा—‘तं जानीयाः—’  
इत्यादि । संभ्रमो दिव्यमानुषनिर्घोतोत्पातादिभ्यः । वधा—विक्रमोर्वदयामुर्वशीपुरुष-  
वसोः । अत्र पूर्वरागोक्तानामभिलाषादीनामथोक्तानां चाज्ञासीष्टवादीनामपि दशा-  
नामुभयेषामप्युभयत्र सम्मवेऽपि चिरन्तनप्रतिज्ञा विविध्व प्रतिपादनम् ।

अथ करुणविप्रलम्भः—

यूनोरेकतरस्मिन्नातवति लोकान्तरं पुनर्लब्धये ।

विमनायते यदैकस्तादा भवेत्करुणविप्रलम्भाख्यः ॥ २०९ ॥

यथा कादम्बर्या पुण्डरीकमहाभेतावृत्तान्ते । पुनरलम्बे शरीरान्तरेण वा लम्बे तु  
कणाल्य एव रसः ।

किं चाथैकाशसरस्वतीमाधानन्तरमेव शृङ्गारः, सङ्गमप्रत्याशया रतेकज्ञवात् । प्रथमे  
तु ‘करुणरस एव’ इत्यभियुक्ता मन्वन्ते । यथात्र ‘सङ्गमप्रत्याशानन्तरमेव भवतो  
विप्रलम्भशृङ्गारस्य प्रनासाख्यो भेद एव’ इति केचिद्राहुः, तदन्ये ‘भरणरूपविशेष-  
सम्भवात्तद्विचर्मणि मन्वन्ते ।

अथ सम्मोगः—

दर्शनस्पर्शनादीनि निषेवेते विलासिनी ॥

यत्रानुरक्तावन्धोन्वं सम्मोगोऽमुदाहृतः ॥ २१० ॥

आदिशब्दादन्धोन्वाधरपाननुम्बनादयः । यथा—‘लून्वं वासगृहम्—’ इत्यादि ।

संरुधातुमशक्यतया सुम्बनपरिरम्भणादिवहुभेदात् ।

अथमेक एव धीरैः कथितः सम्मोगशृङ्गारः ॥ २११ ॥

तत्र स्यादनुपपङ्क्तं चन्द्रादित्यौ तथोद्वास्तमयः ।

जलकेलिवनविहारप्रभातमधुपानयामिनीप्रभृतिः ॥ २१२ ॥

अनुलेपनभूषाद्या वाच्यं शुचिमेध्यमन्वच्च ।

तथा च भरतः—‘यत्किञ्चिद्विहोके श्रुति मेध्यमुज्ज्वलं दर्शनीयं वा तत्सर्वं शृङ्गारे-  
णोपनीयते’ (नाट्य० ३.४५ इत्यस्यानन्तरं) इति । उपनीयते उपयुज्यते ।

१ ‘किं च कादम्बर्यामाकाशः’ ग. २ ‘सम्भवासायां’ ख. ३ ‘‘नन्तरमपि’ नि-ब.  
४ ‘तद्विचर्मणेति मन्वन्ते’ नि. ५ ‘उपनीयते उपयुज्यते’ नि-ब; ‘उपनीयते’ ग.

किं च ।

कथितश्रुतुर्विधोऽसावानन्तयांस्तु पूर्वरागादेः ॥ २१३ ॥

यदुक्तम्—

‘न विना विप्रलम्भेन सम्भोगः पुष्टिमश्नुते ।

कषाधिते हि वस्त्रादौ भूयान्रागो विवर्धते ॥’ इति ।

तत्र पूर्वरागानन्तरं सम्भोगो यथा कुमारसम्भवे पार्वतीपरमेश्वरयोः । प्रवासान-  
न्तरं सम्भोगो यथा मम तातपादानाम्—

‘क्षेमं ते ननु पद्मलाक्षि—किसलं खेमं महश्च विदं,

पताइकुशता कुतः—तुह पुणो पुहुं सरीरं जवो ।

केनाहं पृथुलः पिये—पणयणीदेहस्त संमीलणात्,

त्वत्तः सुभ्रु न कापि मे—जइ इदं खेमं कुदो पुच्छसि ॥’

( कुशकं खेमं ममाहं इदम्, तव पुनः पुष्टं शरीरं यतः । पणयिनीदेहस्य संमी-  
लनात्, यदि इदं खेमं कुतः पुच्छसि ) । एवमन्यत्राप्युक्तम् । अथ हास्यः—

विकृताकारवाग्धेषचेष्टादेः कुहकाद्भवेत् ।

हास्यो हासस्याभिभावः श्वेतः प्रमथदैवतः ॥ २१४ ॥

विकृताकारवाग्धेषं यमालोक्य हसेज्जनः ।

तदञ्जालम्बनं प्राहुस्तच्चेष्टोद्दीपनं मतम् ॥ २१५ ॥

अनुभावोऽक्षिसङ्कोचवदनस्मेरतादयः ।

निद्रालस्यावहित्याद्या अत्र स्तुर्व्यभिचारिणः ॥ २१६ ॥

ज्येष्ठानां क्षितहसिते मध्यानां विहसितावहसिते च ।

नीचानामपहसितं तथातिहसितं तदेष षडभेदः ॥ २१७ ॥

ईषद्विकासिनयनं क्षितं स्वास्पन्दिताधरम् ।

किञ्चिल्लक्ष्यद्रिजं तत्र हसितं कथितं बुधैः ॥ २१८ ॥

मधुरस्वरं विहसितं सांसदिरःकम्पमवहसितम् ।

अपहसितं साक्षात् विक्षिप्ताहं [च] भवत्यतिहसितम् ॥ २१९ ॥

यथा—

‘शुरोगिरः पञ्च दिनान्वधील वेदान्तशास्त्राणि दिनत्रयं च ।

अमी समाप्रातवितर्कवादाः समागताः कुक्कुटमिश्रपादाः ॥’ ( लटकमेलक )

अस्य लटकमेलकप्रचृतेषु परिचोपो द्रष्टव्यः । अथ च—

यस्य हासः स चेत्कापि साक्षाच्चैव निवर्ष्यते ।

तथाप्येष विभावादिसामर्थ्यादुपलभ्यते ॥ २२० ॥

अभेदेन विभावादिसाधारण्यात्प्रतीयते ।

सामाजिकैस्ततो हास्यरसोऽयमनुभूयते ॥ २२१ ॥

एवमन्येष्वपि रसेषु बोद्धव्यम् । अथ करुणः—



इष्टनाशादनिष्टाप्तेः करुणास्थो रसो भवेत् ।  
 वीरः कपोतवर्णोऽयं कथितो यमदैवतः ॥ २२२ ॥  
 शोकोऽत्र स्थायिभावः स्थाय्योऽप्यमालम्बनं मतम् ।  
 तस्य दाहादिकावस्था भवेदुद्दीपनं पुनः ॥ २२३ ॥  
 अनुभावा देवनिन्दाभूपातक्रान्दितादयः ।  
 वैवर्ण्योच्छ्वासनिःश्वासस्तम्भप्रलयनानि च ॥ २२४ ॥  
 निर्वेदमोहापस्मारव्याधिग्लानिस्तुतिश्रमाः ।  
 विषादजडतोन्मादचिन्ताद्या व्यभिचारिणः ॥ २२५ ॥

शोच्यं विनष्टवन्धुप्रसृतिः । यथा मम राघवविलासे—

‘विपिने कं जटानिवन्धनं तव चेदं कं मनोहरं वपुः ।  
 अनयोर्घटना विषेः स्फुटं मनु सङ्गेन शिरीषकर्तृनम् ॥’

अत्र हि रामवनवासजनितशोकात्तस्य दशरथस्य देवनिन्दा । एवं बन्धुवियोग-  
 विभवनाशादावप्युदाहार्यम् । परिपोषस्तु महाभारते श्रीपर्वणि बौद्धव्यैः ।

अस्य करुणविमलम्भाद्भेदमाह—

शोकस्थायितया भिन्नो विप्रलम्भादयं रसः ।  
 विप्रलम्भे रतिः स्थायी पुनः सम्भोगहेतुकः ॥ २२६ ॥

अथ रौद्रः—

रौद्रः कोपस्थायिभावो रक्तो रुद्राधिदैवतः ।  
 आलम्बनमरिस्तत्र तच्चेष्टोद्दीपनं मतम् ॥ २२७ ॥  
 मुष्टिप्रहारपातनविकृतच्छेदावदारणैश्चैव ।  
 संग्रामसंज्ञमाद्यैरस्योद्दीप्तिर्भवेत्प्रौढा ॥ २२८ ॥  
 भ्रूविभङ्गौष्ठनिर्देशाबाहुस्फोटनतर्जनाः ।  
 आत्मावदानकथनमायुधोत्क्षेपणानि च ॥ २२९ ॥  
 अनुभावास्तथाक्षेपकूरसंज्ञेनादयः ॥ २३० ॥  
 उग्रतावेगरोमाञ्जस्वेदवेपथवो मदः ।  
 मोहामर्षादयश्चात्र भावाः स्युर्व्यभिचारिणः ।

यथा—

‘कृतमनुकृतं दृष्टं वा वैरिदं गुरुपातकं मनुजपशुभिर्निर्मणादैर्भवेन्निरुदावुधैः ।  
 नरकरिपुणा सार्धं तेषां समीनकिरीटिनामयमहमसुखोद्योगांतिः करोमि दिशं वलिम् ॥’  
 (वेणी० ३.२४)

अस्य युद्धवीराद्भेदमाह—

रक्तास्यनेत्रता चात्र भेदिनी युद्धवीरतः ॥ २३१ ॥

अथ वीरः—

उत्तमप्रकृतिर्वीर उत्साहस्थायिभावकः ।

महेन्द्रदेवतो हेमवर्णोऽयं समुदाहृतः ॥ २३२ ॥

आलम्बनविभावास्तु विजेतव्यादयो मताः ।

विजेतव्यादिवेष्टाद्यान्तस्योद्दीपनरूपिणः ।

अनुभावास्तु तत्र स्युः सहायान्वेषणादयः ॥ २३३ ॥

सञ्चारिणस्तु छतिमतिगर्वस्मृतितर्करोमाञ्चाः ।

स च दानधर्मयुद्धैर्दयया च समन्वितश्चतुर्थो स्यात् ॥ २३४ ॥

स च वीरो दानवीरो धर्मेवीरो युद्धवीरो दयावीरश्चेति चतुर्विधः । तत्र दानवीरो यथा परशुरामः—‘त्यागः सप्तसमुद्रमुद्रितमहीनिर्घाजदानावधिः’ इति (महावीर. २.३६) ।

अत्र परशुरामस्य त्यागे उत्साहः स्वायिभावः संप्रदानभूतमाङ्गैरालम्बनविभावाः सत्त्वाध्यवसायादिमिक्षोद्दीपनविभावैर्विभावितः सर्वस्वत्यागादिभिरनुभावैरनुभावितो हर्षभूत्यादिभिः सञ्चारिभिः पुष्टिनीतो दानवीरतां भजते ।

धर्मेवीरो यथा युधिष्ठिरः—

‘राज्यं च वसु देहश्च भार्या भ्रातृसुता इमे ।

यच्च लोके ममावत्तं तदभायं सदोषतम् ॥’

युद्धवीरो यथा श्रीरामचन्द्रः—

‘भो लङ्केश्वर दीयतां जनकता रामः स्वयं याचते

कोऽयं ते मतिविक्रमः स्मर नयं नायापि किञ्चिद्वत् ॥

नैव चेत्स्वरदूषणनिश्चिरसां कण्ठासृजा पङ्क्तिः

पत्नी नैव सहिष्यते मम धनुर्वाक्वन्धवग्न्यूकृतः ॥’ (वाल्मी. ५.१२)

दयावीरो यथा भीमूतवाहनः—

‘शिरामुखैः सन्वृत एव रक्तमवापि देहे मम मांसमस्ति ।

तृप्तिं न पश्यामि तवापि तावन्तिकं नक्षणास्त्वं विरतो गुरुतम् ॥’ (नागा. ५.१६)

अथपि विभावादयः पूर्वोदाहरणवद्व्याः । अत्र भयानकः—

भयानको भयस्याविभावः कालाधिदैवतः ।

स्त्रीनीचप्रकृतिः कृष्णो मतस्तत्त्वविशारदैः ॥ २३५ ॥

यस्मादुत्पद्यते भीतिसद्व्रालम्बनं मतम् ।

चेष्टा घोरतरास्तस्य भवेदुद्दीपनं पुनः ॥ २३६ ॥

अनुभावोऽत्र वैवर्ण्यगद्गदस्वरभाषणम् ।

प्रलंघ्यस्वेदरोमाञ्चकम्पदिकप्रेक्षणादयः ॥ २३७ ॥

जुगुप्सावेगसंमोहसंत्रासग्लानिदीनताः ।

शङ्कापसारसंभ्रान्तिमृत्वाद्या व्यभिचारिणः ॥ २३८ ॥

यथा—‘नष्टं वर्षवरेः—’ इत्यादि । अथ वीभत्सः—

१ ‘पाणमातिसामान्यादिनिर्दोषतः’ ख-ग. २ ‘सत्त्वाध्यवसायादिभिरनु-’ ख-ग. अत्र पाठो नरतविरुद्धः. ३ ‘युताय मे’ नि-ब; ‘युताय मे’ ख. ४ ‘पुलकवेदः’ ख-ग.

सुगुप्सास्यायिभावस्तु बीभत्सः कथ्यते रसः ।  
 मीलवर्णो महाकालदैवतोऽयमुदाहृतः ॥ २३९ ॥  
 दुर्गन्धिमांसरुधिरमेदांस्त्रालम्बनं मतम् ।  
 तत्रैव कृमिपाताणमुद्दीपनमुदाहृतम् ॥ २४० ॥  
 निष्टीवनास्यवलननेत्रसङ्कोचनादयः ।  
 अनुभावास्तत्र मत्तास्तथा स्युर्व्यभिचारिणः ॥ २४१ ॥  
 मोहोऽपस्मार भावेगो व्याधिश्च मरणादयः ।

यथा—

‘उत्कृष्टोत्कृष्ट कृति प्रथममथ पृथुल्लोभभूयांसि मांसा-  
 न्यस्रिफक्पृष्ठपिण्डाघवयवसुलभान्पुष्पपूतीनि जग्न्वा ।  
 अन्तः पर्यस्तनेत्रः प्रकटितदशनः प्रेतरङ्गः करङ्गा-  
 दहृत्सादृशिसंस्मं स्वपुटगतमपि कव्यमन्वग्रमति ॥’ (मालती० ५.१६)

अथाहुतः—

अद्भुतो विस्मयस्यायिभावो गन्धैर्वदैवतः ॥ २४२ ॥  
 पीतवर्णो वस्तु लोकातिगमालम्बनं मतम् ।  
 गुणानां तस्य महिमा भवेदुद्दीपनं पुनः ॥ २४३ ॥  
 स्तम्भः स्वेदोऽथ रोमाञ्चगद्गदस्वरसंभ्रमाः ।  
 तथा नेत्रविक्रमाद्या अनुभावाः प्रकीर्तिताः ॥ २४४ ॥  
 चित्कर्तृवेगसंभ्रान्तिहर्षाद्या व्यभिचारिणः ।

यथा—

‘शेदंण्डाञ्जितचन्द्रयैस्वरधनुर्दण्डावभङ्गोपत-  
 ष्टङ्गारध्वनिरार्यवालचरितप्रस्तावनाबिण्डिमः ।  
 द्राघपर्यस्तकपालसम्पुटमिलद्गङ्गाण्डमान्दोदर-  
 भ्राम्यलिण्डितचण्डिमा कथमहो नाथापि विश्राम्यति ॥’ (महावी. १.५४)

अथ शान्तः—

शान्तः शमस्यायिभाव उत्तमप्रकृतिर्मतः ॥ २४५ ॥  
 कुन्देन्दुधवलच्छायः श्रीनारायणदैवतः ।  
 अनित्यत्वादिनाशोपवस्तुनिःसारता तु या ॥ २४६ ॥  
 परमात्मस्वरूपं वा तस्त्रालम्बनमिष्यते ।  
 पुष्पाधमहरिक्षेत्रतीर्थरम्यवनादयः ॥ २४७ ॥  
 महापुरुषसङ्गाद्यास्तस्योद्दीपनरूपिणः ।  
 रोमाञ्चान्ध्वानुभावास्तथा स्युर्व्यभिचारिणः ॥ २४८ ॥  
 निर्वेदहर्षस्मरणमतिभूतदयादयः ।

यथा—



‘रथ्यान्तश्चरतस्तथाः कृतवरत्नकन्धालवसाध्वगैः

सधासं च सकौतुकं च सदयं दृष्ट्वा तैर्नागरैः ।

निष्ठाजीकृतनिलम्बुवारसमुदा मिद्राप्रमाणस्य मे

निःशैलं करटः कदा करपुष्टीमिक्षां विडुषिष्ठमिति ॥’

पुष्टिश्च महाभारतादौ द्रष्टव्या ।

**निरहङ्काररूपत्वाद्दयावीरादिरेष नो ॥ २४९ ॥**

दयावीरादौ हि जीमूतबाहनादावन्तरा मलयवत्यापनुरागादेरन्ते च विद्यापरचक्र-  
वर्तित्वापातेर्दर्शनादङ्गारोपशमो न दृश्यते । शान्तश्च सर्वाकारिणाहङ्कारप्रशमनैक-  
रूपत्वाच्च तत्रान्तर्भवति । अतश्च नागानन्वादेः शान्तरसप्रधानत्वमपास्तम् । ननु

‘न यत्र दुःखं न मुखं न चिन्ता न द्वेषरागी न च काचिदिच्छा ।

रसः स शान्तः कथितो मुनीन्द्रैः सर्वेषु भावेषु समप्रमाणैः ॥’

इत्येवंरूपस्य शान्तस्य मोक्षावस्थायामेवात्मस्वरूपापचितिक्षणायां प्रादुर्भावाच्च  
सञ्जायौदीनामनावात्कथं रसत्वमिति । उच्यते—

**युक्तवियुक्तदशायामवस्थितो यः शमः स एव यतः ।**

**रसतामेति तदस्मिन्मञ्जुषादेः स्थितिश्च न विरुद्धा ॥ २५० ॥**

यश्चास्मिन्सुखमावोऽनुकूलस्य वैषयिकसुखपरत्वाच्च विरोधः । उक्तं हि—

‘यद्यपि कामसुखं लोके यद्यपि दिव्यं महासुखम् ।

तृष्णाक्षयसुखस्यैते नादृतः षोडशीं कलाम् ॥’

‘सर्वाकारमहङ्काररहितत्वं प्रवर्तन्ति चेत् ।

अत्रान्तर्भावमहेन्ति दयावीरादयस्तथा ॥’

आदिशब्दाक्रमैर्वीरदेवताविषयवर्तिप्रभृतयः । तत्र देवतानिषया रतिर्वया—

‘कदा वाराणस्यार्ममरतदिनीरोधसि वस-

न्वसानः कीपीनं शिरसि निदधानोऽञ्जलिपुटम् ।

अये गौरीनाथ त्रिपुरहर शम्भो विनयन

प्रसीदेति कोशत्रिमिषमिव नेष्यामि दिवसान् ॥’ (भट्टहरेः वीराग्यशतके)

अथ मुनीन्द्रसंमतो वत्सलः—

**स्फुटं चमत्कारितया वत्सलं च रसं विदुः ।**

**स्थायी वत्सलतास्नेहः पुत्राद्यालम्बनं मतम् ॥ २५१ ॥**

**उद्दीपनानि तच्चेष्टा विद्याशौर्यदयादयः ।**

**आलिङ्गनाङ्गसंस्पर्शशिरशुम्बनमीक्षणम् ॥ २५२ ॥**

**पुलकानन्दबाष्पाद्या अनुभावाः प्रकीर्तिताः ।**

१ ‘मिश्रह’ नि-ब. २ ‘हि नागानन्वादी जीमूतबाहनादेरन्तरा’ नि. ३ ‘तत्रान्तर्भावमहेति’  
नि-ब. ४ ‘शमप्रमाणः’ ख. ५ दशरूपके (३.४५) उदाहृतमिदं तत्र तु ‘शमप्रमाण’ इति पाठः.  
६ यन्मालोके (३.२६) उदाहृतमिदम्. ७ ‘वर्गवीरदानवीदेवता’ नि-ब. ८ ‘वाराणस्यामिह  
सुरपुनीरोधसि’ ग-नि-ब. ९ ‘अथ’ ‘कलजः’ इत्येतस्मात् स्त्र-ग-पुलकयोः.

सञ्चारिणोऽनिष्टशङ्काहर्षगर्वादयो मताः ॥ २५३ ॥

पद्मगर्भच्छविर्वर्णो देवतं लोकमातरः ।

उदाहरणम्—

‘यदाहै चाप्या प्रथमोदितं वचो ययौ तदीयामवलम्ब्य चाङ्गुलीन् ।

अमूच नम्रः प्रणिपातशिक्षया पितुर्मुदं तेन ततान सोऽमकः ॥’ (रघु० ३.२५)

प्रतेषां च रसानां परस्परविरोधमाह—

भाषः करुणधीभत्सरोद्गीरभयानकैः ॥ २५४ ॥

भयानकेन करुणेनापि हास्यो विरोधभाक् ।

करुणो हास्यशृङ्गाररसाभ्यामपि तादृशः ॥ २५५ ॥

रौद्रस्तु हास्यशृङ्गारभयानकरसैरपि ।

भयानकेन शान्तेन तथा वीररसः स्मृतः ॥ २५६ ॥

शृङ्गारवीररौद्रारूपहास्यशान्तैर्भयानकः ।

शान्तस्तु वीरशृङ्गाररौद्रहास्यभयानकैः ॥ २५७ ॥

शृङ्गारेण तु वीनत्स इत्यारुपाता विरोधिता ।

भाषः शृङ्गारः । एषां च समावेशप्रकारा वक्ष्यन्ते ।

कुतोऽपि कारणात्कापि स्थिरतामुपपन्नपि ॥ २५८ ॥

उन्मादादिनैः तु स्थायी न पात्रे स्वैर्वमेति यत् ।

यथा विक्रमोर्वह्णां चतुर्वेदे पुरुरवस्त उन्मादः ।

रसभावौ तदाभासौ भावस्य प्रसमोदयौ ॥ २५९ ॥

सन्धिः शबलता चेति सर्वेऽपि रसनाद्रसाः ।

रसनयनैवोगित्वाद्वावादिष्वपि रसत्वेनौपचारिकमित्यभिप्रायः । भावादय उच्यन्ते—

सञ्चारिणः प्रधानानि देवादिविषया रतिः ॥ २६० ॥

उद्बुद्धमात्रः स्थायी च भाव इत्यभिधीयते ।

‘न भावहीनोऽस्ति रसो न भावो रसवर्जितः ।

परस्परकृता सिद्धिरनयो रसभावयोः ॥’ (नाट्य. ६.३५)

इत्युक्तदिशा परमालोचनया परमविभ्रान्तिस्थानेन रसेन सर्वैव वर्तमाना अपि राजानुगतविवाहप्रवृत्तभूत्ववदापाततो यत्र प्राधान्येनाभिग्व्यञ्जा स्वभिचारिणो देव-मुनिगुरुनृपादिविषया च रतिरुद्बुद्धमात्रा विभावादिभिरपरिपुष्टया रसरूपतामनापद्य-मानाश्च स्यान्निभावा भावशब्दवाच्याः । तत्र स्वभिचारी यथा—‘एवंवादिनि देवर्षी—’ इत्यादि । अत्रावहित्था । देवविषया रतिर्वर्षी—

‘दिवि वा भुवि वा ममास्तु वासो नरके वा नरकान्तक प्रकामम् ।

अवधीरितशारदारविन्दी नरणी ते मरयेऽपि चिन्तयामि ॥’

१ ‘उदाह्य भाषा’ इ. २ ‘रसवमुपचारात्’ नि-व. ३ ‘रसाहितो भावः’ नि-व. ४ ‘यथा उद्बुद्धमात्रमात्रम्’ नि; ‘यथा उद्बुद्धमात्रमात्रम्’ व.

मुनिविषया रतिर्वशा—

‘विलोकनेनैव तवामुना मुने कृतः कृताधोऽस्मि निबधिताहसा ।

तयापि शुद्धपुरुषं गरीयसीगिरोऽथवा धेवसि केन तृप्यते ॥’ ( शिशु० १.२९ )

राजविषया रतिर्वशा मम—

‘त्वद्वाजिराजिनिर्भूतधूलौपटलपङ्क्तिनाम् ।

न भवेत्तिरसा गङ्गा भूरिभारमिवा हरः ॥’

प्रवमन्यत् । उद्धृष्टमात्रस्याधिभावो यथा—

‘हरस्तु किञ्चित्परिवृत्तभैरव्यन्दोदयारम्भ इवाम्बुराशिः ।

उमामुखे विन्मयकलाधरोऽप्यपारवामास विलोचनानि ॥’ ( कुमार० ३.६७ )

अत्र पार्वतीविषया भगवतो रतिः ।

ननूक्तं प्रपानकरसवद्विभावावीनानामेकोऽवभासो रस इति तत्र सञ्चारिणः पावेक्या-  
भावात्कथं प्राधान्येनाभिव्यक्तिरिति, उच्यते—

यथा मरिचखण्डादेरेकीभावे प्रपानके ॥ २६१ ॥

उद्रेकः कस्यचित्कापि तथा सञ्चारिणो रसे ।

अथ रसामासभावाभासौ—

अनौचित्यप्रवृत्तत्वं आभासो रसभावयोः ॥ २६२ ॥

अनौचित्यं चात्र रसानां भरतादिप्रणीतलक्षणानां सामर्थ्यरहितत्वे त्वेकदेशयोगि-  
त्वोपलक्षणपरं बोध्यम् । तत्र बालव्युत्पत्तये एकदेशतो ददर्शते—

उपनायकसंस्थायां मुनिगुरुपत्नीगतायां च ।

बहुनायकविषयायां रतौ तथानुभयनिष्ठायाम् ॥ २६३ ॥

प्रतिनायकनिष्ठत्वे तद्वद्वचनपात्रतियगादिगते ।

शृङ्गारेऽनौचित्यं रौद्रे गुर्वादिगतकोपे ॥ २६४ ॥

शान्ते च हीननिष्ठे गुर्वाद्यालम्बने हास्ये ।

ब्रह्मवद्याद्युत्साहेऽधमपात्रगते तथा वीरे ॥ २६५ ॥

उत्तमपात्रगतत्वे भयानके श्रेयमेवमन्वत्र ।

तत्र रतेरुपनायकनिष्ठत्वे यथा मम—

‘सामी मुग्धतरो वने घनमिदं बालाहमेकाकिनी

क्षोणीमावृणुते तमालमलिनच्छाया तमःसंतापितः ।

तन्मे सुन्दर मुखं कृष्ण सङ्घसा बर्मेति गोप्या गिरः

श्रुत्वा तां परिरम्य मग्धमयकलासक्तो हरिः पातु वः ॥’

बहुनायकनिष्ठत्वे यथा—

‘कान्तास्त एव मुवनव्रितयेऽपि मन्ये

येषां कृते मृतनु पाण्डुरवं कपोलः ।’

अनुभयनिष्ठत्वे यथा—मालतीमाधवे नन्दनस्य मालत्वान् ।



‘पञ्चादुभयनिष्ठत्वेऽपि प्रथममेकनिष्ठत्वे रतेराभासत्वम्’ इति श्रीमहोचनकाराः ।  
तत्रोदाहरणं यथा—रत्नावल्यां सागरिकाया अम्योन्यसंदर्शनात्प्राप्तस्तराजे रतिः ।  
प्रतिनावकनिष्ठत्वे यथा—हवधीववधे हवधीवस्य जलकोटावर्णने ।

अथमपावगतत्वे यथा—

‘जघनस्खलनवपन्नवहो गिरिमहोक्तुमानि कापि भिह्यी ।

अवचित्य गिरो पुरो निषण्णा स्वकचानुत्कचयाग्नकार भवो ॥’

तिर्यग्गतत्वे यथा—

‘महोमतह्यीषु पदं दधाना वङ्गन्तरे वङ्गममाह्वयन्ती ।

चञ्चद्विपञ्चीकलनादनक्षीतक्षीतमक्षीकुरुते सा सृष्टी ॥’

आदिशब्दात्तापसादयः । रीद्राभासो यथा—

‘रक्तोष्णुलविशाललोकनवनः कम्पोत्तरैहो मुहु-

मुक्त्वा कर्णमपेतभीवृतधनुर्वाणो हरेः पश्यतः ।

आध्मातः कटुकोक्तिभिः स्वमसङ्क्षोषिकमं कीर्तय-

श्रंसास्कोटपट्टदुधिष्ठिरमसौ हन्तुं प्रविष्टोऽजुनः ॥’

मयानकाभासो यथा—

‘अशकुचन्सोढुमधीरलोचनः सहस्ररश्मेरिव यन्त्र दर्शनम् ।

प्रविश्य हेमाद्रियुहागृहान्तरे निनाव विन्ध्यदिवसानि कौशिकः ॥’ (शिशु. १.५९)

स्त्रीनिचविषयमेव हि भवं रसप्रकृतिः । एवमन्यत्र ।

भावाभासो लज्जादिके तु वेद्यादिविषये स्यात् ॥ २६६ ॥

स्पष्टम् ।

भावस्य शान्ताबुदये सन्धिमिश्रितयोः क्रमात् ।

भावस्य शान्तिरुदयः सन्धिः शबलता मता ॥ २६७ ॥

क्रमेण यथा—

‘सुततु जह्मिह कोपं पश्य पादानतं मां न खलु तव कदान्नित्कोप एवविधोऽभूत् ।

इति निगदति नायै तिर्यगार्मोलिताया नवनजलमनसं मुक्तमुक्ते न किञ्चित् ॥’

(अमर० ३९)

अथ वाष्पमोचनेनेर्ध्यास्वैसञ्चारिभावस्य शमः ।

‘चरणपतनप्रत्याख्यानात्प्रसादपराङ्मुखे निभृतकितवाचारेत्युक्त्वा कथां परवीकृते ।

मज्जति रमणे निःश्वसोच्चैः स्नानाहितहस्ता नयनसलिलच्छाया दृष्टिः सखीषु निपातिता ॥’

(अमर० २०)

अत्र विषादस्योदयः ।

‘नयनजुगासेचनकं मानसवृत्त्यापि दुःप्रापम् ।

रूपमिदं सदिराद्या मदवति हृदयं दुनोति च मे ॥’

अत्र हर्षविषादयोः सन्धिः ।

‘काकार्यं शशलक्ष्मणः क च कुलं भूयोऽपि वृक्षेत सा,  
 दोषाणां प्रशमाय मे क्षतमहो, कोपेति कान्ते मुखम् ।  
 किं वक्ष्यन्त्यपकल्मषाः कृतधियः, स्वप्नेऽपि सा दुर्लभा  
 चेतः स्वास्थ्यमुपैति, कः खलु युवा धन्योऽधरे पास्यति ॥’  
 अत्र वितर्कान्तुक्त्वमतिस्मरणशङ्कादेव्युक्तिविन्यासां श्रवणता ॥  
 इति साहित्यदर्पणे रमादिभिरुपणो नाम तृतीयः परिच्छेदः ।

चतुर्थः परिच्छेदः ।

अथ काव्यभेदमाह—

काव्यं ध्वनिगुणीभूतव्यङ्ग्यं चेति द्विधा मतम् ।

तत्र

वाच्यातिशयिनि व्यङ्ग्ये ध्वनित्वाकाव्यमुत्तमम् ॥ १ ॥

वाच्यादधिकचमत्कारिणि व्यङ्ग्येर्ध्वे ध्वन्यतेऽस्मिन्निति व्युत्पत्त्या ध्वनिनामोत्तमं  
 काव्यम् ।

मेदौ ध्वनेरपि द्वाबुदीरितौ लक्षणाभिधामूलौ ।

अविवक्षितवाच्योऽन्यो विवक्षितान्वपरवाच्यश्च ॥ २ ॥

तत्राविवक्षितवाच्यो नाम लक्षणामूलो ध्वनिः । लक्षणामूलत्वादेवात्र वाच्यमविव-  
 क्षितं बाधितस्वरूपम् । विवक्षितान्वपरवाच्यस्त्वभिधामूलः । अत एवात्र वाच्यं  
 विवक्षितम् । अन्यपरं व्यङ्ग्यनिष्ठम् । अत्र हि वाच्योऽर्थः स्वरूपं प्रकाशयन्नेव  
 व्यङ्ग्यवार्थस्य प्रकाशकः । यथा—दीपो घटस्य । अभिधामूलस्य बहुविधतया  
 पक्षाभिदेशः । अविवक्षितवाच्यस्य मेदाबाह—

अर्थान्तरं संक्रमिते वाच्येऽत्यन्तं तिरस्कृते ।

अविवक्षितवाच्यो हि ध्वनिर्द्वैविध्यमुच्छति ॥ ३ ॥

अविवक्षितवाच्यो नाम ध्वनिरर्थान्तरसंक्रमितवाच्योऽत्यन्ततिरस्कृतवाच्यश्चेति  
 द्विविधः । यत्र स्वयमनुपयुज्यमानो मुख्योऽर्थः स्वविशेषरूपेऽर्थान्तरे परिणमति तत्र  
 मुख्यार्थस्य स्वविशेषरूपार्थान्तरसंक्रमितत्वादर्थान्तरसंक्रमितवाच्यत्वम् । यथा—

‘कदली कदली करमः करमः करिराजकरः करिराजकरः ।

मुषनश्रितवेऽपि विभति तुलामिदमूरुगुणं न चमूरुदृशः ॥’ (प्रसन्नराघव १.२७)

अत्र द्वितीयकदल्यादिशब्दाः पौनरेक्यभिधा सामान्यकदल्यादिरूपे मुख्यार्थं  
 बाधिता जात्यादिरूपैर्गुणविशिष्टकदल्यादिरूपमर्थं बोधयन्ति । जात्याधितिशयश्च न्वङ्गयः ।  
 यत्र पुनः स्वार्थं सर्वथा परित्यज्यार्थान्तरे परिणमति तत्र मुख्यार्थस्यात्यन्ततिर-

१ काव्यप्रकाशे चतुर्थोऽङ्गः उदाहृतमिदं ध्वन्यालोके तृतीयोद्घोते च विकसोर्वशीयस्य  
 चतुर्थे ३३-३४ श्रीकपोर्मध्ये केतुभिःपुष्पकेषु दृश्यते सुनापितापनी काकिल्लासनाधोदुतं  
 ( १३४४ ). २ ‘विस्मरणं’ नि. ३ ‘स्व प्रकाशयन्नेव’ कृ-रा. ४ ‘पौनरेक्यभिधा’ इत्येवाति  
 रा-पुष्पके. ५ ‘जात्यादिगुण’ नि-व.

रकृतत्वादलन्ततिररकृतवान्वत्यम् । यथा—

‘निःश्वासान्ध इवादशधन्द्रमा न प्रकाशते ।’ ( रामायणे अरण्य. २३. १३ )

अत्रान्धशब्दो मुख्याधे नाशितेऽप्रकाशरूपमर्थं बोधयति । अप्रकाशातिशयश्च व्यङ्ग्यः । अन्धत्वाप्रकाशत्वयोः सामान्यविशेषभावाभावाच्चायान्तरसंक्रमितवाच्यत्वम् । यथा—

‘मम धर्मिण बीसत्थो सो मुणो अज्ज मारिणो तेण ।

सोत्ताणहकच्छकुब्जवासिणा दरिअसीहेण ॥’ ( गाथासप्त० २. ७५ )

( अत्र धार्मिक विवक्षितः सः श्वाच मारितस्तेन ।

सोदानदीकच्छकुब्जवासिना दुष्टसिहेन ॥ )

इत्यत्र ‘अत्र धार्मिक—’ इत्यतो अमगस्य विधिः प्रकृतेऽनुपयुज्यमानतया अमग-  
निषेधे पर्यवस्यतीति विपरीतलक्षणाशङ्का न कार्या । यत्र संतु विधिनिषेधावुत्पत्त्य-  
मानावेव निषेधविध्योः पर्यवस्यतस्तत्रैव तदवसरः । यत्र पुनः प्रकरणादिपर्यालो-  
चनेन विधिनिषेधयोर्निषेधविधी अवगम्येते तत्र ध्वनित्वमेव । तदुक्तम्—

‘कचिद्वाच्यतया लुपतिः कचिरुत्पातस्य बाधनम् ।

पूर्वव लक्षणैव स्यादुत्तरधामिधैव तु ॥’

अत्रापि मुख्याधेस्वायान्तरे संक्रमणं प्रवेशः, न तु तत्तिरोभावः । अत एवावा-  
जहत्स्वार्थो लक्षणा । द्वितीये तु स्वाधेस्वात्यन्ततिररकृतत्वाजहत्स्वार्थो ।

विवक्षिताभिधेयोऽपि द्विभेदः प्रथमं मतः ।

असंलक्ष्यक्रमो यत्र व्यङ्ग्यो लक्ष्यक्रमस्तथा ॥ ४ ॥

विवक्षितान्यपरवाच्योऽपि ध्वनिरसंलक्ष्यक्रमव्यङ्ग्यः संलक्ष्यक्रमव्यङ्ग्यश्चेति द्विविधः ।

तत्राद्यो रसभावादिरैक एवात्र गण्यते ।

एकोऽपि भेदोऽनन्तत्वात्संख्येयस्तस्य नैव यत् ॥ ५ ॥

उक्तस्वरूपो रसभावादिरसंलक्ष्यक्रमव्यङ्ग्यः । अत्र व्यङ्ग्यप्रतीतिविभावादिप्रतीति-  
कारणकत्वात्कनोऽवश्यमस्ति, किं तूपलपत्रशतव्यापिभेदवह्नामवात्र संलक्ष्यते । एषु  
रसादिषु च एकस्यापि भेदस्यानन्तत्वात्संख्यातुमशक्यत्वादसंलक्ष्यक्रमव्यङ्ग्यत्व-  
मिनाम काव्यमेकमेवमेवोक्तम् । तथाहि—एकस्मिन् शृङ्गारसौकोऽपि सम्भोगरूपो भेदः  
परस्परानिश्चिनाधरपाननुस्वनादिभेदात्परस्वेकं च विभावादिर्वैविध्यात्संख्यातुमशक्यः  
का गणना सर्वेषाम् ।

शब्दार्थोभयशक्त्युत्थे व्यङ्ग्येऽनुस्वानसंनिभे ।

ध्वनिलक्ष्यक्रमव्यङ्ग्यास्त्रिविधः कथितो बुधैः ॥ ६ ॥

क्रमलक्ष्यत्वादेवानुरणरूपो यो व्यङ्ग्यस्तस्य शब्दशक्त्युद्भवत्वेन, अर्थशक्त्युद्भवत्वे-  
नोभयशक्त्युद्भवत्वेन च त्रैविध्यात् संलक्ष्यक्रमव्यङ्ग्यनाम्नो ध्वनेः काव्यस्यापि  
त्रैविध्यम् । तत्र

वस्त्वलङ्काररूपत्वाच्छब्दशक्त्युद्भवो द्विधा ।



अलङ्कारशब्दस्य पृथगुपादानादनलङ्कारं वस्तुमात्रं गृह्यते । तत्र वस्तुरूपशब्द-  
शब्दस्तुङ्गवो व्यङ्ग्यो यथा—

‘पन्थिभ्यं न एतत् सत्त्वरमस्मि मम परत्वरत्नले गामे ।

उष्णजपजोहरं येनित्येव उष्णं जह वससि ता वससु ॥’

( पथिकं नात्र सत्तरमस्ति मनाक् प्रस्तरत्नले गामे । उन्नतपथोपरं प्रेक्ष्य पुनः यत्ति  
वससि तद्वत् ॥ )

अथ सत्त्वरश्चिदशब्दशक्त्या वस्तुपभोगे क्षमोऽसि तदास्वेति वस्तु व्यङ्ग्यते । अल-  
ङ्काररूपो यथा—‘दुर्गाञ्जहितविग्रहैः—’ इत्यादि । अथ प्राकरणिकस्वोमानाममहा-  
देवीवल्लभस्य भानुदेवनामनुपतेर्वर्णने द्वितीयार्थगुञ्जितमप्राकरणिकस्य पापंतीवल्लभस्य  
वर्णनमसुम्बद्धं मा प्रसाह्वीद्वितीश्वरभानुदेवयोः रूपमानोपमेयभावः कल्प्यते । तदत्र  
‘वभावल्लभ उभावल्लभ इव’ शत्रुपमालङ्कारो व्यङ्ग्यः । यथा वा—

‘अमितः समितः प्राप्तेरत्कर्मैर्षदं प्रभो ।

अहितः सजितः साधुवशोभिरसतामति ॥’

अत्रामित इत्याद्यावन्निशब्दानावादिरोधाभासो व्यङ्ग्यः । व्यङ्ग्यवस्त्रालङ्कारस्त्रालङ्का-  
र्यन्तेऽपि आक्षेपममन्यायेनालङ्कारत्वमुपचर्यते ।

वस्तु बालकृतिर्वेति द्विधार्थः सम्भवी स्वतः ॥ ७ ॥

कवेः प्रौढोक्तिसिद्धो वा तच्चिबद्धस्य चेति षट् ।

यद्भिस्तैर्ग्यज्यमानस्तु वस्त्वलङ्काररूपकः ॥ ८ ॥

अर्थशतस्तुङ्गवो व्यङ्ग्यो याति द्वादशभेदताम् ।

स्वतःसम्भवी, औचित्याद्भिरपि सम्भाव्यमानः । प्रौढोक्त्या सिद्धः, न त्वौचित्येन ।  
तत्र क्रमेण यथा—

‘इष्टि हे प्रतिवेशिनि क्षुण्णिहाप्यमाद्दे दासति

प्रायेष्ठास्य क्षिशोः मितं न विरसाः कीर्तिरपः पासति ।

प्रकाकिन्यपि यामि सत्त्वरमितः क्षोतस्तमालाकुलं

नीरन्धास्तमुमातिखन्तु जरठञ्जेश जलप्रन्धैः ॥’

अनेन स्वतःसम्भविना वस्तुमात्रेण तत्प्रतिपादिकाया भाविपरपुरुषोपभोगजन-  
सञ्ज्ञतादिगोपनरूपं वस्तुमात्रं व्यङ्ग्यते ।

‘दिशि मन्द्रायते तेजो दक्षिणसां रवेरपि ।

तस्यानेव रयोः पाण्ड्याः प्रतापं न विषेहिरे ॥’ ( रघु० ४.४९ )

अनेन स्वतःसम्भविना वस्तुना रवितेजसो रघुप्रतापोऽधिक इति व्यतिरेकालङ्कारो  
व्यङ्ग्यते ।

‘आपतन्तमनु दूरादूरीकृतपराक्रमः ।

बलोऽबलोकयामास मातङ्गमिव केसरी ॥’ ( शिशु० १९.२ )

१ ‘येनित्येव’ नि. २ ‘आपतन्तमनु’ ‘आपतन्तमनु’ उदाहरणमिदम्. ३ द्वितीये परिच्छेदे ‘पथमि-  
दम्. ४ ‘आपतन्तमनु’ ‘आपतन्तमनु’ उदाहरणमिदम्. ५ ‘व्यङ्ग्यवस्त्रालङ्कार्यन्ते’ नि-ञ. ६ विज्ञायाः  
पथमिदमिति द्वाक्ये ( २.११ ) उदाहरणमिदम्.

अथोपमालङ्काररूपेण स्वतःसम्भविनार्थेन बलदेवः छणेन वेशुदारिणः क्षयं कथिष्यतीति वस्तु व्यज्यते ।

‘गाढकान्तदशनक्षतव्यधासकुटादरिषधूवनस्य वः ।

ओष्ठविद्रुमदलान्धमोचयच्छिदंश्चान्युधि रथा निजापरैर्म् ॥’

अत्र स्तःसम्भविना विरोधालङ्कारेणाधरो निर्दष्टश्च शत्रवो व्यापादिताश्चेति समु-  
च्चालङ्कारो व्यञ्ज्यः ।

‘सज्जेह सुरभिमासो यै दाव अप्येह सुवद्वज्जलकलसहे ।

अदिधवसहभारमुहे भवपल्लवपत्तले अण्डसैरे’ ॥ (सज्जयति सुरभिमासो न  
तावदर्पणी सुवतिजनलक्ष्यसहान् । अभिनवसहकारमुखान् नवपल्लवपत्रान् अन-  
वशरान् ॥)

अत्र वसन्तः शरकारः, कामो भव्नी, सुवतयो लक्ष्यम्, पुष्पाणि शरा इति  
कविप्रौढोक्तिसिद्धे वस्तु प्रकाशीभवन्मदनविभूषणरूपं वस्तु व्यनक्ति ।

‘रजगीषु विसलमानोः करजालेन प्रकाशितं धीर ।

भवलयति सुवनमण्डलमखिलं तत्र कीर्तिसन्ततिः सततम्’ ॥

अत्र कविप्रौढोक्तिसिद्धेन वस्तुना कीर्तिसन्ततेश्चन्द्रकरजालादधिककालप्रकाशक-  
त्वेन व्यतिरेकालङ्कारो व्यञ्ज्यः ।

‘दशाननकिरीटेन्वस्तत्क्षणं राक्षसक्षिपः ।

मणिष्वाजेन पर्वस्ताः पृथिव्यामश्विन्दवः’ ॥ (रघु० १०.७५)

अत्र कविप्रौढोक्तिसिद्धेनापङ्क्त्यलङ्कारेण भविष्यद्राक्षसश्रीविनाशरूपं वस्तु व्यज्यते ।

‘धम्मिले नवमहिक्कासमुदयो हसो सिताम्भोरुहं

हारः कण्ठतटे पयोधरयुगे श्रीखण्डलेपो धनः ।

एकोऽपि त्रिकलिङ्गभूमितिलक त्वकीर्तिराक्षिर्वधौ

नानामण्डनतां पुरन्दरपुरीषामभ्रुवां विग्रहे’ ॥

अत्र कविप्रौढोक्तिसिद्धेन रूपकालङ्कारेण भूमिष्ठोऽपि स्वर्गस्नानामुपकारं करोषीति  
विभावनालङ्कारो व्यज्यते ।

‘शिखरिणि क मु नाम किंवदिरं किमभिधानमसावकरोत्तपः ।

सुमुखि येन तवापरपादलं दशति विन्मफलं शुक्रश्रावकः’ ॥

(ध्वन्यालोके १.१६ उदाहृतमिदम्).

अत्रानेन कविनिबद्धस्य कस्यचित्कामिनः प्रौढोक्तिसिद्धेर्न वस्तुना तवाधरः पुण्या-  
तिशयलभ्य इति वस्तु प्रतीयते ।

‘सुमगे कोटिसंख्यत्वमुपैर्ष्यं मदनाशुगैः ।

वसन्ते पञ्चता लज्जा पञ्चतासोद्विगोमिनाम्’ ॥

१ ‘मालङ्कारेण’ नि. ३ ‘विना व्यञ्जकार्थेन बलदेवः छणेनैव’ नि-ब. २ ‘कान्त्यपकाशे  
पद्ममोहाय उदाहृतमिदम्, ३ ‘न आगच्छ’ ख-ग. ४ इदं ध्वन्यालोके (१.२७) उदाहृतम्.  
५ ‘करोषीति’ ख-ग. ६ ‘प्रौढोक्तिरूपेण’ ख-ग. ७ ‘उपेतम्’ ख-ग.

अत्र कविनिबद्धवक्तृपौडोक्तिसिद्धेन शराणां कोटिसंख्यात्वप्राप्त्वा निवृत्तिविमोहि-  
मरणेन वस्तुना शराणां पञ्चता शरान्निमुच्य विदोगिनः भ्रितेनेत्युत्प्रेक्षा व्यव्यते ।

‘मलिकामुकुले चण्डि भाति गुञ्जन्मधुम्रतः ।

प्रयागे पञ्चबाणस्य शङ्खमापूरयतिव’ ॥ (शार्ङ्ग० ३७८६)

अत्र कविनिबद्धवक्तृपौडोक्तिसिद्धेनोत्प्रेक्षालङ्कारेण कामस्यावमुन्मादकः कालः  
प्राप्तस्तत्कथं मानिनि मानं न मुञ्जसीति वस्तु व्यव्यते ।

‘महिलासहस्रभरिण तुह दिव्य सुख सा अमावन्ती ।

अणुदिनमण्णकम्मा अहं तणुं पि तणुप्र’ ॥ (गाथासप्त. २.८२)

(महिलासहस्रभरिते तव हृदये सुभग सा अमावन्ती । अनुदिनमनन्यकर्मा अहं  
तन्वमि तनयति ॥)

अत्रामावन्तीति कविनिबद्धवक्तृपौडोक्तिसिद्धेन काव्यलिङ्गालङ्कारेण तनोत्तानूकर-  
णेऽपि तव हृदये न वर्तत इति विशेषोक्त्यलङ्कारो व्यव्यते । न खलु कवेः कवि-  
निबद्धस्यैव रागाणाविष्टता । अतः कविनिबद्धवक्तृपौडोक्तिः कविपौडोक्तेरधिकं सहृदय-  
चमत्कारकारिणीति पृथक्प्रतिपादिता ।

एषु चालङ्कृतिव्यञ्जनस्यैव रूपणोत्प्रेक्षणव्यतिरेचनादिमात्रस्य प्राधान्यं सहृदय-  
संवेद्यम्, न तु रूप्यादीनामित्यलङ्कृतेरेव मुख्यत्वम् ।

**एकः शब्दार्थशक्तयुत्ये**

उभयशक्त्युद्भवे व्यङ्ग्ये एको ध्वनेर्भेदः । यथा—

‘हिंसमुक्तचन्द्रचरिः संपथको मदवन्दिवाजनिर्भानकैतनः ।

अमवत्प्रसादितसुरो मद्रोत्सवः प्रमदावनस्य स चिराय माधवः’ ॥

(शिशु० १३.३८)

अत्र माधवः कुण्ठो माधवो वसन्त इवेत्युपमौलङ्कारो व्यव्यतः । एवं च व्यङ्ग्य-  
भेदादेव व्यञ्जकानां काव्यानां भेदः ।

**तदष्टादशधा ध्वनिः ॥ ९ ॥**

अविवक्षितवाच्योऽर्थान्तरसंक्रमितवाच्योऽत्यन्ततिरस्कृतवाच्यश्चेति द्विविधः । विव-  
क्षितान्यपरवाच्यवस्तु असंलक्ष्यक्रमव्यङ्ग्यत्वेनैकः । संलक्ष्यक्रमव्यङ्ग्यत्वेन च शब्दा-  
र्थोभयवक्षितमूलतया पञ्चदशेत्यष्टादशभेदो ध्वनिः । एषु च—

**वाच्ये शब्दार्थशक्तयुत्यस्तदन्ये पदवाक्ययोः ।**

तत्तार्थान्तरसंक्रमितवाच्यो ध्वनिः पदगतो यथा—

‘धन्यः स एव तरुणो जयने तत्सैव नयने च ।

‘शुक्लवनमोहनमिथा मयितेवं वल्ल संमुखे सुमुखी’ ॥

अत्र द्वितीयवननशब्दो नाव्यवत्तादिगुणविशिष्टनयनपरः । वाक्यगतो यथा—

१ ‘कामवराणां’ नि-व. २ ‘भाति ननु गुञ्जन्’ सू-श. ३ ‘अमावन्ती’ सू-श.  
४ ‘अमावन्तीति’ श. ५ ‘इत्युत्प्रेक्षाङ्कारः’ श. ६ ‘कमलव्यवसायत्वेन च’ श-व.



‘श्वामसि वन्मि विदुषां समुदायोऽत्र तिष्ठति ।

आत्मीयां मतिमादायै स्तितिमत्र विधेहि तैव’ ॥

अत्र प्रतिपाद्यस्य समुचीनत्वादेव लक्ष्ये प्रतिपाद्यत्वे त्वामिति पुनर्वचनमन्यव्या-  
वृत्तिविशिष्टं त्वदर्थं लक्षयति । एवं वन्मीत्यनेनेव कर्तरि लभ्येऽस्मीति पुनर्वचनम् ।  
तथा विदुषां समुदायै इत्यनेनेव वैकुः प्रतिपादने सिद्धे पुनर्वन्मीतिवचनमुपदिशा-  
मीति वचनविशेषरूपमर्थं लक्षयति । एतानि च लक्षितानि सातिशयं व्यजयन्ति ।  
मतेन मम वचनं तवात्यन्तं हितं तदवश्यमेतत्कर्तव्यमित्यभिप्रायः । तदेवमग वाक्य-  
गतोऽपान्तरसंक्रमितवाच्यो ध्वनिः ।

अत्यन्ततिरस्कृतवाच्यः पदगतो यथा—‘निःश्वासान्धः—’ इत्यादि । वाक्यगतो  
यथा—‘उपप्लुतं बहु तव’ इत्यादि । अन्येषां वाक्यगतत्वे उदाहृतम् । पदगतत्वे यथा—

‘लावण्यं तदसौ कान्तितस्तद्रूपं स वचःक्रमः ।

तदा सुधास्पदमभूदधुना तु ज्वरो महीन्’ ॥

अत्र लावण्यादीनां तादृर्गन्तुमवैकगोचरताव्यञ्जनानां तदादिपदानामेव प्राधान्यम् ।  
अन्येषां तु तदुपकारित्वमेवेति तन्मूलक एव ध्वनिव्यपदेशः । तदुक्ते ध्वनिकृता—

‘एकावयवसंस्थेन भूषणेनेव कामिनी ।

पदसौत्येन सुकवेर्ध्वनिना भाति भारती’ ॥ (ध्वन्यालोके ३.२ इत्यत्र)

एवं भावादिव्यम्बुधम् ।

‘मुक्तिमुक्तिरुदेकान्तसमादेशनतत्परः ।

कस्य नानन्दसन्दोहं विदधाति सदागमेः’ ॥

तत्र सदागमशब्दः संनिहितमुपनायकं प्रति सञ्ज्ञास्वार्थमभिधाय सतः पुरुषस्वा-  
गम इति वस्तु व्यनक्ति । ननु सदागमः सदागम इवेति न कश्चमुपमाध्वनिः । सदा-  
गमशब्दयोरुपमानोपमेयभावाविवक्षणात् । रहस्यसञ्ज्ञोपनायमेव हि व्यर्थपदोपदेशनं  
प्रकरणादिपर्यालोचनेन च सञ्ज्ञास्वार्थमपि सम्ब्रूयताम् ।

‘अनन्यसाधारणधीर्भूताखिलवसुन्धरः ।

राजते कोऽपि जगति स राजा पुरुषोत्तमः’ ॥

अत्र पुरुषलेखः पुरुषोत्तम इत्युपमाध्वनिः । अनयोः शब्दशक्तिमूली संलक्ष्य-  
कमनेदी ।

‘सायं ज्ञानमुपासितं मलयजेनाश्रं समालेपितं

वातोऽस्ताचलसौलिमन्वरमणिविस्तम्बमश्रुगतिः ।

१ ‘समवायः’ नि. २ ‘मतिमादाय’ नि. ३ काव्यप्रकाशे चतुर्थोऽंश उदाहृतमिदम्.  
४ ‘लम्बे’ ख-रा. ५ ‘समवायः’ नि. ६ ‘यत्’ नि-ब. ७ ‘वोचयति’ ख-रा. ८ लक्षित-  
नीति नास्ति नि-पुस्तके. ९ ‘सुधास्पदनं’ नि. १० ‘नरोपमम्’ रा. ११ काव्यप्रकाशे  
चतुर्थोऽंश उदाहृतमिदम्. १२ ‘तादृशसमवायैकगोचरं’ ख-रा. १३ ‘तदुपकारित्वमेव’ नि-ब.  
१४ ‘निरनन्दं’ नि-ब. १५ काव्यप्रकाशे चतुर्थोऽंश उदाहृतमिदम्. १६ ‘मति शान्ता’ रा.  
१७ ‘पदप्रतिपादनं’ नि-ब. १८ ‘प्रकरणादिपदपर्यायं’ ख-रा. १९ ‘सञ्ज्ञास्वार्थमभिधानस्यावश्य-  
मन्यव्या’ नि-ब. २० ‘पुरुषोत्तमः पुरु’ नि.

आश्चर्यं तत्र सौकुमार्यमभितः क्लान्तासि वेनायुना  
नेत्रद्वन्द्वमगीतनन्वतिकरं शैलोति तैनासिद्वैम् ॥

अत्र स्वतःसम्भविना वस्तुना कृतपरमुत्पत्तिरचया ज्ञातासीति<sup>१</sup> वस्तु व्यञ्जयते ।  
तच्चायुना क्लान्तासि, न तु पूर्वं कदाचिदपि तस्यैवविधः क्रमो दृष्ट इति बोधयतोऽयुना-  
पदस्यैवैतरपदार्थोत्कर्षादयुनापदस्यैव पदान्तरापेक्षया वैशिष्ट्यम् ।

‘तदप्राप्तिमहादुःखविलीनाशेषपातका ।

तश्चिन्ताविपुलाह्लादक्षीणपुण्यचया तर्था’ ॥

‘चिन्तयन्ती जगैस्तुति परं ब्रह्मस्वरूपिणम् ।

निरुच्छासतया मुक्तिं गतान्या गोपकन्धर्वा ॥’

(विष्णुपुराण० ५.१३.२१-२२)

अत्राशेषचयपदप्रभावादनेकवैचित्र्यसहस्रभोग्यदुःकृतसुदुःकलराशितादात्म्याध्यवसि-  
ततया भगवद्विरहदुःखचिन्ताह्लादयोः प्रत्यायनमित्यतिशयोक्तिद्वयप्रतीतिरशेषचयपद-  
द्वयबोला । अत्र च व्यञ्जकस्य प्रौढोक्तिमन्तरेणापि सम्भवोऽस्त्वतःसम्भविता ।

‘पश्यन्त्यसंख्यपद्ममां त्वद्दानजलवाहिनीम् ।

देव विपद्यमात्मानं गोपयतुधमूर्धनि ॥’

इदं मेमं । अत्र पश्यन्तीति कविप्रौढोक्तिसिद्धेन काव्यलिङ्गालङ्कारेण न केऽन्ये  
दातारस्ताव सट्टशा इति व्यतिरेकालङ्कारोऽसंख्यपदव्यङ्ग्यः । एवमन्येष्वप्यप्यवशक्ति-  
मूलसंलक्ष्यकमभेदेपुदाहार्यम् ।

तदेवं ध्वनेः पूर्वोक्तैश्चष्टादशसु भेदेषु मध्ये शब्दार्थशक्तयुक्तो व्यञ्जनो वाक्यमात्रे  
अवशेषकः । अन्ये पुनः सप्तदश वाक्ये पदै चेति चतुर्ल्लिङ्गदिति पञ्चविंशद्भेदाः ।

अथन्येऽपि सतो वीरैर्यशक्तयुद्धवो ध्वनिः ॥ १० ॥

प्रवन्ते महावाक्ये । अनन्तरोक्त्यादशभेदोऽर्थशक्तयुतयः ।

यथा महाभारते गृध्रभोगाजुसंवादे—

‘अलं स्थित्वा दशशानेऽस्मिन्गृध्रभोगाजुसङ्कुले ।

कैङ्करालबहुले घोरे सर्वप्राणिमयकूरे ॥

न चेह बीजितः कश्चित्कालधर्ममुपागतः ।

<sup>१३</sup>‘प्रियो वा यदि वा देव्यः प्राणिनां मतिरीदृशी ॥’ (शान्तिपर्व १५३.११-१२)

इति दिवसे शक्तस्य गृध्रस्य दशशाने मृतं बालमुपादाय तिष्ठतां दिवसे तं परितोऽप्य-  
गमनमिष्टम् ।

१ ‘शक्तोति’ सू. २ काव्यप्रकाशे चतुर्थोक्तौ उदाहृतमिदम्. ३ ‘ज्ञातासीति व्यञ्जयते’  
स्व-रा. ४ विष्णुपुराणे ‘तदप्राप्ति’ इत्यादिकं द्वितीयमर्थम्. ५ ‘जगद्योनिम्’ ग. ६ काव्यप्रकाशे  
चतुर्थोक्तांशे यत्रद्वयमुदाहृतमिदम्. ७ ‘अनेकवैचित्र्यमोम्’ स्व-रा. ८ ‘कविप्रौढो’ नि. ९ ‘सम्भा-  
वितासा’ स्व-रा. १० ‘इदं मेमं’ इत्येतज्जालि स्व-रा-मुल्लङ्घ्ये. ११ ‘‘दोषा’ नि-य.  
१२ ‘कङ्कराल’ ‘‘बरे’ इत्येतज्जालि ग-मुल्लङ्घ्ये. १३ ‘प्रियो’ ‘‘दृशी’ इत्येतज्जालि ग-मुल्लङ्घ्ये.  
१४ ‘इति दिवसमप्यतो गृध्रस्य’ नि. १५ ‘दिवसे’ इति जालि नि-मुल्लङ्घ्ये.

‘आधिलोऽयं स्थितो मूढाः खेदं कुरुत सांप्रतम् ।

बहुविभो मुहूर्तोऽयं जीवेदपि कदाचन ॥

कस्य कनकवर्णोऽयं बालमप्राप्तयौवनम् ।

गृध्रबाणवात्कर्म मूढास्त्वज्ज्वलमविशङ्कितोः ॥’ (शान्ति० १५.३.१९, ६५)

इति निश्चि समर्थस्य गोमायोदिबले परित्यागोऽतन्मिलयित इति वाक्यसमूहेन योत्यते । अत्र स्वतःसम्भवी व्यञ्जकः । एवमन्येभ्योकादशमेदेपूराहार्यम् । एवं वाक्यार्थव्यञ्जकत्वे उदाहृतम् ।

लक्ष्यार्थस्य यथा—‘निःशेषच्युतचन्दनम्—’ इत्यादि । व्यङ्ग्यार्थस्य यथा—‘तत्र पिबन्त—’ इत्यादि । अनयोः स्वतःसम्भवितोऽयं व्यङ्ग्यार्थो व्यञ्जकः । एवमन्येभ्योकादशमेदेपूराहार्यम् ।

### पदांशवर्णरचनाप्रबन्धेष्वस्फुटक्रमः ।

असंलक्ष्यक्रमव्यङ्ग्योऽयं निः । तत्र पदांशैः प्रकृतिप्रत्ययसंयोगेनिपातादिभेदादनेकविधः । यथा—

‘चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमती

रहस्यास्वायीव स्वप्नसि मृदु कर्णान्तिकचरः ।

करं व्याधुन्वत्याः शिवसि रतिसर्वस्वमवरं

नयं तत्त्वान्वेषान्मधुकर इवात्सवं खलु कृती ॥’ (शा० १.२०)

अत्र ‘इताः’ इति न धुनः ‘दुःखं प्राप्नवन्तः’ इति हन्मङ्गलेः ।

‘मुहुरदुल्लिखिताभरोहं प्रतिषेधाक्षरपिङ्गवामिरामम् ।

मुखमेसविबति पद्मलाक्ष्माः कथमप्युन्नमितं न तुम्बितं तु ॥’ (शा० ३.२२)

अत्र ‘तु’ इति निमातस्यानुतापव्यञ्जकत्वम् ।

‘न्याकारो ह्ययमेव मे यद्वरयः—’ इत्यादौ ‘अरयः’ इति बहुवचनस्य, ‘तापसः’ इत्येकवचनस्य, ‘अत्रैव’ इति सर्वनाम्नः, ‘निश्चिन्ति’ इति ‘जीवति’ इति च तिङः, ‘अहो’ इत्यव्ययस्य, ‘आमटिका’ इति करुपतद्धितस्य, ‘बिलुण्ठन’ इति व्युपसर्गस्य, ‘मुनैः’ इति बहुवचनस्य व्यञ्जकत्वम् ।

‘आहारे विरतिः समस्तविषयग्रामे निवृत्तिः परा

नास्माग्ने नयनं तदेतदपरे यच्चैकतानं मनः ।

मौनं चेदमिदं च शून्यमपुनः वदित्वमाभाति ते

तद्वत्प्राः सखि योगिनी किमसि भोः किं वा विरोगिन्वसि ॥’

अत्र ‘आहारे’ इति विषयसमन्वाः, ‘समस्त’ इति ‘परा’ इति च विशेषणस्य, ‘मौनं चेदम्’ इति प्रत्यक्षपरामर्शिनः सर्वनाम्नः, ‘आभाति’ इत्युपसर्गस्य, ‘सखि’ इति प्रणवसंस्कारणस्य, ‘असि भोः’ इति सोपहासोत्प्राप्तस्य, ‘किं वा’ इत्युत्तरपक्ष-

१ मुद्रितमहाभारते नृहका पाठभेदात्. २ ‘असंलक्ष्य’—‘अनिलस्य पदांशकः’ इति कारिकायां ख-पुस्तके. ३ ‘पदांशप्रकृतिप्रत्यय’ नि. ४ इदं सुभाषितावली (१४८५) शार्ङ्गधरपद्धती (१४३३) चोक्तम्. शार्ङ्गधरपद्धती राजशेखरलेखमिति यन्त्रितम्. ५ ‘अत्र तु आहारे’ इति नि-ख. ६ ‘प्रत्ययपरा’ नि.



दाढ्यंसुवकस्य वाशब्दस्य, 'अति' इति वर्तमानोपदेशस्य तत्तद्विषयव्यञ्जकत्वं सहृदयसंवेद्यम् ।

वर्णरत्नचयोरुदाहरिष्यते । प्रकण्ठे यथा—महानारते शान्तः । रामायणे करुणः ।  
मालतीमाधवरत्नावल्यादौ शृङ्गारः । एवमन्यत्र ।

तदेवमेकपञ्चाशद्वेदास्तस्य ध्वनेर्मताः ॥ ११ ॥

सङ्करेण त्रिरूपेण संसृष्ट्या चैकरूपया ।

वेदत्रयमिश्राराः (५३०४) शुद्धैरिषुवाणामिश्रायकाः (५३५५) ॥ १२ ॥

शुद्धैः शुद्धमेदैरेकपञ्चाशता योजनेत्यर्थः । दिव्यात्रमुदाह्रियते—

'अत्युन्नतस्तनयुगा तरलावताक्षी इति सिता तदुपयानमहोत्सवाच्च ।

सा पूर्णकुम्भनवनीरजतोरणसैनसम्भारमहलमयलङ्कृतं विधत्ते ॥'

अथ स्तनावेव पूर्णकुम्भौ, दृष्टय एव नीरजतोरणसैन इति रूपकध्वनिरसध्वन्यो-  
रेकामवानुभवेशः सङ्करः ।

'ध्वन्यन्त्यमूनि मदमूर्च्छदलध्वनीनि धृताध्वनीनहृदयानि मधोदिनानि ।

नित्यन्द्रचन्द्रवदनावदनारविन्दसौरभसौहृदसगर्वसमीरणानि ॥'

अत्र नित्यन्द्रेत्यादिलक्षणाभूलध्वनीनां संसृष्टिः ।

अथ गुणीभूतव्यङ्ग्यम्—

अपरं तु गुणीभूतव्यङ्ग्यां वाच्यादनुत्तमे व्यङ्ग्ये ।

अपरं काव्यम् । अनुत्तमत्वं न्यूनतया साम्येन च सम्भवति ।

तत्र स्यादितराङ्गं काकाक्षितं च वाच्यसिष्यङ्गम् ॥ १३ ॥

सन्दिग्धप्राधान्यं तुल्यप्राधान्यमस्फुटमगुह्यम् ।

व्यङ्ग्यमसुन्दरमेवं भेदास्तस्योदिता अष्टौ ॥ १४ ॥

इतरस्य रसादेरङ्गं रसादिव्यङ्ग्यम् । यथा—

'अयं स रसनोत्कर्षी पीनस्तनविमर्दनः ।

नान्युत्तमधनस्पर्शी नीचीवित्संसनः करः ॥' (महानारते स्त्रीपर्वणि २४.१९)

अत्र शृङ्गारः करुणस्याङ्गम् ।

'मानोज्ञतां प्रणयिनीमनुनेतुकामस्त्वत्सैन्यसागररवोद्गतकर्णतापः ।

हा हा कथं नु भवती रिपुराजधानीप्रासादसन्ततिषु तिष्ठति कामिलोकः ॥'

अत्रौत्सुक्यत्राससन्धिसंस्कृतस्य करुणस्य राजविषयवृत्तावङ्गभावः ।

'जनस्थाने भ्रान्तं कमलमृगतृणान्धितधिया

यचो वैदेहीति प्रतिपद्यमुदह प्रलपितम् ।

१ 'वाच्यमेकपञ्चा' ख-ग. २ 'वेदत्रयमिश्रारा' इति नास्ति ख-ग-गुलकटी.  
३ 'तोरण सौभमार' ख-ग; 'तोरणसौभमार' इत्यपि पाठः अर्द्धितः ख-गुलकटी.  
४ 'दृष्टय एव नयनीरजसैन' नि-ब.

कुतालङ्कारमर्तुवेदनपरिपाटीपुष्पदन्ता

मवाप्तं रामत्वं कुशलवसुता न त्वभिगता ॥<sup>१</sup>

अत्र रामत्वं मया प्राप्तमित्यवचनेऽपि शब्दशक्तेरेव रामत्वमैव गम्यते । वचनेन तु साष्टदयहेतुकतादात्म्यारोपणमाविष्कुर्वता तद्रोपनमपाकृतम् । तेनैव वाच्यं साष्टदय वाक्याधान्वयोपपादकतयाङ्गतां नीतम् । काकाक्षितं यथा—

‘ममामि कौरवशतं समरे न कोपाहुःशासनस्य रुधिरं न पिबाम्बुरस्तः ।

सञ्पूर्णयामि गदया न हृषोषनोरु सन्धिं करोतु भवतां नृपतिः पणेन ॥’

(वेणी० १.१५)

अत्र ममाम्नेवेत्यादिव्यङ्ग्यं वाच्यस्य निषेधस्य सहभावेनैव स्थितम् ।

‘दीपयन्रोदनीरन्ध्रमेव ज्वलति सर्वतः ।

प्रतापस्तत्र राजेन्द्र वैरिर्विशदवानलः ॥’

अत्रान्वयस्य वेणुत्वारोपणरूपो व्यङ्ग्यः प्रतापस्य दवानलत्वारोपसिद्धयङ्गम् ।

‘हरस्तु किञ्चित्परिवृत्त—’ (कुमार० ३-६७) इत्यादौ त्रिलोचनव्यापारनुभूनाभिलाषयोः प्राधान्ये सन्देहः ।

‘वाङ्मनातिकमल्यागो भवतामेव भूतये ।

वामदक्षयश्च वो मित्रमन्यथा दुर्मेनायते ॥’ (महावीर० २.१०)

अत्र परशुरामो रघुःकुलधर्मं करिष्यतीति व्यङ्ग्यस्य वाच्यस्य च समं प्राधान्यम् ।

‘सन्धौ सर्वैस्त्वहरणं विग्रहे प्राणनिग्रहः ।

अज्ञातदीननृपती न सम्पिन्नं च विग्रहः ॥’

अज्ञातज्ञातदीनारूपे नृपती दानसामाधिमान्तरेण नान्यः प्रशमोपाय इति व्यङ्ग्यं स्फुटतया नान्यप्राधान्यामपि जटिलमुक्तम् ।

‘अनेन लोकगुरुणा सतां धर्मोपदेशिना ।

अहं व्रतवती सैरमुक्तेन किमतः परम् ॥’

अत्र प्रतीवमानोऽपि शावधमुनेस्तिर्यग्योपिति वतात्कारोपभोगः स्फुटतया वाच्यमान इत्यगूढम् ।

‘वाणीरकुञ्जोद्गीनश्शुनिकोलाहलं सुणन्तीय ।

धरकम्मवावद्यो बहुप सीअन्ति अज्झाई ॥’

(वाणीरकुञ्जोद्गीनश्शुनिकोलाहलं शृण्वन्त्याः । गृहकर्मव्यापृताया वध्वाः सौदन्त्यज्ञानि)

अत्र दत्तसङ्केतः कश्चिज्ज्ञातगृहं प्रविष्ट इति व्यङ्ग्यत्वात् ‘सौदन्त्यज्ञानि’ इति वाच्यस्य चमत्कारः सहदवसंवेद्य इत्यमुन्दरम् ।

किं च । यो दीपकतुल्ययोगितादिपूमाचलङ्कारो व्यङ्ग्यः स गुणीभूतव्यङ्ग्य एव ।

वाच्यस्य दीपकादिमुख्येनैव चमत्कारविधायित्वात् । तदुक्तं ध्वनिकृता—

१ श्लोकेन्द्रकृते कविकण्ठाभरणे (पञ्चमे वृत्तौ) मद्रवाचपतेः पद्यनिर्दयमिति व्यर्थितम्.  
२ ‘रामत्वं मया’ ति-व. ३ ‘रामपदशतमय’ ख. ४ ‘तादात्म्यारोपित्व’ ग.  
५ ‘तादात्म्यारोपित’ ख. ६ ‘तेनावाच्य’ ग. ७ ‘सामानादि’ ग. ८ ध्वन्यालोके द्वितीयादौ  
(२.१४) वदद्वागमिदं काव्यप्रकाशे पञ्चमोहाये च.

‘अलङ्कारान्तरस्यापि प्रतीती कत्र भासते ।

तत्परत्वं न काव्यस्य नास्ती मागो भवेन्मैतः ॥’ (ध्व० २.३०)

अत्र च शब्दान्तरादिना गोपनकृतचास्त्वस्य विपरीतः । तथा—

‘दृष्ट्वा केशव गोपरागद्वयं किञ्चिद् गृहं मया

तेनात्र स्थलितमिमांसा पतितं किं नाम जालम्बते ।

प्रकल्पं विप्रमेयुखिजसततां सवांशानां यति-

गोप्यैवं गदितः सत्तेशमन्ताद्गोष्ठे हरिवंशिरम् ॥’

अत्र गोपरागादिशब्दानां गोपे राग इत्यादिष्वङ्गवाधाणां सत्तेशमिति पदेन स्फुट-  
तयावभासः । सत्तेशमिति षट्स्य परित्यागे पुनर्ध्वनिरेव । किं च यत्र वस्तुवत्कार-  
रतादिरूपव्यङ्ग्यानां रसाम्बन्तरे गुणीभावश्चात्र प्रधानकृत एव काव्यव्यवहारः ।  
तदुक्तं तेनैव—

‘प्रकारोऽयं गुणीभूतव्यङ्ग्योऽपि ध्वनिरूपताम् ।

पक्षे रसादिज्ञातव्यपर्याज्येचनया पुनः ॥’ इति (ध्व० ३.४१)

यत्र तु—

‘यद्येवमदानां प्रमदाजनानामभ्रंतिहः क्षीणमणीमवुल्लः ।

संख्याजसं प्राप्तेवतामकाण्डेऽप्यनहनेपथ्यविधि विपद्ये ॥’

इत्यादौ रसादीनां नगरीवृत्तान्तादिवस्तुमात्रेऽङ्गत्वम्, तत्र तेषामन्तात्पर्यविषय-  
त्वेऽपि तैरेव गुणीभूतैः काव्यव्यवहारः । तदुक्तमस्मत्समोक्तद्विपण्डितमुख्य-  
श्रीचण्डीदासपादैः—‘काव्यार्थेऽस्माकं बहुविधेयस्य तन्मसीभावेनास्वाददशायां गुण-  
प्रधानभावावभासस्ताववानुमृष्यते, काकात्तरे ॥ प्रकरणादिपर्याज्येचनया भवन्नप्यसी  
न काव्यव्यवहारं व्याहन्तुमीशः, तस्यास्वादमात्रावत्तत्वात्’ इति । केचिन्निवारणं  
तृतीयं काव्यभेदमिच्छन्ति । तदाहुः—‘शब्दचित्तं वाच्यचित्तमन्यत्र त्वरं स्मृतम् ॥’  
(कान्यप्र० १.५) इति ।

तत्र । यदि हि व्यङ्ग्यत्वमेव व्यवहाराभासस्तदा तस्य काव्यत्वमपि नास्तीति  
प्रागेवोक्तम् । ईष्यमङ्गलत्वमिति चेत्, किं नामैषद्व्यङ्ग्यत्वम् । आस्वाद्यव्यङ्ग्यत्वम्,  
अनास्वाद्यव्यङ्ग्यत्वम् वा । आये प्राचीनभेदयोरेवान्तःपातः । द्वितीये त्वकाव्यत्वम् ।  
यदि चास्वाद्यत्वं तदाङ्गत्वमेव । अङ्गत्वायामनास्वाद्यत्वात् । तदुक्तं भविकृता—

‘प्रधानगुणभावाभ्यां व्यङ्ग्यस्यैवं व्यवस्थितैः ।

उभे काव्ये ततोऽन्यत्तच्चित्रमभिधीयते ॥’ इति । (ध्व० ३.४२)

इति श्रीसाहित्यदर्पणे ध्वनिगुणीभूतव्यङ्ग्यास्वकाव्यभेदनिरूपणो नाम

चतुर्थः परिच्छेदः ।

१ अथ ‘श्रीणि गुणीभूतव्यङ्ग्या’ इत्यधिकं सू-तुल्ये. २-तुल्ये चित्रमन्यत्र ‘श्रीणि गुणी-  
भूतव्यङ्ग्य इति शेषः’. ३ ध्वन्यालोके (२.१५) उदाहृतमिदम्. ४ ‘प्राप्तता’ नि-च.  
५ ‘काव्यव्यङ्ग्य’ सू-श. ६ ‘मन्वाभाव’ सू-श. ७ ‘प्रकाश मकर’ सू-श. ८ ‘व्यवस्थिते’  
नि-च. ९ ‘तद्व्यङ्ग्य’ सू-श.



## पञ्चमः परिच्छेदः ।

अथ केयमभिनवा व्यञ्जना नाम वृत्तिरिति, उच्यते—

वृत्तीनां विधान्तेरभिधातापयंलक्षणाशयानाम् ।

अङ्गीकार्या तुयां वृत्तिर्बोधे रसादीनाम् ॥ १ ॥

अभिधाताः सङ्केतितायेमात्रबोधनविरताया न वस्तुलङ्काररसादिष्वङ्गबोधने क्षमत्वम् । न च सङ्केतितो रसादिः । न हि विभावाद्यभिधानमेव तदभिधानम्, तस्य तदेकरूप्यानङ्गीकारात् । यत्र च स्वशब्देनाभिधानं तत्र प्रत्युत दोष एवेति वक्ष्यामः । क्वचित् 'अङ्गारादिरसोऽयम्' इत्यादौ स्वशब्दाभिधानेऽपि न तत्प्रतीतिः, तस्य स्वप्रकाशानन्दरूपत्वात् । अभिहितान्वयवादिभिरङ्गीकृता तात्पर्याख्या वृत्तिरपि संसर्गमात्रबोधने परिधीया नैव व्यङ्ग्यस्य बोधिनी । यच्च केचिदौघः—'सोऽवमिधोरिव दीर्घदीर्घतैरोऽभिधान्यापारः' इति, यच्च धनिकेनोक्तम्—

'तात्पर्याव्यतिरेकाच्च व्यञ्जकत्वस्य न ध्वनिः ।

यावत्कायेप्रसारित्वात्तात्पर्यं न तुल्यभूतम् ॥' इति

तथोरुपरि 'शब्दबुद्धिकर्मेणां विरम्य व्यापाराभावः' इति<sup>१</sup> विरम्यव्यापाराभाववादिभिरेव पातनीयो दण्डः ।

एवं च किमिति लक्षणाप्युपाया । दीर्घदीर्घतैराभिधाव्यापारेणापि तद्वर्णबोधसिद्धेः । किमिति च 'ब्राह्मण, पुत्रत्ये जातः कन्या ते रूविणी' इत्यादावपि सर्वश्लोकादीनामपि न वाच्यत्वम् । वस्तुनरुक्तं "पौरुषेयमपौरुषेयं च सर्वमेव वाच्यं कार्यपरम्, अतएव त्वेऽनुपादेयत्वाद्गुणमन्त्रवाक्यवत्, ततश्च काव्यशब्दानां निरतिशयमुक्तास्वादव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्त्यौपमिकप्रयोजनानुपलब्धेभिरतिशयमुक्तास्वाद एव कार्यत्वेनावधार्यते । 'यत्परः शब्दः स शब्दायः' इति न्यायात्<sup>२</sup> इति ।

तत्र प्रष्टव्यम्—किमिदं यत्परत्वं नाम, तदर्थत्वं वा, तात्पर्यवृत्त्या बोधकत्वं वा । आये न विवादः । व्यङ्ग्यवृत्तेऽपि तदर्थतानुपायात् । द्वितीये तु—केयं तात्पर्याख्या वृत्तिः । अभिहितान्वयवादिभिरङ्गीकृता वा तदन्या वा । आये दशमेबोत्तरम् । द्वितीये तु—नाममात्रे विवादः । तन्मतेऽपि तृतीयवृत्तिसिद्धेः ।

नन्वस्तु युगपदेव तात्पर्यशक्त्या विभावादिसंसर्गस्य रसादेव प्रकाशनम्—इति चेत्, न । तयोर्हेतुफलभावाङ्गीकारात् । यदाह मुनिः—'विभावाज्जुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः' इति । सहभावे च कुतः सन्वेतरविभागधोरिव कार्यकारणभावः । पौर्वापर्यविपर्ययात् ।

१ 'संसर्गमत्रे परिधीया न व्यङ्ग्यबोधिनी' नि-ब. २ केचित्तोत्रादयः, ३ 'दीर्घदीर्घो व्यापार इति' ख-रा. ४ 'ध्वनिकेतं' रा; 'ध्वनिकेतोक्तं' ख. ५ धनिकेत इत्युपपन्नवाक्याने (४.२०) सकृदात्मन्यनिर्णयात् सप्त कारिका उदाहृताः नैवमेका कारिका किन्तु भिन्ने एव कारिकायै, ६ 'इति वादिभिरेव' नि-ब. ७ 'दीर्घाभिनवा' ख-रा. ८ 'गर्भितो' नि-ब. ९ 'काव्यशब्दानां निरतिशयमुक्तास्वाद एव कार्यत्वेनावधार्यते' ख-रा. १० 'तत्परत्वं' नि-ब. ११ 'तद्वोधकत्वं' नि-ब. १२ 'पौर्वापर्यविपर्ययात्' इत्येतानि रा-मुक्तये.

‘गहायां घोषः’ इत्यादी तटावर्धमाधबोधनविरतायाश्च लक्षणायाः कुतः शीतल-  
त्वपावनावादिष्वहयबोधकता । तेन तुरीया वृत्तिरुपासीवेति निर्विवादमेतत् । किं च—

बोद्धस्वरूपसंख्यानिमित्तकार्यप्रतीतिकाकानाम् ।

आशयविषयादीनां भेदाद्विज्ञोऽभिधेयतो व्यङ्ग्यः ॥ २ ॥

वाच्यार्थव्यङ्ग्यापेयोहि पदतदर्थमात्रज्ञाननिर्गुणैरपि वैवाकरगैः सहृदयैरेव संवेद्यतया  
बोद्धभेदः । ‘भम भग्निभ—’ इत्यादी कनिष्ठाच्चे विधिरूपे निषेधरूपतया, कनित्  
‘निःशेषव्युत्तचन्दनम्—’ इत्यादी निषेधरूपे विधिरूपतया च स्वरूपभेदः । ‘गयोऽस्त-  
मर्कः’ इत्यादी च वाच्योऽर्थे एक एव प्रतीयते । व्यङ्ग्यस्तु तत्तद्वोक्तादिभेदात् कनित्  
‘कान्तमभिसर’ इति, ‘गायो निबध्वन्ताम्’ इति, ‘नायकस्यायमागमनावसरः’ इति,  
‘सन्तापोऽधुना नास्ति’ इत्यादिरूपेणानेक इति संख्याभेदः । वाच्योर्थः शब्दोच्चारण-  
मात्रेण वेधः । एष तु तथाविधप्रतिमानैर्मैल्यादिनेति निमित्तभेदः । प्रतीतिमात्र-  
करणाच्चमत्कारकरणाच्च कार्यभेदः । कैवल्यरूपतया चमत्कारितया च प्रतीतिभेदः ।  
पूर्वपक्षाद्वानेन च कालभेदः । शब्दाश्रयत्वेन शब्दतदेकदेशतदधेयवर्णसङ्घटनाश्रयत्वेन  
चाश्रयभेदः ।

‘कस्तु व ण होइ रोसो दहुण पिआइ सम्बणं अहरम् ।

सभमरपधमैग्गाइरि वारिअवाने सहसु धणिहम् ॥’

(कस्तु वा न भवति रोषो दृष्ट्वा प्रियायाः सभ्रणमधरम् ।

सभ्रमरपधमायिणि वारितवामे सहस्रेदानीम् ॥)

इति सखीतत्कान्तगतत्वेन विषयभेदः । तमात्राभिधेय एव व्यङ्ग्यः । तथा

प्रागस्तवाद्गसादेर्नो बोधिके लक्षणाभिधे ।

किं च मुख्यार्थबाधस्य विरहादपि लक्षणा ॥ ३ ॥

‘न बोधिका’ इति शेषः । नहि कोऽपि रसनात्मकस्वापाराजिज्ञो रसादिपदप्रति-  
पाद्यः पदार्थः प्रमाणसिद्धोऽस्ति यस्मिन् लक्षणाभिधे बोधयेयाताम् । किं च यत्र  
‘गहायां घोषः’ इत्यादावुपात्तशब्दाभावां तुभूषत्रैवान्वयोऽनुपपत्त्या बाध्यते तत्रैव  
हि लक्षणायाः प्रवेशः । वदुक्तं न्यायकुसुमाञ्जलापुदपनान्यायैः—

‘श्रुतान्वयादनाकाङ्क्षं न वार्थं ह्यन्यदिच्छति ।

पदार्थान्वयवैधुयात्तदाक्षिप्तम सञ्ज्ञतिः ॥’ (तृतीये सूत्रके १२)

न पुनः ‘शूलं बासपृष्ठम्—’ इत्यादी मुख्यार्थबाधः । यदि च ‘गहायां घोषः’  
इत्यादी प्रयोजने लक्ष्यं स्यात्, तीरस्य मुख्यार्थत्वं बाधितत्वं च स्यात्, तस्यापि च  
लक्ष्यतया प्रयोजनान्तरं तस्यापि प्रयोजनान्तरमित्यनवस्थापातः ।

१. ‘निर्गुणैर्वैवाकरगैरपि सहृदयैरेव च संवेद्यतया’ नि-ख. ‘निर्गुणैः सहृदयैरेव च संवेद्य’ बा.  
२. ‘सभमरपधमैग्गा’ नि. ३. ‘व्यङ्ग्यालोके’ मम्मोदघोले उदाहृतमित्ये काव्यप्रकाशे पद्यमोहादि  
च. ४. ‘कान्तविषयत्वेन’ नि-ख. ५. ‘वाच्ये’ ख-बा.

न चापि प्रयोजनविशिष्ट एव तीरे लक्षणा । विषेवतत्प्रयोजनयोर्गुणपत्रतीत्यनभ्यु-  
पगमात् । नीलादिसंवेदनानन्तरमेव हि ज्ञातताया अनुव्यवसायस्य वा सम्भवः ।

नानुमानं रसादीनां व्यवहयानां बोधनसमम् ।

आभासत्वेन हेतूनां स्मृतिर्न च रसादिषीः ॥ ४ ॥

व्यक्तिविवेककारेण (पत्र ११९) हि—“यापि विभावादिभ्यो रसादीनां प्रतीतिः सानु-  
मान एवान्तर्भवितुमर्हति” । विभावानुभावव्यभिचारिप्रतीतिरिति रसादिप्रतीतिः साधन-  
मिष्यते, ते हि रसादीनां भावानां कारणकार्यसद्व्यभिचारिभूतास्तानुमापयन्त एव रसादी-  
निष्पादयन्ति, त एव प्रतीयमाना आस्तादपदर्शी गताः सन्तो रसा उच्यन्त इति अवश्य-  
भावी तत्प्रतीतिक्रमः केवलमाशुनावितयादी न लक्ष्यते, यतोऽयमथाप्यभिव्यक्तिक्रमः”  
इति यदुक्तम्, तत्र प्रष्टव्यम्—किं शब्दाभिनयसमापितविभावादिप्रत्ययानुमितरामादि-  
रौगादिज्ञानमेव रसत्वेनाभिमतं भवतः, तद्भावनया भावकैर्भाव्यमानः स्वप्रकाशा-  
नन्दो वा । आशे न विवादः । किं तु रामादिरौगादिज्ञानं रससंज्ञया नोच्यतेऽस्माभि-  
स्त्येव विशेषः । द्वितीयस्तु न्यासिप्रवृत्ताभावाद्देतोरामासत्तयासिद्ध एव । यद्योक्तं  
तेनैव—“यत्र यत्रैवंविधानां विभावानुभावसात्विकतत्त्वाणि नामभिधानमभिनयो वा  
तत्र तत्र शब्दारादिरसाविर्भाव इति सुमदैव न्यासिः पक्षधर्मता च । तथा—

‘वार्थान्तराभिव्यक्तौ वः सामग्रीष्टा निवन्धनम् ।

सैवानुमितिपक्षे नो समकालेन संभवा ॥’ इति ।

(व्यक्तिविवेके तृतीये विमर्शे ३०-३१)

इदमपि न नो विरुद्धम् । न यैवंविधा प्रतीतिरामादित्वेनास्माकमभिमतता । किं  
तु स्वमकाशमात्रविश्रान्तः सान्द्रानन्दनिर्भरः । तेनात्र सिंघावनिषितादधांदर्यान्तरस्य  
साधनाद्देतोरामासत्ता । यत्र “नम धम्मिज—” (गाथासप्त० २-७५) इत्यादी  
प्रतीयमानं वस्तु,

‘जलकेलितरलकरतलमुत्तपुनःपिहितराधिकावदनः ।

जगदवतु कोकयूनोविषद्वनसद्भुवनकौतुकी कृष्णः ॥’

इत्यादी न रूपकालङ्कारादयोऽनुमेया एव । तथाहि—अनुमानं नाम पक्षसत्त्व-  
सपक्षसत्त्वविषयव्यावृत्तत्वविशिष्टाहिङ्गाहिङ्गिनी ज्ञानम् । ततश्च बाध्यादसम्बन्धोऽर्थ-  
स्तावत्र प्रतीयते । अन्यथातिप्रसङ्गः स्यात् । इति बोध्यबोधकयोरर्थयोः कश्चित्स-  
म्बन्धोऽस्त्येव । ततश्च बोधकोऽर्थो लिङ्गम्, बोध्यश्च लिङ्गी, बोधकस्य चार्थस्य पर्यस्तत्वं  
निबद्धमेव । सपक्षसत्त्वविषयव्यावृत्तत्वेऽनिवर्द्धेऽपि सामर्थ्यादवसेने । तस्मादत्र यद्वा-  
च्यादर्भालिङ्गरूपाहिङ्गिनी व्यवहयार्थस्यावगमस्तदनुमान एव पर्यवस्यति” इति, तत्र ।  
तथा ह्यत्र “नम धम्मिज—” इत्यादौ गृहे शनिष्ठत्वा विहितं ज्ञमणं गोदावरीतीरे  
सिंहोपलम्भेरभ्रमणमनुमापयति” इति यदुक्तं तत्रानैकान्तिको हेतुः । भीरोरपि

१ ‘विषययो’ नि-ब. २ ‘एकान्तर्भवति’ ख-ग. ३ ‘व्यक्तिका’ नि. ४ ‘रामादि-  
गीरागादि’ नि-ब. ५ ‘रामादिगवरागा’ नि-ब. ६ ‘प्रतीतिरसत्त्वत्वे’ नि-ब. ७ ‘वार्थान्-  
तराधना’ ख-ग. ८ ‘हिङ्गिनि’ ख-ग.



पुरोः प्रभोवां निदेहेन शिवानुरागेण वा समनस्य सम्मवात् । पुंश्रत्वा वचनं प्रामा-  
णिकं न वेति सन्दिग्धासिद्धम् । 'जलकेलि-' इत्यत्र 'य आत्मदशनं दशनाभ्यां  
चक्रवाकविषटनसङ्घटनकारी स चन्द्र एव' इत्यनुमितरेवेति न वाच्यम् । उच्चा-  
सकादावनेकान्तिकत्वात् । 'एवंविधोऽर्थं एवंविधार्थबोधक एवंविधापेक्षात्, यत्रैवं  
सम्भवम्' इत्यनुमानेऽप्यानौसमानयोगक्षेपो हेतुः । 'एवंविधापेक्षात्' इति हेतुना  
एवंविधानिष्टसाधनस्याप्युपपत्तेः ।

तथा यत् 'इति हे प्रतिवैशिति क्षणनिष्ठाप्यमदृहे-' इत्यादौ नलमन्वीनां सान-  
तिर्जनम्, एकाकितया च क्षेत्रोगमनम्, तस्याः परकासुक्षोपमोषस्य लिङ्गिनो लिङ्ग-  
मित्युच्यते । तत्रावैवाभिहितेन स्वकान्तरेहेनापि सम्भवतीत्यनेकान्तिको हेतुः ।

यच्च 'निःशेषव्युत्तचन्दनम्-' इत्यादौ दृष्टास्तात्कामुक्षोपमोगोऽनुमीयते तत्किं  
प्रतिपाद्येया दृष्टा, तत्कालसंनिहितार्थान्यैः, तत्काव्याप्यमात्रतया वा सङ्गदयैः ।  
आद्योने विवादः । तृतीये तु तथाविधमिष्टमिरदृश्यते व्यभिचारः । ननु वक्रा-  
वत्त्वात्सङ्घटनत्वेन विज्ञेयो हेतुरिति न वाच्यम् । एवंविधत्वात्प्राप्त्यनुसंधानस्या-  
भावात् ।

किं चैवंविधानां काव्यानां कविप्रतिभामात्रजन्यनां प्रामाण्यानावश्यकत्वेन सन्दि-  
ग्धासिद्धत्वं हेतोः । व्यक्तिवैशिष्ट्यात् चाधमपदसहायानामेवैषां व्यञ्जकत्वमुक्तम् । तेन  
च तत्कान्तस्वाधमत्वं प्रामाणिकं न त्वेति कथमनुमानम् ।

एतेनार्थोपचित्वेष्टत्वमपि व्यवहयानामपास्तम् । अथोपत्तेरपि पूर्वप्रसिद्धव्याप्तिच्छा-  
धानुपज्ज्यैव प्रवृत्तेः । यथा—'यो जीवति स कुत्राप्यवतिष्ठते, जीवति चात्र  
गोष्ठ्यामविद्यमानश्चैत्रः' इत्यादि । किं च वस्तुविक्रयदौ तज्जमीतोक्तनेन दृष्टसंख्यादि-  
वत्स्वप्नबुद्धिविधोऽप्यर्थं न भवति । सूचनबुद्धेरपि संज्ञादिलौकिकप्रमाणसापेक्षत्वे-  
नानुमानप्रकारताङ्गीकारात् । यच्च 'संस्कारजन्यत्वाद्द्रसादिवृद्धिः स्मृतिः' इति केचित्,  
तत्रापि प्रत्यभिज्ञादानेकान्तिकतया हेतोराभासता । 'दुर्गालङ्घित—' इत्यादौ च  
द्वितीयार्थो नास्त्येव इति षट्कं महिममहेन, तदनुभवसिद्धमपलपतो गजनि-  
मौलिकेन ।

तदेवमनुभवसिद्धस्य तत्तद्रसादिलक्षणापेक्षाशक्यापलापतया तत्तच्छब्दाद्यन्वयव्य-  
तिरेकानुविधायितया चानुमानादिप्रमाणानेष्टतया चाभिधादिबुद्धिर्भवावोभयतया च  
तुरीया वृत्तिरुपास्येति सिद्धम् । इयं च व्याख्याद्यनुसन्धानं विनापि भवतीत्यखिलं  
निर्मलम् । तत्किनामिकेयं वृत्तिरिति, उच्यते—

१ 'चन्द्र इव' ख-ग. २ 'इत्यनुमानयोगक्षेपो हेतुः' ग. ३ 'विधानिष्टार्थवत्त्वाप्युपपत्तेः'  
ख-ग. ४ 'तद्वृत्तिजनं' नि-च. ५ 'प्रतिपाद्यतया' नि. ६ 'व्याप्यतु' नि-च. ७ 'व्यक्ति-  
नाशिता' ख-ग. ८ 'सर्वेषां पदार्थानां' नि-च. ९ 'पूर्वप्रसिद्धव्याप्तीत्याहुः' नि. १० 'तस्या-  
स्मृत्युत्पत्तेरपि चन्द्रव्याप्त्यभिधानमन्तरेण न व्यापारान्तरे सम्भवतीति' (व्यक्तिवैशिष्ट्ये पृष्ठ ११३)  
११ 'नवविधमप' नि.

सा चेयं व्यञ्जना नाम वृत्तिरित्युच्यते दुषेः ।

रसव्यक्तौ पुनर्वृत्ति रसनामयां परे विदुः ॥ ५ ॥

एतच्च विविच्योक्तं रसनिरूपणप्रस्ताव इति सर्वमवदातम् ।

इति साहित्यदर्पणे व्यञ्जनास्थापनो नाम पञ्चमः परिच्छेदः ।

षष्ठः परिच्छेदः ।

एवं ध्वनियुक्तौ भूतव्यञ्जयत्वेन काव्यस्य भेदद्वयमुक्त्वा पुनर्दृष्टव्यत्वेन भेद-  
द्वयमाह—

इद्व्यभ्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् ।

दृश्यं तत्राभिनेयं

तस्य रूपकसंज्ञादेतुमाह—

तद्पारोपातु रूपकम् ॥ १ ॥

तद्वयं काव्यं नटे रामादिसरूपारोपाद्रूपकमित्युच्यते । कोऽसौ अभिनय इत्याह—

भवेदभिनयोऽवस्थानुकारः स चतुर्विधः ।

आङ्गिको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा ॥ २ ॥

नटैर्वांगेजादिभ्यो राममुषिष्ठिरादीनामवस्थानुकरणमभिनयः । रूपकभेदानाह—

नाटकमथ प्रकरणं भाणव्यायोगसमवकारजिमाः ।

ईहामृगाङ्गवीच्यः प्रहसनमिति रूपकाणि दश ॥ ३ ॥

किञ्च ।

नाटिका त्रोटकं गोष्ठी सट्टकं नाट्यरासकम् ।

प्रस्थानोत्थाप्यकाव्यानि प्रेङ्गुणं रासकं तथा ॥ ४ ॥

संलापकं श्रीगदितं शिल्पकं च विलासिका ।

दुर्मल्लिका प्रकरणी हल्लीशो भाणिकेति च ॥ ५ ॥

अष्टादश ग्राहुरूपरूपकाणि मनीषिणः ।

विना विशेषं सर्वेषां लक्ष्म नाटकवन्मतम् ॥ ६ ॥

सर्वेषां प्रकरणादिरूपकानां नाटिकायुपरूपकानां च । तत्र

नाटकं रूपातवृत्तं स्वात्पञ्चसन्धिसमन्वितम् ।

विलासद्वयादिगुणवयुक्तं नानाविभूतिभिः ॥ ७ ॥

सुखदुःखसमुद्भूति नानारसनिरन्तरम् ।

पञ्चादिको दशपरान्तप्राङ्गाः परिकीर्तिताः ॥ ८ ॥

प्रस्थातव्यंशो राजर्षिर्धीरोदात्तः प्रतापवान् ।

दिव्योऽथ दिव्यादिव्यो वा गुणवाचायको मतः ॥ ९ ॥

एक एव भवेदङ्गी शूङ्गारो वीर एव वा ।

अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽङ्गुतः ॥ १० ॥

चत्वारः पञ्च वा मुख्याः कार्यव्यापृतपुरुषाः ।

गोपुच्छाग्रसमाहं तु बन्धनं तस्य कीर्तितम् ॥ ११ ॥

स्वातं रामावणादिप्रसिद्धं वृत्तम् । यथा—रामचरितादि । सम्बन्धो बध्यन्ते ।  
नामाविभूतिभिर्बुक्तमिति महासहायम् । सुखदुःखसमुद्भूतत्वं रामबुधिष्ठिरादिवृत्तान्ते-  
ष्वभिष्वक्तम् । रावर्षयो दुष्यन्तादयः । दिव्याः भीरुणादयः । दिव्यादिव्यः, यो  
दिव्योऽप्यात्मनि नरानिमानो । यथा—भीरानचन्द्रः । गोपुच्छाग्रसमाहमिति  
क्रमेणाह्वाः सस्माः कर्तव्याः इति केचित् । अन्ये त्वाहुः—‘यथा गोपुच्छे  
केचिद्वाक् सस्माः केचिद्दीर्घास्तत्रेह कानिचित्कावाणि मुखसन्वी समाप्तानि कानि-  
नितप्रतिमुञ्चे । ययमन्येष्वपि कानिचित्कानिचिद्’ इति ।

प्रत्यक्षनेतृचरितो रसभावसमुद्भवः ।

भवेद्गृहभञ्ज्यार्थः क्षुद्रचूर्णकसंयुतः ॥ १२ ॥

विच्छिन्नावान्तरैकार्थः किञ्चित्संलग्नविन्दुकः ।

युक्तो न बहुभिः कार्यैर्वीजसंहतिमात्र च ॥ १३ ॥

नानाविधानसंयुक्तो नातिप्रचुरपद्यवान् ।

आवश्यकानां कार्याणामविरोधाद्विनिर्मितः ॥ १४ ॥

नानेकदिननिर्वर्त्यकथया संग्रयोजितः ।

आसन्ननायकः पात्रैर्युतस्त्रिचतुरैस्तथा ॥ १५ ॥

दूराद्धानं बधो युक्तं राज्यदेशादिविभ्रवः ।

विवाहो भोजनं श्रापोत्सर्गो मृत्यू रतं तथा ॥ १६ ॥

दन्तच्छेद्यं नखच्छेद्यमन्यद्विडाकरं च यत् ।

शयनाभरणानादि नगराणुपरोधनम् ॥ १७ ॥

स्नानानुलेपने चैभिर्वीजितो नातिविस्तारः ।

देवीपरिजनादीनाममात्यवणिजामपि ॥ १८ ॥

प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः ।

अन्तर्निष्क्रान्तनिष्किलपात्रोऽह इति कीर्तितः ॥ १९ ॥

विन्दादयो बध्यन्ते । आवश्यकं संध्याबन्धनादि । अङ्गप्रस्तावात्रयीकुमाद—

अङ्गोदरप्रविष्टो यो रङ्गद्वारामुखादिमान् ।

अङ्गोऽपरः स गर्भाङ्गः सत्रीजः फलवानपि ॥ २० ॥

यथा बालरामायणे—रावणं प्रति ( कञ्चुकी ) ।

‘श्रवणैः पेयमनेकैर्दृश्यं दीपैश्च लोचनेर्बहुभिः ।

भवदर्थमिव निबद्धं नाट्यं सीतास्वयंवरणम् ॥’ ( ३.१२ )

इत्यादिना विरचितः सीतास्वयंवरो नाम गर्भाङ्गः ।

तत्र पूर्वं पूर्वरङ्गः सभापूजा ततः परम् ।

कथनं कविसंज्ञादेनाटकस्याप्यथामुखम् ॥ २१ ॥

१ ‘‘वर्णार्थं तु नि-ञ. २ ‘‘श्रापोत्सर्गो’ नि-ञ. ३ ‘‘नगराणुपरोधनम्’ नि. ४ ‘‘रसोत्तरे’ ग.  
५ ‘‘द्वारादुखादिनाम्’ ग.



तत्रेति नाटके ।

यस्माद्व्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।

कुशीलवाः प्रकुर्वन्ति पूर्वैरङ्गः स उच्यते ॥ २२ ॥

प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि ।

तथाप्यवश्यं कतेष्व्या नान्दी विघ्नोपशान्तये ॥ २३ ॥

तस्याः स्वरूपमाह—

आशीर्वाचनसंयुक्ता स्तुतिर्यस्याग्रयुज्यते ।

देवद्विजमुपादीनां तस्माच्चान्दीति संज्ञिता ॥ २४ ॥ (नाट्य० ५.२५)

मङ्गल्यश्चङ्गचन्द्रौल्लकोकैरवशंसिनी ।

पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैस्त ॥ २५ ॥

अष्टौदा यथा अनवराघवे—‘निप्रत्यूहम्—’ इत्यादि (१.२) । द्वादशपदा यथा मम तातधादानां पुष्पमालायाम्—

‘क्षिरसि धृतसुरापगे स्मराराधरणमुखेन्दुरुचिर्मिरोन्द्रपुची ।

ज्व चरणयुगानते स्वकान्ते सितसरसा भवतोऽस्तु भूतिहेतुः ॥’

एवमन्यत्र । एतच्चान्दीति कस्मच्चिन्मतानुसारेणोक्तम् । वस्तुतस्तु ‘पूर्वरङ्गस्य रङ्गद्वाराभिधानमङ्गम्’ इत्यपरे । यदुक्तम्—

‘यस्मादभिनयो ह्यत्र प्राथम्यादवतायते ।

रङ्गद्वारमतो वेपं वागह्याभिनयात्मकम् ॥’ इति । (नाट्य० ५.२७)

उक्तप्रकारायाश्च नान्द्या रङ्गद्वारत्वात्प्रथमं नटेरेव कर्तव्यतया न महर्षिणा निर्देशः कृतः । कालिदासादिमहौकविप्रबन्धेषु च—

‘वेदान्तेषु यमादुरेकपुरुषं व्याप्य सिक्तं रोदसी

यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथायौक्षरः ।

अन्तर्गन्ध मुमुक्षुभिर्मितमिताप्राणादिभिर्मृग्यते

स स्थाणुः क्षिरमक्तिर्योगसुलभो निःश्वेदसायास्तु वः ॥’ (विक्रमो० १.२)

एवमादिषु नान्दीलक्षणायोगात् । उक्तं च—‘रङ्गद्वारमारम्य कविः कुर्वात—’ इति । अत एव प्राक्तनपुस्तकेषु ‘नान्द्यन्ते सूत्रधारः’ इत्यनन्तरमेव ‘वेदान्तेषु—’ इत्यादिश्लोकलिखनं दृश्यते । यच्च प्रश्नात् ‘नान्द्यन्ते सूत्रधारः’ इति लिखनं तस्यापम-मिप्रायः—नान्द्यन्ते सूत्रधार इदं प्रयोजितवान्, इतःप्रभृति नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

पूर्वरङ्गं विधायैवं सूत्रधारो निवर्तते ।

प्रविश्य स्थापकस्तद्वत्काव्यमास्थापयेत्ततः ॥ २६ ॥

दिव्यमूर्तेः स तद्रूपो मिश्रमन्यतरस्तपोः ।

१ ‘संयुक्ता नितं यस्यात्’ ग. २ ‘चङ्गचन्द्रौल्ल’ ग. ३ ‘पदैर्युक्ता’ ग. ४ ‘असमाया’ ग. ५ ‘इत्यन्ते’ नि; ‘इत्युच्यते’ व. ६ ‘रङ्गद्वारात्’ नि-व. ७ ‘महर्षिणो’ ग. ८ ‘इतःप्रभृति यथा नाटक’ नि-व. ९ ‘विधायैव’ नि-व. १० ‘दिव्यमूर्तेः स’ ग. ‘दिव्यमूर्तेषु तद्रूपो’ व.

सूचयेद्वस्तु वीजं वा मुखं पात्रमथापि वा ॥ २७ ॥

काव्यायैश्च स्थापनात्स्थापकः । तद्वदिति सूत्रधारसद्वचगुणाकारः । इदानीं पूर्वराजस्य सम्यक्प्रयोगान्नावापेक्ष एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहारः । स स्थापको दिव्यं वस्तु दिव्यो भूत्वा, मर्त्यं वस्तु मर्त्यो भूत्वा, मित्रे च दिव्यमर्त्ययोर-  
न्वतरो भूत्वा सूचयेत् । वस्तु इतिवृत्तम् । नमोदात्तरामे—

‘रामो मूर्ध्नि निधाय काननमगान्यालामिवाशां गुरो-  
सङ्गच्छया भरतेन राज्यमखिलं माथा सहैवोच्छ्रितम् ।  
तौ सुधीवविनीचणावनुगतौ नीतौ परां सैम्पदं  
श्रोतृत्वाता दशकान्तरमभूतयो ध्वस्ताः समस्ता द्विपः ॥’

वीजं यथा रत्नावल्याम्—

‘श्रीपादन्वसादपि मध्यादपि जलनिषेधिशोऽप्यन्तात् ।

आनीय झटिति षट्यति विधिरमिमतमभिमुखीभूतः ॥’ (१.७)

अत्र हि समुद्रे बहिनमज्ञमप्रोत्थिताया रत्नावल्या अनुकूलदैवलालितो वत्सराज-  
गृहप्रवेशो यौगन्धरायणव्यापारमारभ्य रत्नावलीप्राप्तौ वीजम् । मुखं केषादिना  
प्रस्तुतवृत्तान्तमतिपादको वाग्निशेषः । यथा—

नासादितप्रकटनिर्मैलचन्द्रहासः प्राप्तः शरत्समय एव विशुद्धकार्त्तः ।

उत्खाय सादृतमसं घनकालमुग्रं रामो दशास्त्रमिव सम्भूतकन्धुजोर्ध्वः ॥’

पात्रं यथाभिधानशालुकुन्तले—

‘तवासि गीतरामेण हारिणा प्रसभं हतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरेहसा ॥’ (१.५)

रत्नं प्रसाद्य मधुरैः श्लोकैः काव्यायैसूचकैः ।

रूपकस्य कवेराख्यां गोत्रार्चयि स कीर्तयेत् ॥ २८ ॥

ऋतुं च कञ्चित्पात्रेण भारतीं वृत्तिमाश्रितः ।

स स्थापकः । प्रायेणेति कनिष्ठतोरकीर्तनमपि । यथा—रत्नावल्याम् । भारती-  
इतिस्तु—

भारती संस्कृतप्रायो वाग्व्यापारो नराश्रयः ॥ २९ ॥

संस्कृतवङ्गौ वाक्प्रधानौ व्यापारो भारती ।

तस्याः प्ररोचना वीथीं तथा प्रहसनामुखे ।

अज्ञान्यग्रोन्मुखीकारः प्रशंसातः प्ररोचना ॥ ३० ॥

प्रस्तुतामिनयेषु प्रशंसातः श्रोतृणां प्रवृत्त्युन्मुखीकरणं प्ररोचना । यथा रत्नावल्याम्—

‘श्रीहर्षो निपुणः कविः, परिवदध्वेषा गुणप्राप्तिणी,

श्लोके हारि च वत्सराजचरितं, नाट्ये च दक्षा वचम् ।

१ अयं श्लोको दशरूपके (३.१) दृश्यते. २ ‘परस्तुप्रति’ नि. ३ ‘मोक्षिका’ नि-य.  
४ ‘कान्ति’ नि. ५ दशरूपके (३.३, १० इत्यत्र) उदाहृतमिदम्. ६ ‘गीतायामपि कीर्तयेत्’ म.

वस्तुवैकल्यमपीदं वाञ्छितकलप्राप्तेः परं, किं पुन-

सैद्धान्त्योपपत्त्यादयं समुदितः सर्वो गुणानां गणः ॥' (रत्ना० १.३)

वीथीप्रवृत्तने वक्ष्यते ।

नदी विदूषको नापि पारिपार्श्वक एव वा ।

सूत्रधारेण सहिताः संलापं यत्र कुर्वन्ते ॥ ३१ ॥

चित्रैर्वाङ्मयैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिमः ।

आमुखं तनु विज्ञेयं नास्ति प्रस्तावनापि सा ॥ ३२ ॥

सूत्रधारसदृशत्वात्स्वापकोऽपि सूत्रधार उच्यते । तस्मानुचरः पारिपार्श्वकः  
तस्मात्किञ्चिदूतो नरः ।

उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।

प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदाः ॥ ३३ ॥

तत्र

पदानि स्वगतार्थानि तदर्थगतये नराः ।

योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥ ३४ ॥

यथा मुद्राराक्षसे सूत्रधारः—

‘कूरमहः स केतुश्चन्द्रमसं पूर्णमण्डलमिदानीम् ।

अभिमवितुमिच्छति वलात्—’

इत्यनन्तरम्—‘( नेपथ्ये । ) आः, क एष मयि जीवति चन्द्रशुक्लमभियोक्तुमि-  
च्छति ।’ इति । अत्रान्यार्थवन्तपि पदानि इदिसार्थंगत्वा अर्थान्तरे संक्रम्य  
पात्रप्रवेशः ।

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।

भवेत्पात्रप्रवेशश्चेत्कथोद्घातः स उच्यते ॥ ३५ ॥

वाक्यं यथा रत्नावल्याम्—‘द्वीपादन्यस्मादपि—’ इत्यादि सूत्रधारेण पठिते—

‘( नेपथ्ये । ) एवमेतत् । कः सन्देहः । द्वीपादन्यस्मादपि—’ इत्यादि पठित्वा योग्य-  
रावणस्य प्रवेशः । वाक्यैर्वा यथा वैष्णवम्—

‘निर्वाणवैरद्वयनाः प्रज्ञमादरीणां नन्दन्तु पाण्डुतनवाः सह माधवेन ।

रक्तप्रसाधितगुहः क्षतविग्रहाश्च स्वस्वा भवन्तु कुरावसुताः सगुलाः ॥’ (१.७)

इति सूत्रधारेण पठितस्य वाक्यस्यार्थं गृहीत्वा—‘( नेपथ्ये । ) आः दुरात्मन्,

वृथा मञ्जलपाठक, कथं स्वस्वा भवन्तु मयि जीवति भारतराष्ट्रः ।’ ततः सूत्रधारो  
निष्क्रान्तो भीमसेनस्य प्रवेशः ।

यदि प्रयोग एकस्मिन्प्रयोगोऽन्यः प्रयुज्यते ।

तेन पात्रप्रवेशश्चेत्प्रयोगातिशयस्तदा ॥ ३६ ॥

यथा कुन्दमालायाम्—‘( नेपथ्ये । ) इत इतोऽवतरत्वायां । सूत्रधारः—कोऽयं

स्वप्नार्वाहानेन साहाय्यकमपि मे सन्पादयति । ( विलोक्य । ) कष्टमतिकरणं वर्तते ।

१ ‘प्रस्तुतपिभिरिमिमः’ श. २ ‘ज्ञानमभिमवितु’ नि-व. ३ ‘वाक्यार्थो यथा’ नि.  
४ ‘सूत्रधारनिष्क्रान्तौ’ नि.



लङ्केश्वरस्य भवने सुखिरं स्थितेति रामेण लोकपरिवादमयाकुलेन ।

निर्वासितां जनपदादपि गर्भेणुवी सीतां वनाय परिकर्षति लक्ष्मणोऽयम् ॥'

अत्र नृत्यप्रयोगार्थं स्वभावाद्भानमिच्छता सूत्रधारेण 'सीतां वनाय परिकर्षति लक्ष्मणोऽयम्' इति सीतालक्ष्मणयोः प्रवेशं सूचयित्वा निष्क्रान्तेन स्वप्रयोगमति-  
शयान एव प्रयोगः प्रयोजितः ।

कालं प्रवृत्तमाश्रित्य सूत्रधृग्वत्र वर्णयेत् ।

तदाश्रयश्च पात्रस्य प्रवेशस्तत्प्रवर्तकम् ॥ ३७ ॥

यथा—'आसादितप्रकट—' इत्यादि । '(ततः प्रविशति यथानिर्दिष्टो रामः ।)'

यत्रैकत्र समावेशात्कार्यमन्यथासाध्यते ।

प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥ ३८ ॥

यथा शाकुन्तले—सूत्रधारो नदीं प्रति । 'तवामि गीतरागेण—' इत्यादि । ततो  
राज्ञः प्रवेशः ।

योज्यान्यत्र यथाकालं वीव्यज्ञानीतराण्यपि ।

अत्र आमुखे । उदात्त(त)कावलगितगोरितराणि वीव्यज्ञानि वक्ष्यमाणानि ।  
नखकुट्टस्तु—

नेपथ्योक्तं श्रुतं यत्र स्वाकाशवचनं तथा ॥ ३९ ॥

समाश्रित्यापि कर्तव्यमामुखं नाटकादिषु ।

एषामामुखमेदानामेकं कञ्चित्प्रयोजयेत् ॥ ४० ॥

तेनार्थमथ पात्रं वा समाश्रित्यैव सूत्रधृक् ।

प्रस्तावनान्ते निर्गच्छेत्ततो वस्तु प्रयोजयेत् ॥ ४१ ॥

वस्तिवतिवृत्तम् ।

इदं पुनर्वस्तु बुधैर्द्विविधं परिकल्प्यते ।

आधिकारिकमेकं स्यात्प्रासङ्गिकमथापरम् ॥ ४२ ॥

अधिकारः फले स्वाभ्यमधिकारी च तत्प्रभुः ।

तस्येतिवृत्तं कविभिराधिकारिकमुच्यते ॥ ४३ ॥

फले प्रधानफले । यथा बालरामायणे रामचरितम् ।

अस्योपकरणार्थं तु प्रासङ्गिकमितीष्यते ।

अस्याधिकारिकोतिवृत्तस्य उपकारनिमित्तं यच्चरितं तत्प्रासङ्गिकम् । यथा  
सुग्रीवादिकचरितम् ।

पताकास्थानकं योज्यं सुविचार्यैव वस्तुनि ॥ ४४ ॥

इह नाट्ये ।

यत्रार्थं चिन्तितेऽन्यस्मिन्लङ्घितोऽन्यः प्रयुज्यते ।

आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥ ४५ ॥ (नाट्य० १९.२९)

तद्भेदानाह—

सहसैवार्थसम्पत्तिर्गुणवत्युपचारतः ।

पताकास्थानकमिदं प्रथमं परिकीर्तितम् ॥ ४६ ॥ (नाट्य० १९.३०)

यथा रत्नावल्याम्—‘वासवदेवम्’ इति राज्ञा यदा तत्कण्ठपाशं मोचयति तदा तदुच्यते ‘सागरिकेयम्’ इति प्रलमिषाय ‘कथम् । प्रिया मे सागरिका ।

अलमलमतिमात्रं साहसेनानुना ते, स्वरितमपि विमुञ्च त्वं लतापाशमेतम् ।

चलितमपि निरोद्धुं जीवितं जीवितेषु क्षणमिव मम कण्ठे बाहुपाशं निषेहि ॥’ (१.१७)

इति कलरूपायैसम्पत्तिः पूर्वोपेक्षयोपचारातिशयाहुणवत्युत्कृष्टा ।

वचः सातिशयकृष्टं नानाबन्धसमाश्रयम् ।

पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥ ४७ ॥ (नाट्य० १९.३१)

यथा वेण्यां भीमः—

‘रक्तप्रसाधितनुवः क्षतविग्रहाश्च सख्या भवन्तु कुरराजसुताः सम्भ्रूयाः ॥’

अत्र रत्नादीनां रथिरशरीरायैहेतुकलेषवशेन जीवार्थप्रतिपादनाभेदमज्ञप्रतिपत्तौ सत्यां द्वितीयं पताकास्थानम् ।

अर्थोपक्षेपकं यत्तु लीनं सविनयं भवेत् ।

श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥ ४८ ॥ (नाट्य० १९.३२)

लीनमन्यकार्यम् । श्लिष्टेन सम्बन्धयोग्येनाभिप्रायान्तरप्रयुक्तेन प्रत्युत्तरोपेतम्, सविनयं विशेषनिश्चयप्राप्ता संहितं सम्पाद्यते यत्तुतृतीयं पताकास्थानम् ।

यथा वेण्यां द्वितीयेऽङ्के—‘कञ्जुकी—देव, भग्नं भग्नं । राजा—केन । कञ्जुकी—भीमेन । राजा—कस्य । कञ्जुकी—भवतः । राजा—आः, किं प्रकपति । कञ्जुकी—(समयम् ।) देव, ननु अवीमि । भग्नं भीमेन भवतः । राजा—पिण्डं वृद्धापसद, कोऽयमय ते व्यामोहः । कञ्जुकी—देव, न व्यामोहः । सत्यमेवं अवीमि ।

भग्नं भीमेन भवतो मदता रथकेतनम् ।

पतितं किङ्किणीकाणवद्वाकन्दमिव क्षितौ ॥’ (वेणी० २.२४)

अत्र दुर्योधनोऽभग्नरूपप्रस्तुतस्तत्कालतमर्थोपक्षेपणम् ।

द्वयर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः ।

प्रधानार्थान्तराक्षेपी पताकास्थानकं परम् ॥ ४९ ॥

यथा रत्नावल्याम्—

‘उद्दामोत्कलिकां विषाण्डुररुचं प्रारब्धवृन्मां क्षणा-

दायास्तं वसनोद्गमैरविरलैरातन्वतीमात्मनः ।

असोचानलतामिमां समदनां नारीमिवान्यां ध्रुवं

पदयन्कोपविषाटलपुति मुखं देव्याः करिष्वाम्यहम् ॥’ (२.३)

अत्र भाष्यार्थः सूचितः । पदानि चत्वारि पताकास्थानानि कविन्मज्ञकार्यं कनिदमज्ञकार्यं सर्वसन्धिषु भवन्ति । काव्यकर्तुरिच्छावशाद्भूयो भूवोऽपि भवन्ति ।

यत्पुनः केनचिदुक्तम्—‘सुखसन्निभारभ्य सन्निभतुष्टये क्रमेण भवन्ति’ इति, तदन्ते न भवन्त्ये । यथामल्यन्तमुपादेयानामनियमेन सर्वेषां सर्वेषामपि भवितुं युक्तत्वात् ।

यत्स्वादनुचितं वस्तु नायकस्य रसस्य वा ।

विरुद्धं तत्परित्याज्यमन्यथा वा प्रकल्पयेत् ॥ ५० ॥

अनुचितमिति वृत्तं यथा—रामस्य च्छन्नना बालिवधः । तच्चोदात्तराग्रे मोक्षमेव । नीरचरिते तु बाली रामवधार्थमागतो रामेण हत इत्यन्यथा कृतः ।

अङ्गेष्वदर्शनीया या वक्तव्यैव च संमता ।

या च स्याद्दर्पपर्यन्तं कथा दिनद्वयादिजा ॥ ५१ ॥

अन्या च विलसामूच्या साधोपक्षेपकैर्बुधैः ।

अङ्गेषु अदर्शनीया कथा युद्धादिकथा ।

वर्षादूर्ध्वं तु यद्वस्तु तत्स्याद्दर्पादधोभवम् ॥ ५२ ॥

उक्तं हि मुनिना—

‘अङ्गच्छेदे कार्यं मासकृतं वर्षसञ्चितं वापि ।

तत्सर्वं कर्तव्यं वर्षादूर्ध्वं न तु कदाचित् ॥’ ( नाट्य० १८.३१ )

एवं च चतुर्दशवर्षेणापि न्यपि रामचनवासे ये ये विराधवधद्वयः कथाशास्त्रे ते वर्षवर्षावयवदिनबुद्ध्यादीनामेकतमेन सूचनीया न विरुद्धाः ।

दिनावसाने कार्यं यद्दिने नैवोपपद्यते ।

अधोपक्षेपकैर्वाच्यमङ्गच्छेदं विधाय तत् ॥ ५३ ॥

ते तेषोपक्षेपका इत्याह—

अधोपक्षेपकाः पञ्च विष्कम्भकप्रवेशकौ ।

चूलिकाङ्गावतारोऽथ स्वादङ्गमुल्लमित्यपि ॥ ५४ ॥

वृत्तवर्तिष्यमाणानां कथाशानां निदर्शकः ।

संक्षिप्ताद्यस्तु विष्कम्भ आदावङ्गस्य दर्शितः ॥ ५५ ॥

मध्येन मध्यमाम्यां वा पात्राम्यां संप्रयोजितः ।

शुद्धः स्यात्स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥ ५६ ॥

तत्र शुद्धो यथा—मालतीमाधवे दमशाने कपालकुण्डला । सङ्कीर्णो यथा—रामाभिनन्दे क्षणककापालिकौ । अथ प्रवेशकः—

प्रवेशकोऽनुदात्तोत्तया नीचपात्रप्रयोजितः ।

अङ्गद्वयान्तर्विश्लेषः क्षेपं विष्कम्भके यथा ॥ ५७ ॥

अङ्गद्वयस्यान्तरिति प्रथमाङ्गस्य प्रतिषेधः । यथा—वैष्णवमश्वत्थामाङ्गे राक्षस-मिथुनम् । अथ चूलिका—

अन्तर्जवनिकासंस्थैः सूचनार्थस्य चूलिका ।

यथा नीरचरिते चतुर्वाङ्मसादी—‘( नेपथ्ये । ) भो भो वैमानिकाः, प्रवर्तन्तां रङ्गमङ्गलानि ।’ इत्यादि । अनेन ‘रामेण परशुरामो जितः ।’ इति नेपथ्ये पादैः सूचितम् । अथाङ्गावतारः—



अङ्कान्ते सूचितः पात्रैस्तदङ्कस्याविभागतः ॥ ५८ ॥

यत्राङ्कोऽवतरलेपोऽङ्कावतार इति स्मृतः ।

यथा—अभिज्ञाने पञ्चमाङ्के पात्रैः सूचितः पञ्चाङ्कस्तदङ्कस्याङ्गविशेष इवावतीर्णः ।

अथाङ्कमुखम्—

यत्र स्वादङ्क एकस्मिन्नङ्कानां सूचनास्त्रिका ॥ ५९ ॥

तदङ्कमुखमित्याहुर्वीजायैक्यापकं च तत् ।

यथा—मालतीमाधवे प्रथमाङ्कादौ कामन्दकवलोकिते भूरिवसुप्रभृतीनां भावि-  
भूमिकानां परिक्षिप्तकथाप्रबन्धस्य च प्रसङ्गात्सन्निवेशं सूचितवत्पौ ।

अङ्कान्तपात्रैर्वाङ्कास्यं छिन्नाङ्कस्यार्थसूचनात् ॥ ६० ॥ (दश० १.६२)

अङ्कान्तपात्रैरङ्कान्ते प्रविष्टैः पात्रैः । यथा वीरचरिते द्वितीयाङ्कान्ते—‘(प्रविश्य ।)

सुमन्त्रः—भगवन्तौ वसिष्ठविश्वामित्रौ भवतः सनार्गवानाङ्गवतः । इतरे—क  
भगवन्तौ । सुमन्त्रः—महाराजदशरथस्वान्तिके । इतरे—तत्तत्रैव गच्छामः ।’ इत्यङ्क-  
परिसमाप्ती । ‘ततः प्रविशन्त्युपविष्टा वसिष्ठविश्वामित्रपरशुरामाः ।’ इत्यत्र  
पूर्वाङ्कान्त एव प्रविष्टेन सुमन्त्रपात्रेण क्षतानन्दजनककथाविच्छेदे उत्तराङ्कमुखसूचना-  
दङ्कास्यम्, इति । एतच्च धैर्यकमतानुसारेणोक्तम् । अन्ये तु—‘अङ्कावतरणेनैवेदं  
गतायम्’ इत्याहुः ।

अपेक्षितं परित्यज्य नीरसं वस्तुविस्तरम् ।

यदा सन्दर्शयेच्छेषमामुखानन्तरं तदा ॥ ६१ ॥

कार्यो विष्कम्भको नाज्य आमुखाक्षिप्तपात्रकः ।

यथा—रजावस्थां वीरगन्धरावणप्रयोजितः ।

यदा तु सरसं वस्तु मूलादेव प्रवर्तते ॥ ६२ ॥

आदावेव तदाङ्के स्वादामुखाक्षेपसंश्रयः ।

यथा शाकुन्तले ।

विष्कम्भकाद्यैरपि नो बधो वाच्योऽधिकारिणः ॥ ६३ ॥

अन्योन्येन तिरोधानं न कुर्याद्रसवस्तुनोः ।

रसः शृङ्गारादिः । यदुक्तं धनिकेन—

‘न चातिरसतो वस्तु दूरं विच्छिन्नतां मयेत् ।

रसं वा न तिरोदध्यादस्त्वलङ्कारलक्षणेः ॥’ इति (दश० ३.३२)

वीजं बिन्दुः पताका च प्रकरी कार्यमेव च ॥ ६४ ॥

अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथान्विति ।

अर्थप्रकृतयः प्रयोजनसिद्धिहेतवः । तत्र बीजम्—

अल्पमात्रं समुद्दिष्टं बहुधा यद्विस्तरेति ॥ ६५ ॥

फलस्य प्रथमो हेतुर्वीजं तदभिधीयते ।

यथा—रत्नावल्यां वत्सराजस्य रत्नावलीप्राप्तिहेतुर्देवानुक्तस्त्वलालितो वीरगन्धरायण-  
व्यापारः । यथा च—वैष्णवां द्रौपदीकेशसंयमनहेतुर्भीमसेनकोपोपचितो बुधिशिरोत्साहः ।

अद्यान्तरार्धेविच्छेदे विन्दुरच्छेदकारणम् ॥ ६६ ॥

यथा—रत्नावल्यमनङ्गपूजापरिसमाप्ता कथापर्वविच्छेदे सति 'उदयनसेन्दोरेवो-  
द्दीक्षते' इति सागरिका भुक्त्वा ('सहर्षम् ।) कथं यसौ सो उदयनपरिन्दो' इत्यादि-  
रवान्तरार्धहेतुः ।

अपि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते ।

यथा—रामचरिते सुधीवादेः, वैष्णवां भीमादेः, शाकुन्तले विदूषकस्य चरितम् ।

पताकानायकस्य स्वाज्ञ स्वकीयेफलान्तरम् ॥ ६७ ॥

गर्भे सन्धौ विमर्शे वा निर्वाहस्तस्य जायते ।

यथा—सुधीवादे रान्वप्राप्तादि । वत्तु मुनिनोकम्—

'आ गर्भादा विमर्शाद्वा पताका विनिवर्तते ।' इति (नाट्य० १९.२८)

तत्र 'पताकेति पताकानायकफलं निर्वहणपर्यन्तमपि पताकायाः प्रवृत्तिदसंन्याय'  
इति व्याख्यातमभिनवगुप्तपादैः ।

प्रासङ्गिकं प्रदेशस्थं चरितं प्रकरी मता ॥ ६८ ॥

यथा—कुलपत्यङ्के रावणजटानुसंवादः ।

प्रकरीनायकस्य स्वाज्ञ स्वकीयं फलान्तरम् ।

अपेक्षितं तु यत्साध्यमारम्भो यन्निबन्धनः ॥ ६९ ॥

समापनं तु यत्सिद्धयै तत्कार्यमिति संसृतम् ।

यथा—रामचरिते रावणवधः ।

अवस्थाः पञ्च कार्यस्य प्रारब्धस्य फलार्थिभिः ॥ ७० ॥

आरम्भयत्नप्राप्त्याशानियतासिफलागमाः ।

तत्र

भवेदारम्भ औत्सुक्यं यन्मुक्त्यफलसिद्धये ॥ ७१ ॥

यथा—रत्नावल्यां रत्नावल्यन्तःपुरनिवेशार्थं वीरगन्धरायणस्वौत्सुक्यम् । एवं नाय-  
कनायिकादीनामप्यौत्सुक्यमाकरेषु बोद्धव्यम् ।

प्रयत्नस्तु फलवाप्तौ व्यापारोऽतिविरामिवतः ।

यथा रत्नावल्याम्—'तद् वि ण अत्थि अण्णो दंसमोवाओ चि वधा तथा आलि-  
हिअ वधासणीहिं करइस्सम् ।' इत्यादिना प्रतिपादितो रत्नावल्याश्चित्रलेखसादिव-  
त्सराजसङ्गमोपायः । यथा च—रामचरिते समुद्रबन्धनादिः ।

उपायापायशङ्काभ्यां प्राप्त्याशा प्राप्तिसम्भवः ॥ ७२ ॥

यथा—रत्नावल्यां तृतीयेऽङ्के वैषपरिवर्तनाभिसरणादेः सङ्गमोपायाद्वासवइच्छा-  
लक्षणापायशङ्का चानिर्धारितैकान्तसङ्गमरूपकलधातिः प्राप्त्याशा । एवमन्वयः ।

१ 'रत्नावल्यां' ग. २ 'स्वकीयं फलान्तरं' ग. ३ 'संमितम्' ग. ४ 'फलवाप्तौ' ग.  
५ 'तथापि नायकादयो दर्शनोपाय इति यथा तथास्ति यथासंभवोक्तिं करिष्यामि' इति  
संस्कृतम्. ६ 'सङ्गमफलं' ग.

अपायाभावात्तः प्राप्तिर्नियतासिस्तु निश्चिता ।

अपायाभावाविधारितैकान्तफलप्राप्तिः । यथा रत्नावल्याम्—‘राजा-देवीप्रसादनं लब्ध्वा मान्दमत्रोपायं पश्यामि ।’ इति द्वितीयस्याङ्गस्यान्ते देवीलक्षणापायस्य प्रसादनेन निराकरणान्नित्यफलप्राप्तिः सूचिता ।

सावस्था फलयोगः स्वाद्यः समग्रफलोदयः ॥ ७३ ॥

यथा—रत्नावल्यां रत्नावलीलामाश्रयकवतित्वलक्षणफलान्तरलाभसहितः । एवमन्वयः ।

यथासंख्यमवस्थाभिराभिर्योगाच्च पञ्चभिः ।

पञ्चधैवेतिवृत्तस्य भागाः स्युः, पञ्च सम्बन्धः ॥ ७४ ॥

तल्लक्षणमाह—

अन्तरैकार्यसम्बन्धः सन्धिरेकान्वये सति ।

एकेन प्रयोजनेनान्वितानां कथांशानामेवान्तरेकप्रयोजनसम्बन्धः सन्धिः ।

तद्भेदानाह—

मुखं प्रतिमुखं गर्भो विमर्श उपसंहृतिः ॥ ७५ ॥

इति पञ्चास्य भेदाः स्युः कमाल्लक्षणमुच्यते ।

यैधोर्देशं लक्षणमाह—

यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा ॥ ७६ ॥

प्रारम्भेण समायुक्ता तन्मुखं परिकीर्तितम् ।

यथा—रत्नावल्यां प्रथमेऽङ्के ।

फलप्रधानोपायस्य मुखसन्धिनिवेशिनः ॥ ७७ ॥

लक्ष्यालक्ष्य इयोद्भेदो यत्र प्रतिमुखं च तत् ।

यथा—रत्नावल्यां द्वितीयेऽङ्के नृत्तराजसागरिकासमागमहेतोरनुरागबीजस्य प्रथमाङ्गोपक्षितस्य सुसङ्गता-विदूषकाभ्यां हासमानतया किञ्चिदलक्ष्यस्य वासवदत्तया चित्रफलकवृत्तान्तेन किञ्चिदुद्धीयमानस्योद्देशरूप उद्भेदः ।

फलप्रधानोपायस्य प्रागुज्ज्वलस्य किञ्चन ॥ ७८ ॥

गर्भो यत्र समुद्भेदो हासान्वेषणवान्मुहुः ।

फलस्य गर्भोकरणाद्वैः । यथा रत्नावल्यां द्वितीयेऽङ्के—‘सुसङ्गता—सहि, अद्विखणा दाणि सि तुमं वा एवं भट्टिणा इत्येव गहिदा वि कोवं अ मुञ्चसि ।’ इत्यादौ समुद्भेदः । पुनर्वासवदत्ताप्रवेशे हासः । तृतीयेऽङ्के—‘तद्वातांस्त्वेपणाव गतः कथं चिरयति वसन्तकः ।’ इत्यन्वेषणम् । ‘विदूषकः—ही ही मोः, कोसन्वीरज्जल-म्नेणावि ण तारिसो विअवभस्तरस परितोसो वारिसो मम सभासाधो पियवअणं सुणिअ भविरसदि ।’ इत्यादावुद्भेदः । पुनरपि वासवदत्ताप्रत्यभिधानाद् हासः सागरिकायाः सङ्केतस्यानगमनेऽन्वेषणम् । पुनर्लतापाशकरणे उद्भेदः । अथ विमर्शः—

यत्र मुख्यफलोपाय उज्ज्वलो गर्भतोऽधिकः ॥ ७९ ॥

शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ।



यथा शाकुन्तले चतुर्धाह्वयै—'अवसूया—मिर्मवदे, जह वि गन्धर्वेण विवाहेण गिर्युत्तकक्षाणा पित्रसहो सज्जन्तला अणुक्रमस्तुभाहणी संवृतेति गिर्युदं मे हिमैवम्' इत्यत आरभ्य सप्तमाह्वयपक्षिणाच्छकुन्तलाप्रत्यभिज्ञानात्प्रागर्पसज्जयः शकुन्तलाविस्मरणरूपविम्वालिङ्गितः । अथ निर्वहणम्—

धीजवन्तो मुक्ताद्यथो विप्रकीर्णो यथायथम् ॥ ८० ॥

ऐक्यार्थमुपनीयन्ते यत्र निर्वहणं हि तत् । (दश० १.४८-४९)

यथा वेण्याम् ( ६.३८ इत्यस्वानन्तरम् )—'कञ्जुकी—( उपसृत्य । सहर्षम् । ) महौराज, दिष्ट्या वर्षते । अयं खलु भीमसेनो दुर्योधनक्षतवाग्णीकृतसर्वशरीरो दुर्लक्ष्यव्यक्तिः ।' इत्यादिना द्रौपदीकेशसंघमनादिमुल्लसन्ध्यादिबीजानां निजनिजस्था-  
नोपक्षिप्तानामेकार्थयोजनम् । यथा वा—शाकुन्तले सप्तमाह्वय शकुन्तलाभिज्ञानादु-  
त्तरोऽध्वराशिः । एषामज्ञान्वाह—

उपक्षेपः परिकरः परिन्यासो विलोभनम् ॥ ८१ ॥

युक्तिः प्राप्तिः समाधानं विधानं परिभावना ।

उद्देशः करणं भेद एतान्यङ्गानि वै मुखे ॥ ८२ ॥

यथोद्देशं लक्षणमाह—

काव्यार्थस्य समुत्पत्तिरूपक्षेप इति स्मृतः ।

काव्यार्थे इतिवृत्तलक्षणप्रस्तुताभिधेयः । यथा वेण्याम्—'भीमः—

'लाघागृहानल-विषात्र-समाप्रवेशः प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।

आहूय पाण्डववधूपरिधानकेशान्स्वल्ना भवन्ति ममि जीवति भारवराष्ट्रः ॥'

( वेणी० १.८ )

समुत्पत्त्याद्येवाहुष्यं शेषः परिकरः पुनः ॥ ८३ ॥

यथा तत्रैव—

'प्रवृद्धं वदरं मम खलु क्षिप्रमेव कुरुभि-

नं तथायौ हेतुर्न भवति किरीटी न च युवाम् ।

जरासन्धस्योरःस्फुल्लिख विरुद्धं पुनरपि

कुम्भा भीमः सन्धि विघटयति यूयं घटयत ॥' ( वेणी० १.१० )

तद्विपत्तिः परिन्यासः

यथा तत्रैव—

'अञ्जनुनम्रमितवण्डगदाभिधातसङ्घर्णितोरुदुगलस्य दुर्योधनस्य ।

स्थानावनद्धवनशोणितशोणपागिरुत्तंसिध्मति कर्चास्तव देवि भीमः ॥'

( वेणी० १.२१ )

अत्रोपक्षेपो नामेतिवृत्तलक्षणस्य काव्याभिधेयस्य संक्षेपेणोपक्षेपणमात्रम् । परिकर-  
स्तस्यैव बहुलीकरणम् । परिन्यासस्ततोऽपि निक्षेपापत्तिरूपतया परितो हृदये न्यसनम् ।

१ 'हिमैवम् तद् वि पतिर्न चिन्तयिष्यम्' इति नि-उक्तो २ 'यथायथम्' नि-अ.

३ 'महाराज वर्षते' नि-अ.

वृत्तेषां भेदः । एतानि चाङ्गानि वक्तुमैव पौरोषयेण भवन्ति । अङ्गान्तराणि स्वन्दयापि ।

### गुणाख्यानं विलोमनम् ।

यथा तत्रैव—‘द्रौपदी—पाप, किं दुष्करं तपः परिकुर्विदेण ।’ यथा वा मम नन्दकलायां चन्द्रकलावर्णने—‘मेयम्, तारुण्यस्य विलासः—’ इत्यादि । यत्तु शाकुन्तलादिषु ( १.७ ) ‘श्रीवाभङ्गाभिरामं—’ इत्यादि मृगादिवर्णनं तद्दीर्घार्थ-सम्बन्धानां पात्रं संस्पर्धन् । यवमङ्गान्तराणामप्युक्तम् ।

### संप्रधारणमर्थानां युक्तिः

यथा—वेण्यां सहदेवो नीमं प्रति—‘आयं, किं महाराजसुन्दरशोऽयमन्युत्पन्न इवार्थेण गृहीतः ।’ इत्यतः प्रभृति वाचद्वीमवचनम्—

‘सुभ्रान्तेष्वपि कोषालोके शकुन्तलस्यः ।

न लब्धवति दारुणां समायां केशकर्षणम् ॥’ इति ( वेणी० १.१७ ).

### प्राप्तिः सुखागमः ॥ ८४ ॥

यथा तत्रैव ( वेणी० १.१५ )—‘ममामि कीरवशतं समरे न कोपात्—’ इत्यादि । ‘द्रौपदी—( सुत्वा । सहर्षम् । ) पाप, अस्मदपुष्पं यत्तु एदं वक्ष्यम् । ता पुणो पुणो भण ।’

### वीजस्यागमनं यत्तु तत्समाधानमुच्यते ।

यथा तत्रैव—( नेपथ्ये । ) भो भो विराट्पदपञ्चतयः, श्रुताम्—

यत्सत्त्वमतमज्ञमीरुमनसा यत्नेन मन्दीकृतं

यद्विस्तृतमपीहितं शमवता शान्तिं कुलसेच्छता ।

तद्वृत्तारणिसम्भृतं नृपसुताकेशाम्बराकर्षणैः

क्रोधज्योतिरिदं महत्कुर्वन्ने वीधिष्ठिरे जम्भते ॥’ ( वेणी० १.२४ )

अथ ‘स्वस्था भवन्ति भवि जीवति—’ इत्यादि वीजस्य प्रधाननायकाभिमतत्वेन सम्यगादितत्वात्समाधानम् ।

### सुखदुःखकृतो योऽर्थस्तद्विधानमिति स्मृतम् ॥ ८५ ॥

यथा बालचरिते—

‘उत्साहातिशयं वरस तव वात्यं च पश्यतः ।

मम हर्षविधादाभ्यामाक्रान्तं युगपन्मनः ॥’

यथा वा मम प्रभावत्वान्—‘नयनयुगासेवनकम्—’ इत्यादि ।

### कुतूहलोत्तरा वाचः प्रोक्ता तु परिभाषणा ।

यथा—वेण्यां ( १.२४ श्लोकादनन्तरं ) द्रौपदी दुर्द्धं स्थात्र वेति संशयानां तूष्-जन्वानन्तरम्—‘पाप, किं दाणिं एतो पलज्वलहरत्थमिदमत्थरो खणे खणे समर-दुन्दुही तादींशदि ।’

### वीजार्थस्य प्ररोहः स्यादुद्भेदः

१ अथ समभोषि श्लोक उदाहृतो रा-दुत्तके. २ ‘युगादिशिववर्णनं’ नि-ब. ३ ‘कुतूहलोद्भवा’ ग.

यथा तत्रैव—‘द्रौपदी—पाथ, पुणो वि तप समासासदस्वा ।

भीमः—भूयः परिभवकान्तिलब्धाविधुरिताननम् ।

आनिःशेषितकौरव्यं न पश्यसि इकोदरम् ॥’ (वेणी० १.२९)

करणं पुनः ॥ ८६ ॥

प्रकृताशेषमारम्भः

यथा तत्रैव—‘देवि, मच्छामो यवमिदानीं कुरुकुलक्षयाय ।’ इति ।

भेदः संहतभेदनम् ।

यथा तत्रैव (वेणी० १.२५ शोकस्थापनात्)—‘अत एवावप्रवृत्ति मित्रोऽहं नवद्वयः’ । केचित्तु (दश० १.२९) ‘भेदः प्रोत्साहना’ इति वदन्ति ।

अथ प्रतिमुखाङ्गानि—

विलासः परिसर्पश्च विधुतं तारपनं तथा ॥ ८७ ॥

नर्म नर्मद्युतिश्चैव तथा प्रगमनं पुनः ।

विरोधश्च प्रतिमुखे तथा स्वात्पयुपासनम् ॥ ८८ ॥

पुण्यं वज्रमुपन्यासो वर्णसंहार इत्यपि ।

तत्र

समीहा रतिभोगार्था विलास इति कथ्यते ॥ ८९ ॥

रतिलक्षणस्य भावस्य वो हेतुभूतो भोगो विषयः प्रमदा पुरुषो वा तदर्थं समीहा विलासः । यथा शाकुन्तले—

‘कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्रयि ।

अकृतापेऽपि मनसिजे रतिमुपप्रापेना कुरुते’ ॥ (२.१)

दृष्टनैष्ठानुसरणं परिसर्पश्च कथ्यते ।

यथा शाकुन्तले—‘राजा—भवितव्यमत्र तया । तथा हि ।

अभ्युन्नता पुरस्तादवगाढा कपनगौरवात्पश्चात् ।

द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्द्वयतेऽभिनवा ॥’ (२.५)

कृतस्यानुनयस्यादौ विधुतं त्वपरिग्रहः ॥ ९० ॥

यथा तत्रैव (३.१६ इत्यस्मात् प्राक्)—‘अलं वो अन्तेऽरविरहपञ्जुस्सुपण रापसिणा उवहद्वेण ।’ केचित्तु (दश० १.३३) ‘विधुतं स्वादरतिः’ इति वदन्ति ।

उपायादर्शनं यत्तु तारपनं नाम तद्भवेत् ।

यथा रत्नावल्याम्—‘सागरिका—

दुल्लभव्यापाराओ लब्धा गुरुई परव्रतो अप्पा ।

प्रियसहि विसमं पेम्मं मरणं सरणं णवरि एकम् ॥’ (२.१)

(दुर्लभजनानुरागो लब्धा गुरो परवश आत्मा ।

प्रियसखि विषमं प्रेम मरणं शरणं केवलमेकम् ॥)

१ ‘परिभवकान्तिलब्धाविधुरिता’ ख. २ ‘कारणं’ ख. ३ ‘मत्तम्’ ग. ४ ‘विधुतं’ ख. ५ ‘तारपनं’ ग. ६ ‘नायाति’ नि. ७ ‘दृष्टनैष्ठ’ नि. ८ ‘विधुतं’ ख. ९ ‘तारपनं’ ग.



## परिहासवचो नमै

यथा रत्नावल्याम्—'सुसङ्गता—सहि, जस्त किदे तुमं आभदा सो अजं दे पुरवे चिट्ठिदि । सागरिका—(साम्बचलम् ।) कस्त किदे अइं आभदा । सुसङ्गता—अजं जणैसंकिदेण । णं चित्तफलअस्स ।'

एतित्तु परिहासजा ॥ ९१ ॥

## नमैद्युतिः

यथा तत्रैव ( २.१७ इत्यखानन्तरं ) 'सुसङ्गता—सहि, मदन्विषया दाणिं सि तुमं जा एणं मट्ठिणा हत्वावलम्बिदावि कोवं ण मुअसि । सागरिका—(सम्भ्र-  
मज्जगीयद्विहस्य ।) सुसंगदे, दाणिं वि कील्लिदं न विरमसि ।' केचित्तु—'दोषला-  
च्छादनं हास्यं नमैद्युतिः' इति वदन्ति ( नाट्य० १९.७३ )

प्रगमनं वाक्यं स्यादुत्तरोत्तरम् ।

यथा विक्रमोर्वश्याम्—'उर्वशी—जलदु जलदु महाराजो । राजा—मया नाम जितं यस्य त्वया जय लदीयेते ।' ( २.१७ ) इत्यादि ।

## विरोधो व्यसनप्राप्तिः

यथा चण्डकोशिके—'राजा—नूनमसमीक्ष्यकारिणा मया अन्धेनेव स्फुरन्निष्ठा-  
कलापो व्यसनः पञ्चपां समाक्रान्तः ।'

कृतस्यानुनयः पुनः ॥ ९२ ॥

## स्यात्पुण्यासनं

यथा रत्नावल्याम्—'विदूषकः—भो, मा कुण्व । पसा हि कदलीपैरे गदा ।' इत्यादि ।

## पुण्यं विशेषवचनं मतम् ।

यथा तत्रैव—'( राजा हस्ते गृहीत्वा स्पर्शं नाटयति ।) विदूषकः—भो बभस्स, पसा अपुन्वा सिरी तप समासादिदा । राजा—वयस्य, सलम् ।

श्रीरेषा, पाणिरम्बसाः पारिजातस्य पल्लवः ।

कुतोऽन्यथा त्वत्त्वेय स्वेदच्छद्यामृतद्रवः ॥' ( २.१७ )

## प्रत्यक्षनिष्ठुरं वज्रम्

यथा तत्रैव ( २.४ अस्यानन्तरं )—'राजा—कथमिहसोऽहं त्वया वातः । सुसङ्गता—ण केवलं तुमं समं चित्तफलण । ता जाव गदुअ देवीण णिनेदइस्सम् ।'

उपन्यासः प्रसादनम् ॥ ९३ ॥

यथा तत्रैव—'सुसङ्गता—मट्ठा, अजं सट्ठाए । मए वि मट्ठिणीए पसादेण कील्लिदं जेव एदिहि । ता किं कण्णाभरणेण । अबो वि मे गरुअरो पसादो एतो, जं

१ 'अवि अण्यसंकिदे चित्त' ग. २ 'द्युति' नि. ३ 'कील्लिदं' ख; 'इदानीं ण विरमसि' ग.  
४ 'त्वयाप्यं संतुष्टं' इति । जयशब्दः सहस्राद्यादायतः पुण्यानतरम् ग. ५ 'धरन्तरं गदा' नि-ख.  
६ 'पतत्त्वेय' ग.

तप आहं एतथ आलिङ्गितुं कुविदा मे पिबसुही सागरिभा । पसा ज्वेव पसादी-  
अदु ।' केचित्सु—'उपपत्तिकृतो ज्ञानं जगन्वासः स कौतितः ।' इति वदन्ति  
( नाट्य० १९.७६ ) । उदाहरन्ति च तत्रैव—'अदिमुहरा वसु सा गम्भदादी' इति ।

चातुर्वर्ण्योपगमनं वर्णसंहार इष्यते ।

यथा महावीरचरिते तृतीयेऽङ्के—

'परिषदियमृवीणामेष बीरो युवानित्सममृषिभिरमात्यैलामपादश्च वृद्धः ।

अयमविरतयसो ब्रह्मवादी पुराणः प्रभुरपि जनकानामर्दुषो बाजकालो ॥' ( ३.५ )

इत्यत्र ऋषिदादीनां वर्णानां मेलनम् । अभिनवगुप्तपादास्तु—'वर्णशब्देन  
पात्राण्युपलक्ष्यन्ते । संहारो मेलनम्' इति व्याचक्षते । उदाहरन्ति च रत्नावल्यां  
द्वितीयेऽङ्के—'अदो वि मे अर्जं गुरुवीरो पसादी-' इत्यादेरादभ्य 'अं' इत्ये गेणिङ्  
पसादेहि गम् । राजा—कासौ कासौ ।' इत्यादि । अथ गमोद्धानि—

अभूताहरणं मार्गो रूपोदाहरणे क्रमः ॥ ९७ ॥

संप्रहृष्टानुमानं च प्रार्थना क्षिसिरेव च ।

त्रोटकाधिबलोद्देगा गर्भे स्युर्विद्वन्तया ॥ ९८ ॥

तत्र व्याजाश्रयं वाक्यमभूताहरणं मतम् ।

यथा अश्वत्थामाङ्के—

'अश्वत्थामा इत इति पृथाच्युनुना स्पष्टमुनत्वा

स्वैर शेषे गेज इति पुनर्ध्याहृतं सत्यवाचा । ( वेणी० ३. ११ )

तच्चार्यकथनं मार्गः

यथा जण्डकौशिके—'राजा—भगवन्,

गुह्यतामन्वितमिदं भार्यातनयविक्रमात् ।

क्षेपस्यार्थे करिष्यामि जण्डातेऽप्यात्मविक्रमम् ॥'

रूपं वाक्यं वितर्कवन् ॥ ९६ ॥

यथा रत्नावल्याम्—'राजा—

मनः प्रकृतैव चलं दुर्लक्षं च तथापि मे ।

कामेनैतत्कथं विद्धं समं सर्वैः शिलीमुखैः ॥' ( ३.२ )

उदाहरणमुत्कर्षयुक्तं वचनमुच्यते ।

यथा अश्वत्थामाङ्के—

'यो यः शुक्लं विभक्तिं स्वभुजगुरुमदः पाण्डवीनां चमूनां,

यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भेश्वर्यां गतो वा ।

यो वस्तुतनैसाक्षी, चरति मयि रणे वक्ष्य यक्ष प्रतीपः

क्रोधान्धस्तस्य तस्य स्वयमिह जगतामन्तकस्यान्तकोऽहम् ॥' ( वेणी० ३.३२ )

१ 'यहनुवतिरमा' नि. २ 'नामज्ञ यो वाचकतो' नि. ३ 'यक्षयो' रा-व ३ 'लोठ्या' इति  
दशरूपके ( १-३० ) ५ 'शिते गजः' रा. ६ अस्मात्परं श्लोकार्थे 'तच्छुभासी' इत्यादिकं नि-पुस्तके.

भावतत्त्वोपलब्धिस्तु क्रमः स्यात्

यथा शाकुन्तले—‘राजा—स्थाने खलु विरमृतनिमेषेण चक्षुषा प्रियामवलोकयामि । तथाहि ।

सज्जमितैकब्रूलतमाननमस्याः पदानि रचयन्त्याः ।

पुलकाञ्जितेन कथयति मय्यनुरागं कपोलेन ॥’ ( ३.१२ )

संग्रहः पुनः ॥ ९७ ॥

सामदानार्थसम्पन्नः

यथा रत्नावल्याम्—‘राजा—साधु वयस्य, इदं ते पारितोषिकम् । ( इति कटकं ददाति । )’

लिङ्गाद्बहुऽनुमानता ।

यथा जानकीराधये नाटके—‘रामः—

लीलागतैरपि तरङ्गवती बरित्रीमालोकनैर्नमयतो जगतां शिरासि ।

तस्मानुमापयति काञ्चनकान्तिगौरकायस्य सूर्येतनवत्वमधृष्यतां च ॥

रतिहर्षोत्सवानां तु प्रार्थनं प्रार्थना भवेत् ॥ ९८ ॥

यथा रत्नावल्याम्—‘प्रिये सागरिके,

शीतांशुमुखमुत्पले तव दृशौ पद्मानुकारी करो

रम्भासम्भनिभं तथोरुयुगलं बाहू मृणालोपमा ।

इत्याह्लादकराखिलाङ्घ्रि रमसाङ्घ्रिः सङ्गमालिङ्ग्य मा-

मञ्जानि त्वमनश्रुतापविधुराण्येकेति निर्घोष ॥’ ( ३.११ )

इदं च प्रार्थनास्वमङ्गलम् । यन्मते निर्वहणे भूतावसेरत्नात्पञ्चस्तिनामाङ्गं नास्ति तन्मतानुसारेणोक्तम् । अन्यथा पञ्चषष्टिसंख्यत्वमसंज्ञात् ।

रहस्यार्थस्य तद्भेदः क्षितिः स्यात्

यथाव्याध्यामाङ्गे—

‘एकस्यैव विषाकोऽयं वारुणो भुवि वर्तते ।

केशमदे द्वितीयेऽमिन्नं निःशेषिताः प्रधाः ॥’ ( वेणी० ३.१४ )

श्लोकं पुनः ।

संरब्धवाक्

यथा चण्डकौशिके—‘कौशिकः—भाः, पुनः कथमस्यापि न सम्भृतानि दक्षिणास्वर्णानि ।

अधिवलमभिसन्धिच्छलेन यः ॥ ९९ ॥

यथा रत्नावल्याम्—‘काञ्चनमाला—महिनि, इयं सा चित्तसालिभा । वसन्त-  
कालस्य सङ्गणे करोमि ।’ इत्यादि ( मन्त्रि, इयं सा चित्रशालिका । वसन्तकालस्य संगं करोमि । )

नृपादिजनिता भीतिरुद्देगः परिकीर्तितः ।

यथा वेण्याम्—



‘प्राप्तावेकरवारुदौ पृच्छन्तौ त्वामितस्ततः ।

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥’ ( ५.२५ )

शङ्काभयत्रासकृतः संभ्रमो विद्रवो मतः ॥ १०० ॥

‘कालान्तकरालासौ कोपोऽर्त दशाननम् ।

विलोक्य वानरानीके संभ्रमः कोऽप्यजायत ॥’

अथ विमर्शज्ञानि—

अपवादोऽथ सम्फेडो व्यवसायो द्रवो बुद्धिः ।

शक्तिः प्रसङ्गः खेदश्च प्रतिषेधो विरोधनम् ॥ १०१ ॥

प्ररोचना विमर्शे स्यादादानं छादनं तथा ।

दोषप्रख्यापवादः स्वात्

यथा वेण्याम्—‘युधिष्ठिरः—पाञ्चालक, कनिदासादिता तस्य दुरात्मनः  
कौरव्यापसदस्य पदवी । पाञ्चालकः—न केवलं पदवी, स पत्र दुरात्मा देवीकेश-  
पाशरसैवातकमभानहेतुरूपलब्धः ।’ ( ६.३ इति श्लोकस्यानन्तरम् )

सम्फेडो रोषभाषणम् ॥ १०२ ॥

यथा तत्रैव—‘राजा—अरे रे मरुत्तनय, वृद्धस्य राज्ञः पुरतो निन्दितमभ्यात्म-  
कमे जायसे । शृणु रे,

हृष्टा कैशेषु भार्या तव तव च पशोस्तस्य राजस्तयोर्वा

प्रत्यक्षं भूपतीनां मम भुवनपतेराज्ञया कृतदासी ।

तस्मिन्नेरानुबन्धे वद किमपकृतं तैरेता वै नरेन्द्रा

बाहोर्बीर्यातिमारद्रविणशुरुमवं मानमित्यैव दपेः ॥ ( वेणी० ५.३० )

भीमः—( सजोषम् । ) आः पाप । राजा—आः पाप ।’ इत्यादि ।

व्यवसायश्च विज्ञेयः प्रतिज्ञाहेतुसम्भवः ।

यथा तत्रैव—‘भीमः—

निहताशेषकौरव्यः क्षीनो दुःशासनात्मजा ।

भङ्गता दुर्योधनस्त्रोर्वोर्भीमोऽयं शिरसानतः ॥’ ( वेणी० ५.२८ )

द्रवो गुरुव्यतिक्रान्तिः शोकावेगादिसम्भवा ॥ १०३ ॥

यथा तत्रैव—‘युधिष्ठिरः—भगवन् कृष्णाग्रज सुभद्राभातः,

शातिप्रीतिर्मेनसि न कृता, क्षत्रियाणां न धर्मो

रुधं सरुधं तदग्निं गणितं नानुजस्वाह्वेनेन ।

दुःस्वः कामं भवतु भवतः शिष्ययोः खेदबन्धः

कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मेयि त्वम् ॥’ ( वेणी० ६.२० )

तर्जनोद्वेजने प्रोक्ता बुद्धिः

यथा तत्रैव दुर्योधनं प्रति भीमेनोक्तम्—

‘जन्मेन्दोर्विमले कुले व्यपदिशस्यथापि वत्से गदां  
मां दुःशासनकोष्णशोणितमधुशीवं रिपुं मेन्दसे ।  
दपोन्धो मधुकैटभद्रिणि हराबन्धुदत्तं चेष्टसे  
वासान्मे मृषणो विहाय संगरं पद्मेऽपुना लीयसे ॥’ (वेणी० ६.७)

शक्तिः पुनर्भवेत् ।

### विरोधस्य प्रशमनं

यथा तत्रैव—

‘कुर्वन्त्यागा इतानां रणाशिरसि जनौ वह्निसाहेहभारा-  
नसून्मिश्रं कथंचिददत्तु जलममी बान्धवा बान्धवेभ्यः ।  
मार्गन्तां शातिदेहान्दत्तनरगाहने खण्डितान्प्रकट्टै-  
रस्तौ भास्वान्नवातः सद्य रिपुभिरयं संक्षिप्तान्तां वलानि ॥’ (वेणी० ५.३६)

प्रसङ्गो गुरुकीर्तनम् ॥ १०४ ॥

यथा मृच्छकटिकायाम्—‘चाण्डालः—एतो वशु सायलदत्तरस सुभो आज-  
विण्डदत्तरस पत्तिओ चातुदचो वावादितुं वञ्छट्टाणं णिज्जइ । एदेण कित्ता गणिआ  
पसन्तसेणा सुअण्णलोहेण वावादित्ति ।

चारुदत्तः—

मल्लशतपरीपूतं मोक्षमुद्रासितं यत्सदसि निषिद्धचैलज्जापोषैः पुरस्तात् ।  
मम निषमदशायां वर्तमानस्य पापैस्तदसदृशमनुचैत्रेणवते योग्यायाम् ॥’ (१०.१२)  
इत्यनेन चारुदत्तवशान्मुद्रयानुकूलप्रसङ्गाद्गुरुकीर्तनमिति प्रसङ्गः ।

मनश्चेष्टासमुत्पन्नः भ्रमः खेद इति स्मृतः ।

मनःसमुत्पन्नो यथा मालतीमाधवे—

‘दहति हृदयं गौडोद्वेगो, दिशो न तु भिद्यते  
वहति विकलः कापो मोहं, न मुञ्चति चेतनाम् ।  
ज्वलवति तनून्मन्तदोहः, करोति न भ्रमसा-  
म्प्रहरति विविधैर्मन्त्रेणैव, न कुन्तति जीवितम् ॥’ (९.१२)

एवं चेष्टासमुत्पन्नोऽपि ।

इप्सितार्थप्रतीक्षातः प्रतिषेध इतीष्यते ॥ १०५ ॥

यथा मम प्रभावत्यां विदूषकं प्रति प्रशङ्कः—‘सखे, कथमिह त्वमेकाकी वर्तसे ।  
क नु पुनः प्रियसखीजनानुगन्धमाना प्रियतमा मे प्रभावती । विदूषकः—असुर-  
वश्या आभारिअ कहि ति भीदा (असुरप्रतिना आक्रायं कुत्रापि नीता) । प्रशुभः—  
(दीर्घं निश्वास्य ।)

क्षी पूर्णचन्द्रमुखि मत्तचकोरनेने मामानताहि परिहाय कुतो गतासि ।

मच्छ त्वमयं ननु जीवितं तूणीमेव देवं कदर्थेनपरं कृतकृत्यमस्तु ॥’

कार्याख्योपगमनं विरोधनमिति स्मृतम् ।

यथा वेण्याम्—‘पुष्टिष्ठिरः—

तीर्णे भीष्ममहोदधौ, कथमपि द्रोणानले निधृते

कणाशीविषमोगिनि प्रशमिते, शस्त्रे च बाधे दिवम् ।

भीमेन प्रियसाहसेन रभसादस्पावक्षेपे जये

सर्वे जीवितसंशयं बधमनी वाचा समारोपिताः ॥’ (६.१)

प्ररोचना तु विज्ञेया संहारार्थप्रदर्शनी ॥ १०६ ॥

यथा वेण्याम्—‘पाञ्चालकः—अहं देवेन चक्रपाणिनो । (इत्युपक्रमः) ।

कृतं सन्देहेन ।

पूर्वन्तां सल्लिखेन रत्नकलशा राज्याभिषेकाय वे,

कृष्णात्यन्तचिरोच्छिते तु कबरीवन्धे करोतु क्षणम् ।

रामे शातकुठारमास्तरकरे क्षुब्धमोच्छेदिनि,

क्रोधान्धे च वृकोदरे परिपतत्पानौ कुतः संशयः ॥’ (वेणी० ६.१२)

कार्यसंग्रह आदानं

यथा वेण्याम्—‘भो भोः समन्तपञ्चकसञ्चारिणः,

नाहं रक्षो, न भूतो, रिपुखिरजलाकादिताडः प्रकामं

निक्लीयोरुप्रतिज्ञाजलनिधिगहनः कोधनः क्षत्रियोऽस्मि ।

भो भो राजन्मवीराः समरशिखिशिखामुक्तजेषाः, कृतं व-

त्सासेनानेन, लीनैर्दंतकरितुरगान्तर्हितैरास्त्रैः यत् ॥’ (६.३७)

अत्र समस्तरिपुवधकार्यस्य संगृहीतत्वादादानम् ।

तदाहुश्छादनं पुनः ।

कार्याद्यैमपमानादेः सहनं खलु यद्भवेत् ॥ १०७ ॥

यथा तत्रैव—‘अर्जुनः—आर्य,

लप्रियाणि कैरोत्प्लेष वाचा शक्तो न कर्मणा ।

इतन्नाशुशतो दुःखी प्रलापैरस्य का व्यथा ॥’ (वेणी० ५.३१)

अथ निर्वहणाङ्गानि—

सन्धिर्विवोधो ग्रथनं निर्णयः परिभाषणम् ।

कृतिः प्रसाद आनन्दः समधोऽप्युपगृह्यतम् ॥ १०८ ॥

भाषणं पूर्ववाक्यं च काव्यसंहार एव च ।

प्रशस्तिरिति संहारे ज्ञेयान्यङ्गानि नामतः ॥ १०९ ॥

तत्र

बीजोपगमनं सन्धिर्

यथा वेण्याम् (६.४१ इत्युत्पादनन्तरं)—‘भीमः—भवति यद्भवेदिसम्भवे,



स्मरति भवती यन्मयोक्तम्—‘चञ्चद्रुज—’ ( १.२१ ) इत्यादि । अनेन मुखे क्षित-  
वीजस्य पुनरुपगमनमिति सन्धिः ।

**विबोधः कार्यमार्गणम् ।**

यथा तत्रैव ( ६.४० इत्यस्यानन्तरं )—‘भीमः—मुञ्चतु मानार्थः क्षणमेकम् ।  
युधिष्ठिरः—किमपरमवशिष्टम् । भीमः—सुमहदवशिष्टम् । संयमयामि तावदनेन  
सुवीर्येणशोभितोक्षितेन पाणिना पात्रास्वा दुःशासनान्कृष्टं केशइत्यम् । युधिष्ठिरः—  
गच्छतु भवान्, अनुभवतु तपस्विनी वैश्वसंहारम् ।’ इति । अनेन केशसंयमनकार्य-  
स्यान्वेषणादिवोधः ।

**उपन्यासस्तु कार्याणां ग्रथनं**

यथा तत्रैव—‘भीमः—वाञ्छामि, न खलु मयि जीवति संवत्स्र्या दुःशासन-  
विजुलिता वेणिरात्मपाणिन्याम् । तिष्ठ, स्वयमेवाहं संहरामि ।’ इति । अनेन कार्य-  
स्योपक्षोपाद्ग्रथनम् ।

**निर्णयः पुनः ॥ ११० ॥**

**अनुभूतापेक्षयनं**

यथा तत्रैव—‘भीमः—देव अवातज्ञानो, अवापि दुर्धर्षनहतकः । मया हि  
तस्य दुरात्मनः ।

भूमौ क्षिप्तं शरीरं, निहितमिदमसूयचन्दनाभं मित्राङ्गे,

लक्ष्मीराये निषिक्तौ चतुर्दशपयःसीमया सार्धमुन्वा ।

भूत्या मित्राणि योधाः कुक्कुलमनुजा दग्धमेतद्रणाधौ,

नामैकं यद्वकीर्ति क्षितिप तदधुना भारतराष्ट्रस्य धेयम् ॥’ ( विष्णु ० ६.३९ )

**वदन्ति परिभाषणम् ।**

**परिवादकृतं वाक्यं**

यथा शाकुन्तले ( ७.२० इत्यस्मादनन्तरं )—‘राजा—आर्ये, अथ सा तत्रभवती  
किमास्वस्य राजपेः पत्नी । सापसी—को तस्स यन्मदारपरिचाइणो नामं गेण्डि-  
स्सदि ।’ ( कल्लस्य धर्मद्वारपरित्यागिनो नाम ग्रहीष्यति । )

**लब्धार्थेऽभिमनं कृतिः ॥ १११ ॥**

यथा वेण्याम्—‘कृष्णः—एते भगवन्तो व्यासवाल्मीकीलौदिना अभिषेकं धार-  
यन्तस्त्रिभन्तीत्यनेन ( ६.४४ ) प्राप्तराज्याभिषेकमज्ञैः सिरीकरणे कृतिः ।

**शुश्रूषादिः प्रसादः स्याद्**

यथा तत्रैव भीमेन द्रौपद्याः केशसंयमनम् ।

**आनन्दो वाञ्छितागमः ।**

यथा तत्रैव—‘द्रौपदी—विदुमारेदं एदं वाकारं गाहस्स पसादेण पुणो नि  
सिन्निवस्सम् ।’ ( विस्मृतमेतं व्यापारं नाथस्य प्रसादेन पुनरपि क्षिप्तिष्ये । )

समयो दुःखनिर्वाणं

यथा रत्नावल्याम्—‘वासवदत्ता—(रत्नावलीमालिङ्ग्य ।) समस्सस वदिणोप,  
समस्सस ।’

तन्नवेदुषगूहनम् ॥ ११२ ॥

यत्स्यादद्भुतसंप्राप्तिः

यथा मम प्रभावत्या नारददर्शनात्प्रयुक्त ऊर्ध्वमवलोक्य—

‘दधद्विषुद्धेयामिव कुसुममालां परिमल-

भ्रमद्भ्रमेणीध्वनिभिरुपगीतां तत इतः ।

दिगन्तं ज्योतिभिस्तुहिनकरगौरैर्ध्रुवैलप-

जितः कैलासाद्रिः पतति विषतः किं पुनरिदम् ॥’

सामदानादि भाषणम् ।

यथा चण्डकौशिके—‘धर्मः—तदेहि । धर्मलोकमधितिष्ठ ।’

पूर्वैवाक्यं तु विज्ञेयं यथोक्ताधोपदर्शनम् ॥ ११३ ॥

यथा वेण्याम्—‘भीमः—बुद्धिमतिके, क सा भानुमती । परिभवतु संप्रति  
पाण्डवदौरान् ।’ (३.४१ इत्यस्यानन्तरम्)

वरप्रदानसंप्राप्तिः काव्यसंहार इष्यते ।

यथा सर्वत्र—‘किं ते भूयः प्रियमुपकरोमि ।’ इति ।

भूपदेशादिशान्तिस्तु प्रशस्तिरभिधीयते ॥ ११४ ॥

यथा प्रभावल्याम्—

‘राजानः सुतनिविष्टेषामधुना पश्यन्तु नित्यं प्रजा

जीवासुः सदसदिवेकपटवः सन्तो गुणमाहिणः ।

सस्यैस्वर्णसमृद्धयः समधिकाः सन्तु क्षमानण्डके

भूवादव्यभिचारिणीं विजगतीं मक्तिष्य नाराचणैः ॥’

अत्र तोपसंहारप्रशस्त्योरन्त एकेन क्रमेणैव स्थितिः । ‘इह च सुखसन्वा उपक्षेप-  
परिकरपरिन्वासयुक्तबुद्धेदसमाधानानां, प्रतिमुखे च परितर्पणप्रगमनवतोपन्यास-  
पुष्पाणां, गर्भेऽभूताहरणभागैर्बोटाधिर्वैलक्षेपाणां, विमर्शेऽपवादशक्तिव्यवसायपरो-  
चनादानानां प्राधान्यम् । अन्येषां च यथासम्भवं स्थितिः ।’ इति केचित् ।

यतुःषष्टिविधं ह्येतदङ्गं प्रोक्तं मनीषिभिः ।

कुर्यादनियते तस्य सन्धावपि निवेदनम् ॥ ११५ ॥

रसानुगुणतां वीक्ष्य रसस्यैव हि मुख्यता ।

यथा वेणीसंहारे तुलीयादौ, दुर्बोधनकर्णयोर्महत्संप्रधारणम् । एवमन्वदपि । यतु  
रुद्रादिभिः ‘नियम एव’ इत्युक्तं तच्छब्दविरुद्धम् ।

१ ‘वीरिः शयलवत्’ ग. २ ‘पाण्डवात्’ ग. ३ ‘सत्यकृतस्य’ ग. ४ ‘कलाक्षेपाणां’ ग.  
‘बोटाकावक्षेपाणां’ ख. ५ इदं धनिकमार्तं दशक्यवकाशकवाजे ( १, २४, ३५, ४३, ४५ ) दृश्यते.

दृष्टापरचनाक्षयलाभो वृत्तान्तविस्तरः ॥ ११६ ॥  
 रागप्राप्तिः प्रयोगस्य गोप्यानां गोपनं तथा ।  
 प्रकाशनं प्रकाशानामज्ञानां बहिर्धं कलम् ॥ ११७ ॥  
 अज्ञहीनो नरो बहुचैवारम्भक्षमो भवेत् ।  
 अज्ञहीनं तथा काप्यं न प्रयोगाय युज्यते ॥ ११८ ॥  
 सम्पादयेतां संप्यङ्गं नायकप्रतिनायकौ ।  
 तदभावे पताकाद्यास्तदभावे तथेतरत् ॥ ११९ ॥

प्रायेण प्रधानपुरुषप्रयोग्यानि संप्यङ्गानि भवन्ति । किं तैपक्षेपाद्यत्रैवं बीजस्या-  
 स्पर्मात्रसमुद्दिष्टत्वादप्रधानपुरुषप्रयोजितमेव साधु ।

रसव्यक्तिमपेक्ष्यैषामज्ञानां संनिवेशनम् ।  
 न तु केवलया शास्त्रस्थितिसम्पादनेच्छया ॥ १२० ॥

तथा च यदेष्यां दुर्गोपनस्य भानुमत्या सह विप्रलम्भो दर्शितः, तत्तादृशेऽव-  
 सरेऽल्लन्तमनुचितम् ।

अविरुद्धं तु बहुतं रसादिव्यक्तयेऽधिकम् ।  
 तदप्यन्यथयेद्दीमात्रं यदेद्वा कदाचन ॥ १२१ ॥

अनयोक्त्याहरणं सत्प्रबन्धेष्वभिव्यक्तमेव । अथ वृत्तयः—

शृङ्गारे कैशिकी, वीरे सात्वत्सारभट्टी पुनः ।  
 रसे रौद्रे च बीभत्से, वृत्तिः सर्वत्र भारती ॥ १२२ ॥  
 चतस्रो वृत्तयो ह्येताः सर्वनाट्यस्य मातृकाः ।  
 स्युर्नायकादिव्यापारविशेषा नाटकादिषु ॥ १२३ ॥

तत्र कैशिकी—

या स्पर्शनपेक्ष्यविशेषविन्ना स्त्रीसङ्कुला पुष्कलनृत्वगीता ।  
 कामोपभोगप्रभवोपेचारा सा कैशिकी चारुविलासयुक्ता ॥ १२४ ॥  
 ( नाट्य० २०. ४७ )

नमं च नमस्कृतौ नमस्कृतोऽथ नमगर्भश्च ।

चत्वार्यङ्गान्यस्या

तत्र

वैदग्ध्यकीर्तितं नमं ॥ १२५ ॥

दृष्टजनावर्जनकृत्तद्यापि द्विविधं मतम् ।  
 विहितं शुद्धहास्येन सशृङ्गारमयेन च ॥ १२६ ॥

१ 'किं तु प्रक्षेपादि' नि. २ 'दिव्यं' नि-ब. ३ 'इत्येतां' रसादिव्यक्तये अवनयस्य वेद-  
 मानमुपार्थं निबन्धनं वरस्यगीतां मुक्तमतिमुक्तगर्भावमर्थनिर्वहणाख्यानां तदज्ञानां गोपक्षेपादीनां  
 वर्जनं रसानिर्वहणपक्षेक्षया, यथा रसाक्तयाम् । न तु केवलं शास्त्रस्थितिसम्पादनेच्छया । यथा  
 वीपीवहोरे विलासावयस्य मतिमुक्तमन्यद्वयस्य अकृतरसनिषेधाननुगममपि द्वितीयेदं भरतमतामु-  
 त्तरमताविच्छेदा घटनम्" ( ध्व० ३.१४ ), ४ 'सूत्रनेपथ्यविधानविधा' सू. ५ 'प्रहरोपचारा' सू.



तत्र केवलहास्येन निहितं यथा रत्नावल्याम्—‘वासवदत्ता—( फलकमुद्रितम् । सहासम् । ) एतां वि अपरा तत्र समीपे च लिखिता एतत् किं अश्वत्थसन्तस्त विष्णु-  
णम् ।’ ( एषाणि अपरा तत्र समीपे वा लिखिता एतत् किमार्थवसन्तस्त विशानम् ) ।  
सञ्ज्ञारहास्येन यथा शाकुन्तले—राजानं प्रति ‘शकुन्तला—असंतुष्टो वयं किं  
करिस्मसि । राजा—यदम् । ( इति व्यवसितः । शकुन्तला वयं डौकते )’ । सभय-  
हास्येन यथा रत्नावल्याम्—आलेख्यदर्शनावसरे ‘सुसङ्गता—वाणिशो मयं एतो  
वुत्तनो समं निष्फलपण । ता देवीयं यदुभ निवेदस्मम् ।’ ( छातो मयैव वृत्तान्तः  
समं निष्फलकैः । तत्तु देव्यै गत्वा निवेदयिष्यामि ) । एतद्राक्ससम्बन्धि नमोदाहृतम् ।  
एवं वेपथ्वेष्टासम्बन्धयि ।

**नर्मस्फूर्जः सुखारम्भो भयान्तो नवसङ्गमः ।**

यथा मालविकाग्नाम्—सङ्केतनायकममिसृतायां नौविकायां ‘नायकः—

विशुद्ध सुन्दरि सङ्गमसाध्वसे मनु चिरात्प्रभूति प्रणयोन्युखे ।

परिगृहाण गते सहकारतां त्वमतिमुक्तलताचरितं मयि ॥ ( ४.१३ )

**मालविका—**मृष्टा, देवीयं मरण आपणो वि पित्रं काठं यं पारेमि ।’ इत्यादि  
( मत्तः, देव्या मयेन आत्मनोपि प्रियं कर्तुं न पारयामि ) ।

अथ नर्मस्फोटः—

**नर्मस्फोटो भावलेखः सूचितालपरसो मतः ॥ १२७ ॥**

यथा मालतीमाधवे—

‘गमनमलसं शून्या इष्टिः शरीरमसीष्ठवं

असितमणिकं किं न्वेतत्स्वात्मिकमन्वदितोऽथवा ।

अमति भुवने कान्दर्पाणां विकारि च यौवनं

कलितमधुरास्ते ते भावाः क्षिपन्ति च भीरताम् ॥’ ( १.२० )

अलसगमनादिभिर्भावलेखैर्माधवस्य मालव्यामनुरागः स्तोकाः प्रकाशितः ।

**नर्मगर्भो व्यवहृतिर्नेतुः प्रच्छन्नवर्तिनः ।**

यथा तत्रैव सतीरूपधारिणा माधवेन मालव्या मरणव्यवसायकारणम् । अथ साख्यती—

साख्यती बहुला सख्यशौर्यस्यांगदयाजैवैः ॥ १२८ ॥

सहर्षा क्षुद्रशृङ्गारा विशोका साङ्गता तथैव ।

उत्थापकोऽथ साङ्गार्थः संलापः परिवर्तकः ॥ १२९ ॥

विशेषा इति चत्वारः साख्यत्याः परिकीर्तिताः ।

उत्तेजनकरी शत्रोर्वागुत्थापक उच्यते ॥ १३० ॥

यथा वीरवैरिते—

आमन्दाय च विमवाय च मया इष्टोऽसि दुःखाय वा

वैगुण्यं तु कुतोप संप्रति मम त्वदर्शने चक्षुषः ।

१ ‘नायिकायां’ इति नाति नि-य-वृत्तकथो. २ ‘पाठ’ वा. ३ ‘साङ्गता मता’ वा.  
४ ‘सहाय’ वा-य. ५ ‘महावीर’ नि.

यन्माहृत्यसुखस्य नास्ति विषयः किं वा बहुव्याहृतै-

रस्मिन्निस्सृतजामदभ्यविजये बाहौ यनुजृम्भताम् ॥' (५.४९)

मञ्जारेर्देवशक्त्यादेः साहचर्यः सहमेदनम् ।

मन्त्रशक्त्या यथा मुद्राराक्षसे राक्षससहायानां चाणक्येन स्वपुण्या मेदनम् ।  
अथैश्वर्याणि तत्रैव । देवशक्त्या यथा रामायणे रावणाद्विभीषणस्य मेदः ।

यथा वीरचरिते—'रामः—अयं स यः किल सपरिवारकार्तिकेदविजयावर्जितेन  
मगवता नीललोहितेन परिवत्सरसहस्रान्तेवासिने तुभ्यं प्रसादीकृतः परशुः ।  
परशुरामः—आम दाशरणे, स एवायमायं पादानां प्रियः परशुः ।' इत्यादि ।

संलापः स्वाङ्गभीरोक्तिर्वा नाभावसमाश्रयः ॥ १३१ ॥

यथा वेण्याम् ( प्रथमेहे )—'भीमः—सहदेव, गच्छ त्वं युधमनुवर्तस्य । अह-  
मप्यस्मान्मरं प्रविश्यायुधसहायो भवामीति वापत् । अथवा आमवाचितव्यैव मया  
पात्रात्की ।' इति । अथारमटी—

प्रारब्धादन्यकार्माणं कारणं परिवर्तकः ।

मायेन्द्रजालसंग्रामक्रोधोज्ञान्तादिचेहितैः ॥ १३२ ॥

संयुक्ता वधवन्धावैरुद्धतारभटी मता ।

वस्तुस्थापनसम्प्रेटी संक्षिप्तिरवपातनम् ॥ १३३ ॥

इति मेदास्तु चत्वार आरभ्यः प्रकीर्तिताः ।

मायाद्युत्थापितं वस्तु वस्तुस्थापनमुच्यते ॥ १३४ ॥

यथोदात्तरापये—

'जीवन्ते जपिनो निशान्ततिमिरवातैर्विषयापिभि-

र्मास्वन्तः सकला रवेरपि कराः कसापकसादनी ।

एते<sup>१</sup> चोदकवन्धकण्ठशिरैराध्मायमानोदरा

मुञ्जन्त्याननकन्दरानलमुचसीमावधान्केरवाः ॥' इत्यादि ।

सम्प्रेटस्तु समाघातः क्रुद्धसत्त्वरयोर्द्वयोः ।

यथा मालत्यां माभवामोरपण्टयोः ।

संक्षिप्ता वस्तुरचना क्षिप्यैरितरथापि वा ॥ १३५ ॥

संक्षिप्तिः स्वाङ्गिवृत्तौ च नेतुर्नैवन्तरग्रहः ।

यथोदयनचरिते कलिशैलप्रयोगः । द्वितीयं यथा बालिनिवृत्त्या सुग्रीवः । यथा  
वा परशुरामस्यौदयनिवृत्त्या शान्तत्वापादानम्—'पुण्या माक्रान्तातिः—' इति ।

प्रवेशात्सनिष्क्रान्तिर्हर्षनिद्रवसम्भवम् ॥ १३६ ॥

अवपातनमित्युक्तं

१ 'नास्य' ग-ब. २ 'संहाता' ग-ब. ३ 'सहमेदनम्' ग. ४ 'समाध्या' नि.

५ 'जपिनोवि शान्द्रतिमिर' नि. ६ 'यतायोम' ग. ७ 'कलिशैल' नि; 'कलिश' ब.

यथा कृत्यारावणे षष्ठेऽङ्के—‘प्रविश्य खगद्वतः युवपः ।’ इत्यतः प्रभृति निष्क-  
मपयन्तम् ।

पूर्वमुक्तैव भारती ।

अथ नाट्योक्तयः—

अध्यात्मं खलु यद्वस्तु तदिह स्वगतं मतम् ॥ १२७ ॥

सर्वश्राव्यं प्रकाशं स्वातन्त्र्यवेदपचारितम् ।

रहस्यं तु यदन्यास्य परावृत्त्य प्रकाश्यते ॥ १३८ ॥

त्रिपताककरेणान्वयानपचायान्तरा कथाम् ।

अन्योन्यामन्त्रणं यत्स्यात्तज्जनान्ते जनान्तिकम् ॥ १३९ ॥

किं ब्रवीषीति यज्ञाद्ये विना पात्रं प्रयुज्यते ।

श्रुत्वेवानुक्तमप्यर्थं तत्स्यादाकाशमापितम् ॥ १४० ॥

यः कश्चिदर्थो यस्माद्भोग्यायैव स्वस्वन्तरतः कर्त्तव्यं तु ललितानामेव च विगतार्कलक्षणे करं  
कृतवान्येन सह यन्मन्त्रवैतल्यनान्तिनाम् । परावृत्त्यान्वयस्य रहस्यकथनमपवाचितम् ।  
शेषं स्पष्टम् ।

दत्तां सिद्धां च सेनां च देश्यानां नाम दर्शयेत् ।

दत्तप्रायाणि वणिजां श्वेदचेज्जोस्तथा पुनः ॥ १४३ ॥

वसन्तादिषु वर्ष्यस्य वस्तुनो नाम यज्ञवेत् ।

वेदवा चवा वसन्तासेनादिः । शणिविष्णुदत्तादिः । जेटः कलहंसादिः । चेष्टी  
मन्दारिकादिः ।

नाम कार्य नाटकस्य गर्भितार्थप्रकाशकम् ॥ १४२ ॥

यथा रासाभ्युदयादिः ।

नायिकानायकाख्यानारसंज्ञा प्रकरणादिषु ।

यथा साल्वतीमाधवादिः ।

नाटिकासहकादीनां नायिकाभिर्विशेषणम् ॥ १४३ ॥

यथा रत्नावली-कपूरमञ्जरीदिः ।

प्रायेण व्यन्तकः साधिर्गमेः स्थाने प्रयुज्यते ।

यथा शाकुन्तले (प्रथमेद्वे) —अपी 'गच्छानः' इत्यर्थे 'साधयान्स्थानम्'

राजा स्वामीति देवेति भृत्यैर्भट्टेति चाधमैः ॥ १४७ ॥

राजर्षिभिर्व्ययस्येति तथा विद्वत्पक्षेण च ।

राजचित्पुषिभिराञ्जः सोऽपत्यप्रत्ययेन च ॥ १४५ ॥

स्वेच्छया नामभिर्विप्रैर्विप्र आर्थेति चेतुरैः ।

वयस्येत्यथवा माझा वाच्यो राजा विद्वक्कः ॥ १४६ ॥

वाच्यौ नदीसूत्रधारावायनाज्ञा परस्परम् ।

१ 'कुलरावणे' नि; 'कुलरावणे' रा. २ (२५) कारिकायां. २ 'मन्मथ' रा. ३ 'हविषा' नि. ४ 'उर्वारु' कुलरावणितानामिदं नि; 'उर्वारु' कुलरावणितानामिदं रा. ५ पताक-  
निर्णय-सङ्घर्षात् रावणराजे (२.१०.२६) इत्यमरः.



सूत्रधारं वदेद्वाव इति वै पारिपार्थिकः ॥ १४७ ॥  
 तं सूत्रधारो मार्पेति हण्डे इत्यधमैः समाः ।  
 वयस्येत्युत्तमैर्हो मज्जैरायेति चाग्रजः ॥ १४८ ॥  
 भगवन्निति वक्तव्याः सर्वैर्देवर्षिलिङ्गिनः ।  
 वदेद्वाङ्गी च चेटी च भवतीति विदूषकः ॥ १४९ ॥  
 आयुष्मन्नयिनं मृतो बृद्धं तातेति चेतः ।  
 वसपुत्रकैजातेति नाङ्गा गोत्रेण वा सुतः ॥ १५० ॥  
 शिष्योऽनुजश्च वक्तव्योऽमात्य आर्वेति चाधमैः ।  
 विप्रैरयममात्येति सचिवेति च भण्यते ॥ १५१ ॥  
 साधो इति तपस्वी च प्रशान्तश्चोच्यते बुधैः ।  
 सुगृहीताभिधः पूज्यः शिष्याद्यैर्विनिगद्यते ॥ १५२ ॥  
 उपाध्यायेति चाचार्यो महाराजेति भूपतिः ।  
 स्वामीति, युवराजस्तु कुमारो भर्तृदारकः ॥ १५३ ॥  
 सौम्यभद्रमुखोऽयमधमैस्तु कुमारकः ।  
 वाच्या प्रकृतिभी राज्ञः कुमारी भर्तृदारिका ॥ १५४ ॥  
 पतिर्यथा तथा वाच्या ज्येष्ठमध्याधमैः स्त्रियः ।  
 हलेति सरसी, प्रेथ्या हजे, वेदपात्रुका तथा ॥ १५५ ॥  
 कुट्टिन्ध्वेत्स्वनुगतैः पूज्या च जरती जनैः ।  
 जामन्नजैश्च पाषण्डा वाच्याः स्वसमयागतैः ॥ १५६ ॥  
 शकादयश्च संभाष्या भद्रदत्तादिनामभिः ।  
 यस्व यत्कर्म शिल्पं वा विद्या वा जातिरेव वा ॥ १५७ ॥  
 तेनैव नाङ्गा वाच्योऽसौ श्रेयाश्चान्ये यधोचितम् ।

अथ भाषाविभागः—

पुरुषाणामनीचानां संस्कृतं संस्कृतार्थनाम् ॥ १५८ ॥  
 सौरसेनी प्रयोक्तव्या तादृशीनां च बोधिताम् ।  
 आसामेव तु गांधासु महाराष्ट्रीं प्रयोजयेत् ॥ १५९ ॥  
 अत्रोक्ता मागधी भाषा राजान्तःपुरचारिणाम् ।  
 चेदानां राजपुत्राणां श्रेष्ठिनां चार्धमागधी ॥ १६० ॥  
 प्राच्या विदूषकादीनां, धूर्तानां स्यादवन्तिजा ।  
 योधनागरिकादीनां दाक्षिणात्या हि दीव्यताम् ॥ १६१ ॥  
 शर्काराणां शकादीनां शाकोरीं संप्रयोजयेत् ।  
 बाक्लीकभाषोदीच्यानां द्राविडी द्रविडादिषु ॥ १६२ ॥  
 आभीरेषु तथाभीरी चाण्डाली पुक्कसादिषु ।

१ 'सूत्रधारो मार्पेति' नि-ब; 'तं' इति रायचरणसंमतः पाठः. २ 'पुष्कतातेति' नि-ब.  
 ३ 'सुगृहीताभिधः' नि; 'सुगृहीता' घ. ४ 'नद्रथोम्यसु' नि. ५ 'संस्कृतं स्यात्कृता' नि.  
 ६ 'श्रेष्ठानां' नि. ७ 'वन्तिजा' म.-ब. ८ 'शवरणा' नि. ९ 'शान्ती' नि.

आभीरी शाबरी चापि काष्ठपत्रोपजीविषु ॥ १६३ ॥  
 तथैवाहारकारादौ पैशाची स्वाल्पशाचवाक् ।  
 चेटीनौमप्यनीचानामपि स्वात्सौरसेनिका ॥ १६४ ॥  
 बालानां पण्डकानां च नीचप्रहविचारिणाम् ।  
 उन्मत्तानामातुराणां सैव स्वात्संस्कृतं कवित् ॥ १६५ ॥  
 ऐश्वर्येण प्रमत्तस्य दारिद्र्योपहतस्य च ।  
 भिक्षुवल्कलभरादीनां प्राकृतं संप्रयोजयेत् ॥ १६६ ॥  
 संस्कृतं संप्रयोक्तव्यं लिङ्गिनीपूतमासु च ।  
 देवीमश्विमुत्तापेद्यास्वपि कैश्चित्तथोदितम् ॥ १६७ ॥  
 यदेषां नीचपात्रं तु तदेषां तस्य भाषितम् ।  
 कार्यतथोत्तमादीनां कार्यो भाषामिपर्ययः ॥ १६८ ॥  
 योषित्सखीबालवेदपाकितवाप्सरसां तथा ।  
 वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा ॥ १६९ ॥

एषामुदाहरणान्याकरेषु बोद्धव्यानि । भाषालक्षणानि मम तात्पर्यादानां भाषाणैरे ।

पदानि शल्लक्षणान्यत्र, नाट्यालङ्कृतयस्तथा ।

अथश्चिंशत्प्रयोज्यानि वीथ्यङ्गानि त्रयोदश ॥ १७० ॥

लास्याङ्गानि दश यथा लाभं रसव्यपेक्षया ।

यथा लाभं प्रयोज्यानीति सम्बन्धः । अत्र नाटके । तत्र लक्षणानि—

भूषणाक्षरसङ्घातौ शोभोदाहरणं तथा ॥ १७१ ॥

हेतुसंशयदृष्टान्तास्तुल्यतर्कः पदोच्चयः ।

निदर्शनाभिप्रायौ च प्राप्तिर्विचार एव च ॥ १७२ ॥

दिष्टोपदिष्टे च गुणातिपातातिपायौ तथा ।

विशेषणनिहत्ती च सिद्धिर्भ्रंशविपर्ययौ ॥ १७३ ॥

दाक्षिण्यानुनयौ मालोपापत्तिर्गोर्धनं तथा ।

पृच्छा प्रसिद्धिः सारूप्यं संक्षेपो गुणकीर्तनम् ॥ १७४ ॥

लेखो मनोरथोऽनुक्तसिद्धिः प्रियवचस्तथा ।

तत्र—

लक्षणानि गुणैः सालङ्कारैर्योगस्तु भूषणम् ॥ १७५ ॥

यथा—

‘आक्षिपन्त्वरविन्दानि मुग्धे तत्र मुखवियम् ।

कोषदण्डसमग्राणां किमेषामस्ति दुष्करम् ॥’

वर्णनाक्षरसङ्घातश्चित्रार्थैरक्षरैर्मितैः ।

यथा शाकुन्तले—‘राजा—कथित्सखी वो नातिवाचते शरीरसन्तापः ।

१ ‘काष्ठपत्रो’ जि. २ ‘पैशाची’ म. ३ ‘च उपास्यते’ म. ४ ‘मगामहर्षिके’ म.  
 ५ ‘मगामर्षो’ म. ६ ‘पण्डके’ म.

प्रियंवदा—संपदं लक्ष्योसहो उजसमं गमिस्सदि ।' (सांयत्तं लक्ष्मीयथ उपशमं गमिष्यति)

सिद्धैरर्थैः समं यत्राप्रसिद्धोऽर्थः प्रकाशते ॥ १७६ ॥

श्लिष्टलक्षणचित्रार्था सा शोभेत्यभिधीयते ।

यथा—

‘सदंशसन्भवः शुद्धः कोटिदोऽपि गुणान्वितः ।

कामं धनुर्विज करो वजनीयः सतां प्रभुः ॥’

यत्र तुल्यार्थयुक्तेन वाक्येनाभिप्रदर्शनात् ॥ १७७ ॥

साध्यतेऽभिमतः स्वार्थेऽनुदाहरणं भवम् ।

यथा—

‘अनुयान्त्या जनार्तीतं कान्तं साधु त्वया कृतम् ।

का दिनभीविनाकेण का निशा शशिना विना ॥’

हेतुवार्क्यं समासोक्तमिष्टकृद्येतुयुक्तं नात् ॥ १७८ ॥

यथा वेण्यां (प्रथमेष्टे) भीमं प्रति ‘चेटी—एवं मय भणितं माणुमदि, तुष्माणं अनुष्टुप् केसेसु कई देवीषु केसा संजमिभन्ति ॥’ (एवं मया भणितं मानुमति, गुप्ताकमनुष्टुप् केसेषु कथं देव्याः केसाः संयन्वन्त इति)

संशयोऽज्ञाततत्त्वस्य वाक्ये स्यादन्विष्यः ।

यथा यथातिविधये—

‘इयं स्वर्गाधिनायस्य लक्ष्मीः, किं यक्षकन्यका ।

किं चाला विषयस्यैव देवता, किमु पार्ष्णी ॥’

दृष्टान्तो यस्तु पक्षार्थसाधनाय निदर्शनम् ॥ १७९ ॥

यथा वेण्याम् (प्रथमेष्टे)—‘सहदेवः—जायं, उचितमेवैतत्तस्या वयो दुर्वोधन-कालं हि सा’ इत्यादि ।

तुल्यतर्को यदैयं तर्कः प्रकृतिगामिना ।

यथा तत्रैव—

‘प्रायेणैव हि वृद्धवन्ते कामं स्वप्नाः शुभाशुभाः ।

शतसंख्या पुनरियं सानुजं सुशुचीव माम् ॥’ (वेणी० २.१४)

सञ्ज्ञयोऽर्थानुरूपो यः पदानां स पदोच्चयः ॥ १८० ॥

यथा साकुन्तले—

‘अधरः किसलैवरागः कोमलविटपानुकारिणो बाहू ।

कुशुममिव लोभनीयं यौवनमङ्गेषु संनद्धम् ॥’ (१-१८)

अत्र पदपदार्थयोः सीकुमार्यं सहस्रमेव ।

यत्रार्थानां प्रसिद्धानां कियते परिकीर्तनम् ।



परपक्षमुदासार्थं तन्निर्देशनमुच्यते ॥ १८१ ॥

यथा—

‘शाश्वतमोन्वितैर्धर्मैरलं कृत्वये नृपाः ।

किं तु बालिनि रामेण मुक्तो बाणः पराङ्मुखे ॥’

अभिप्रायस्तु सादृश्यादभूतार्थस्य कल्पना ।

यथा शाकुन्तले—

‘इदं किलाव्याजमनोहरं वपुस्तपःक्षमं साधयितुं य इच्छति ।

अनं स नीलोत्पलवधधारया समिहतां छेत्तुमिष्येवमस्ति ॥’ ( १.१६ )

प्राप्तिः केनचिदंशेन किञ्चित्तानुमीयते ॥ १८२ ॥

यथा मम प्रभावस्याम्—‘अनेन खलु सर्वतश्चरता चञ्चरीकेनावश्यं विदिता  
अविध्यति प्रियतमा मे प्रभाववी ।’

विचारो युक्तिवाक्यैर्यद्व्यत्यक्षार्थसाधनम् ।

यथा मम चन्द्रकलायाम्—‘राजा—नूनमियमन्तःपिहितमदनविकारा वृणोते ।  
यतः ।’

इत्यसि परितोषरहितं निरीक्ष्यमाणसि नेश्यते किञ्चित् ।

सख्यामुदाहरन्त्यामसमञ्जसमुत्तरं दत्ते ॥’

देशकालस्वरूपेण वर्णना दिष्टमुच्यते ॥ १८३ ॥

यथा वेण्याम्—‘सहदेवः—

यद्वैषुतमिव ज्योतिरापि कुब्जेऽथैव सम्पुतम् ।

तरमावृण्वि कृष्णेयं नूनं संवर्धयिष्यति ॥’ ( १.१४ )

उपदिष्टं मनोहारि वाक्यं शास्त्रानुसारतः ।

यथा शाकुन्तले—

‘शुभपक्ष गुरुकुरु प्रियसखीश्रुति सपत्नीजने

मनुविप्रकृतापि रोषणवया मा स प्रतीये ममः ।

भूमिष्ठं भव दक्षिणा परिजने भाग्येभ्यनुत्सेफिनी

धान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्वाधयः ॥’ ( ४.१७ )

गुणातिपातः कार्यं बहुपरीतं गुणान्प्रति ॥ १८४ ॥

यथा मम चन्द्रकलायां चन्द्रं प्रति—

‘तद्वै संहरीज्जइ तमो वेग्यइ सखलेहि ते पागो ।

वससि सिरे पसुवइगो सहवि हँ इत्यीअ जीअणे इरसि ॥’

( यदि संहियते तमो गृह्यते सकलैस्ते पादः ।

वससि शिरसि पशुपदेः तथापि खलु शिष्या जीवन् इरसि ॥ )

यः सामान्यगुणोद्रेकः स गुणातिशयो मतः ।

यथा तथैव—‘राजा—( चन्द्रकलाया मुखं निदिश्य । )

असाधन्तश्चन्द्रकिञ्चनवनीलाञ्जलपुण्ड्रसल्लरफूर्जैकम्बुविलम्बदलिसङ्घातं वषट्ते ।

विना दीपासक्तं सततपरिपूर्णोल्लसककः कुतः प्राप्तश्चन्द्रो विगलितकलहः सुसुखि ते ॥’

सिद्धानथान्बहूनुक्त्वा विशेषोक्तिर्विशेषणम् ॥ १८५ ॥

यथा—‘तुण्यापहारी विमलो द्विजावासो जनप्रियः ।

हृदः पद्माकरः किं तु दुषस्तं स जलाशयः ॥’

पूर्वसिद्धार्यकथनं निरुक्तिरिति कीर्तितम् ।

यथा वेण्याम्—

‘निहताशेषकौरव्यः क्षीवो दुःशासनासृजा ।

मञ्जा दुषोधनस्योर्वोर्मीमोऽयं क्षिरसानतः ॥’ ( ५.२८ )

बहूनां कीर्तनं सिद्धिरभिप्रेतार्थसिद्धये ॥ १८६ ॥

यथा—‘यद्दीपं कूर्मराजस्य वशं शेषस्य विक्रमः ।

पृथिव्या रक्षणे राज्ञेकत्र त्वयि तस्मिन् ॥’

इसादीनां भवेद्भ्रंशो वाच्यादन्यतरद्वयः ।

वेण्याम्—कङ्कुकिनं प्रति ‘दुषोधनः—

सहभुल्लगणं सवान्धवं सदमिवं समुतं सहानुजम् ।

स्वबलेन निहन्ति संयुगे न विरात्पाण्डुसुतः दुषोधनम् ॥’ ( २.५ )

विचारस्यान्यथाभावः सन्देहान्तु विपर्ययः ॥ १८७ ॥

यथा—‘मत्वा लोकमदातारं सन्तोषे येः कृता मतिः ।

त्वयि राजनि ते राज्ञस्तथा व्यमसायिनः ॥’

दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनम् ।

वाचा यथा—‘प्रसाधयं पुरीं लङ्कां राजा त्वं हि विभीषण ।

आयेणानुगृहीतस्य न विप्रः सिद्धिमन्तरा ॥’

यत्वे चेष्टयापि ।

वाक्यैः श्रिगैरेतुनयो भवेदर्थस्य साधनम् ॥ १८८ ॥

यथा वेण्याम्—( तृतीयेष्टे )—अश्वत्थामानं प्रति ‘कृपः—दिश्यान्मग्रामकीचिदे

मारद्वाजनुस्यपराक्रमे किं न सम्भाष्यते त्वयि ।’

माला स्वाद्यदमीष्टार्थं नैकार्थप्रतिपादनम् ।

यथा शाकुन्तले—‘राजा—

किं शीतैः क्षमविरोधिभिराद्रैवातं सञ्चारयामि नमिनीदलसालैर्नयैः ।

अहो निवेदय चरणानुत पद्मताम्रौ संवाहयामि करमोनं मुखं यथा ते ॥’ ( ३.१८ )

अर्थापत्तिर्वदन्यार्थोऽर्थान्तरोक्तेः प्रतीयते ॥ १८९ ॥

यथा वेण्याम्—‘द्रोणोऽश्वत्थामानं राव्येऽभिवेकुमिच्छतीति कथयन्तं कर्णं प्रति राजा—तातु अहंराज, साधु ।

इत्थान्वयं सोऽतिरथो बध्यमानं किरीटिना ।

सिम्बुराजमुपेक्षत नैव जेतुमन्यथा ॥’ (३.२८)

दूषणोद्घोषणायां तु भयसंतापार्हणं तु तत् ।

यथा तत्रैव—कर्णं प्रति ‘अश्वत्थामा—

निर्वीर्यं गुरुशापमापितवशात्किं मे तत्रैवायुधं

संप्रत्येव भयादिहाय समरे प्रातोऽस्मि किं त्वं यथा ।

जातोऽहं स्तुतिपंशकीर्तनविदां किं सारथीनां कुले

क्षुद्रारातिकृताभिवं प्रतिकरोम्यस्तेनै नास्तेन यत् ॥’ (वेणी० ३.३५)

अभ्यर्थेनापरैर्वाक्यैः पृच्छार्थान्वेषणं मतम् ॥ १९० ॥

यथा तत्रैव (वेण्यां चतुर्थेऽङ्के)—‘सुन्दरकः—अज्ञा, अपि नाम सारथिद्विभो दिष्टो तुमेहि महाराजो दुष्प्रोहणो ण वेत्ति ।’ (आयां अपि नाम सारथिद्वितीयः इष्टः सुम्माभिः महाराजो दुर्वोपनो न वेत्ति)

प्रसिद्धिलोकसिद्धार्यैरुक्तैरर्थसाधनम् ।

यथा विक्रमोर्वश्याम्—‘राजा—

सूर्याचन्द्रमसौ यस्य मातामहपितामही ।

स्वयं कुतः पतिद्रोभ्यामुर्वश्या च मुवा च यः ॥’ (४.१९)

सारूप्यमनुरूपस्य सारूप्याक्षोभवर्धनम् ॥ १९१ ॥

यथा वेण्याम्—दुर्वोपनभ्रान्त्वा मीमं प्रति ‘युधिष्ठिरः—दुरात्मन्, दुर्वोपन-  
हतक—’ इत्यादि (३.३५ इत्यस्मापरम्) ।

संक्षेपो यैस्तु संक्षेपादात्मान्वार्ये प्रयुज्यते ।

यथा मन चन्द्रकलायाम्—‘राजा—प्रिये,

‘अहानि खेदयति किं शिरीषकुट्टमपरिपेक्षयानि मुषा ।

(आत्मानं निर्दिश्य ।)

अयमीक्षितकुसुमानां सम्पादयिता तवास्ति दासजनः ॥’

गुणानां कीर्तनं यत्तु तदेव गुणकीर्तनम् ॥ १९२ ॥

यथा तत्रैव—

‘नेत्रे खञ्जनगञ्जने सरसिजप्रसन्नि—’ इत्यादि ।

सलेशो भण्यते वाक्यं यत्सादृश्यपुरःसरम् ।

यथा वेण्याम्—‘राजा—

‘इते जरति गात्रेये पुरस्कृत्य शिखण्डिनम् ।

या साधवा पाण्डुपुत्राणां सैवास्माकं नविष्यति ॥’ (२.४)

१ ‘तातु, कथयन्त्या दत्ता’ नि-ब. २ ‘नखेय शस्त्रेण यत्’ रा. ३ ‘उपश्रव्य’ रा;  
‘अभिपूतस्य’ ब. ४ ‘प्रतिपक्षेपादात्मान्वार्ये’ ग.



मनोरथस्त्वभिप्रायस्योक्तिर्भङ्गयन्तरेण यत् ॥ १९३ ॥

यथा—'रतिकेलिकलः किञ्चिदेव मन्मथमन्धरः ।

यद्वयं क्षुब्धं समाकम्भात्काहम्बधुम्वति प्रियाम् ॥'

विशेषार्थोद्भवितारोऽनुकसिद्धिरुदीर्यते ।

यथा—गृहवृक्षवाटिकायाम्

दृष्ट्वेते तन्नि यावेतौ चारुचन्द्रमसं प्रति ।

प्राप्ते कल्याणनामानायुगौ तिष्ठपुनर्वसु ॥'

स्वाद्यमाणयितुं पूज्यं प्रियोक्तिर्हर्षभाषणम् ॥ १९४ ॥

यथा शाकुन्तले—

'उदेति पूर्वं कुतुमं ततः कलं धनोदयः प्राक्तदनन्तरं पयः ।

निमित्तनैमित्तिकवीर्यं विभिन्नाव प्रसादस्य पुरस्तु सम्पदः ॥' (७.३०)

अथ नाट्यालङ्काराः—

आशीराक्रन्दकपटाक्षमागर्वोद्यमाश्रयाः ।

उत्प्रासनस्पृहाक्षोभपक्षात्तापोपपत्तयः ॥ १९५ ॥

आशंसाध्यवसायौ च विसर्पोल्लेखसंज्ञितौ ।

उत्तेजनं परीवादो नीतिरयंविशेषणम् ॥ १९६ ॥

प्रोत्साहनं च साहाय्यमभिमानोऽनुवर्तनम् ।

लक्ष्मीर्तनं तथा बाष्पा परिहारो निवेदनम् ॥ १९७ ॥

प्रवर्तनाख्यानयुक्तिप्रहर्षाश्रोपदेशनम् ।

इति नाट्यालङ्कृतयोः नाट्यभूषणहेतवः ॥ १९८ ॥

आशीरिष्टजनाशंसा

यथा शाकुन्तले—'यथातेरिज शर्मिष्ठा पत्युर्नन्दुमता भव ।

पुत्रं त्वमपि सत्राजं सेव पूरुमवामुहि ॥' (४.६)

आक्रन्दः प्रलपितं श्रुत्वा ।

यथा वेणुयाम् (६.२६ इत्यस्यात्परं) 'कञ्जुकी—हा देवि कुन्ति, राजभवन-  
पताके—' इत्यादि ।

कपटं मायया यत्र रूपमन्वद्भिभाव्यते ॥ १९९ ॥

यथा कुलपलङ्के—

'मृगरूपं परित्यज्य विधाय कपटं वपुः ।

नीयते रक्षसा येन लक्ष्मणो बुधि संशयन् ॥'

अक्षमा सा परिभवः स्वल्पोऽपि न विषद्यते ।

यथा शाकुन्तले (पञ्चमेऽङ्के)—'राजा—भोः सल्लवादिन्, अम्बुपुगवं तावद-  
साभिः । किं पुनरिमामतिसन्धाय लम्बते । शार्ङ्गरथः—विनिपातः—' इत्यादि ।

गर्वोऽवलेपजं वाक्यं

यथा तत्रैव (शाकुन्तले ५४६) — 'राजा — ममापि नाम सत्त्वरभिभूयन्ते गृहाः ।'  
कार्येस्वारम्भ उद्यमः ॥ २०० ॥

यथा कुम्भाङ्के — 'रावणः —

पदयामि शोकविषशोऽन्तकमेव तावत् ।

ग्रहणं गुणवत्कार्यहेतोराश्रय उच्यते ।

यथा विभीषणनिर्गतेस्नाङ्के — 'विभीषणः — राममेवास्मिभ्यामि' इति ।

उध्यासनं तूपहासो योऽस्त्राधौ साधुमानिनि ॥ २०१ ॥

यथा शाकुन्तले ( ५.२९ इत्यस्याय प्राक् ) — 'शङ्करवः — राजन्, अथ पुनः  
पूर्ववृत्तान्तमन्यस्रहाद्विस्तृतो भवान् । तत्कथमपमर्भोरोदोरपरित्यागः —' इत्यादि ।

आकाङ्क्षा रमणीयत्वाद्वस्तुनो वा स्पृहा तु सा ।

यथा तत्रैव — 'राजा —

चारुणा स्फुरितैर्नावमपरिक्षतकीमलः ।

पिपासतो ममानुशां ददातीव प्रियोधरः ॥'

अभिक्षेपवचःकारी क्षोभः प्रोक्तः स एव तु ॥ २०२ ॥

यथा — 'त्वया तपस्विचाण्डाल प्रच्छन्नवचवतिना ।

न केवलं इतो वाली स्वात्मा च परलोकतः ॥'

मोहावपीरितार्थस्य पश्चात्तापः स एव तु ।

यथानुतापाङ्के — 'रामः —

किं देव्या न विभुर्वितोऽसि बहुशो मिथ्यामिश्रस्तदा' इति ।

उपपत्तिर्मेता हेतोरुपन्यासोऽर्थसिद्धये ॥ २०३ ॥

यथा वध्वशिलायाम् —

'त्रियते मियमाणे वा त्वमि जीवति जीवति ।

तां वरीच्छसि जीवन्ती रक्षात्मानं ममासुभिः ॥' ( नागा० ४.१६ )

आशंसनं स्वादाशंसा

यथा रमशाने — 'माधवः —

तत्पदयेयमनङ्गमङ्गलगुहं भूयोऽपि तस्यां मुलम्' इति ( मालवी० ५.९ ) ।

प्रतिज्ञाभ्यवसायकः ।

यथा मम प्रभावत्वाम् — 'वज्रनाभः —

अस्य वज्रः क्षणेनैव निर्मेष्य गदवानमया ।

लीलयोन्मूलयाम्येष मुवनद्वयमथ नः ॥'

विसर्पो यत्समारब्धं कर्मानिष्टफलप्रदम् ॥ २०४ ॥

यथा वेण्याम् — 'एकस्य तावत्पाकोऽयम् —' इत्यादि ( ३.१४ ) ।

कार्यदर्शनमुत्प्रेष

यथा शाकुन्तले (प्रथमेहे) — राजानं प्रति 'तापसौ — समिदाहरणाय प्रस्थितावावाम् । इह चासद्गुरोः सापिदैवत इव शकुन्तलवानुमालिनीतीरमाश्रमो दृश्यते । न चेदन्यः कार्यातिपातः, प्रविश्य गृह्यतामतिथिसत्कारः' इति ।

उत्तेजनमितीष्यते ।

स्वकार्यसिद्धयेऽन्यस्य प्रेरणाय कठोरवाक् ॥ २०५ ॥

यथा — 'इन्द्रविद्युच्छवीर्षोऽसि नास्रैव बलवानसि ।

भिग्भिक्प्रच्छन्नरूपेण दुष्यसेऽसद्गवाकुलः ॥'

भस्समा तु परीवादो

यथा सुन्दराङ्गे — 'दुर्योधनः — भिग्भिक् भूत, किं कृतवानसि ।

वत्सस्य मे प्रकृतिदुर्लभित्वस्य पापः

पापं विधास्यति —' इत्यादि ( वेणी० ४.५ ) ।

नीतिः शास्त्रेण वर्तेनम् ।

यथा शाकुन्तले — 'दुष्यन्तः — निनीतवैषम्यवेदमानि तपोवनानि ।' ( प्रथमाङ्गे ) इति ।

उक्तस्वार्थस्य यत्तु स्यादुत्कीर्तनमनेकधा ॥ २०६ ॥

उपाङ्गम्भस्वरूपेण तत्स्वादर्थविशेषणम् ।

यथा शाकुन्तले राजानं प्रति 'शाङ्गैरवः — जाः, कथमिदं नाम । किमुपन्यस्त-  
मिति । ननु भवानेव नितरां लोकवृत्तान्तनिष्णातः ।

सतीमैषि शातिकुलैकसंजया जनेऽन्यथा भर्तुमती विशङ्कते ।

अतः समीपे परिणेतुरिष्यते प्रियाप्रिया वा प्रमदा स्ववन्दुभिः ॥' ( ५.१७ )

प्रोत्साहनं स्यादुत्साहगिरा कस्यापि योजनम् ॥ २०७ ॥

यथा बालरामायणे —

'कालराधिकरालेयं कीर्ति किं विचिकित्ससि ।

तज्जगज्जितयं वातुं तात ताडय ताडकाम् ॥'

साहाय्यं सङ्कटे यत्स्यात्सौनुकूल्यं परस्व च ।

यथा वेण्याम् — कृपं प्रति 'अश्वत्थामा — त्वमपि तावद्राशः पार्श्ववर्ती भव ।

कृपः — वानवाभ्यहमस्य प्रतिकर्तुम् —' इत्यादि ( तृतीयस्याङ्गस्यान्ते ) ।

अभिमानः स एव स्यात्

यथा तत्रैव — 'दुर्योधनः —

मातः किमप्यसदृशं कृपणं वचस्ते' इत्यादि ( वेणी० ५.३ )

प्रश्रवाद्नुवर्तनम् ॥ २०८ ॥

अनुवृत्तिर्

यथा शाकुन्तले ( १.२० इत्यस्यानन्तरं ) — 'राजा — ( शकुन्तलां प्रति । )

अभि, तपो वार्ते । अनुसूया — दाणिं अविधिविसेसनाहेण' इत्यादि ।



भूतकार्याख्यानमुक्तीर्तनं मतम् ।

यथा बालरामावणे—

‘अभासीत्कणिषाशबन्धनविधिः शक्त्या भवेदेवरे

गाढं वक्षसि ताडिते हनुमता द्रोणाद्रिरवाहृतः ।’ इत्यादि ( १०.२० )

याच्या तु कापि याच्या या स्वयं दूतमुखेन वा ॥ २०९ ॥

यथा—

‘अद्यापि देहि वैदेहीं दयातुस्त्वमि राघवः ।

शिरोभिः कन्दुकनीडां किं कारयसि वामरान् ॥’

परिहार इति श्रोक्तः कृतानुचितमार्जनम् ।

यथा—

‘प्राणप्रमाणदुःखार्तं तत्त्वान्तरम्भ्रमक्षरम् ।

तत्त्वमस्व विभो, किं च सुमीवसि समर्पितः ॥’

अवधीरितकर्तव्यकथनं तु निवेदनम् ॥ २१० ॥

यथा राघवान्मुदये—‘लक्ष्मणः—‘आनं, समुद्राभ्यर्चयन्वा गन्तुमुपतोऽसि ।  
तत्किमेतत् ।’

प्रवर्तनं तु कार्यस्य पत्न्याः साधुप्रवर्तनम् ।

यथा वेण्याम्—‘राजा—कञ्चुकिन्, देवस्य देवजीमन्दनस्य बहुमानादासस्य  
मीमसेनस्य विजयमङ्गलाय प्रवर्तन्तां तत्रोचिताः समारम्भाः ।’ ( ६.१२ इत्यस्यात्परं )

आख्यानं पूर्ववृत्तोक्तिर

यथा तत्रैव—

‘देशः सोऽयमरातिसोणितजलैर्वसिन्हदाः पूरिताः’ इत्यादि ( वेणी० ३.३३ )

युक्तिरर्थावधारणम् ॥ २११ ॥

यथा तत्रैव—

‘वदि समरमपास्य नास्ति सुखोभयमिति युक्तमितोऽन्यतः यथातुम् ।

अथ मरणमवश्यमेव जन्तोः किमिति मुखा मतिनं वशः कुरुष्वम् ॥’ ( वेणी० ३.६ )

प्रहर्षः प्रमदाधिक्यं

यथा शाकुन्तले—‘राजा—तत्किमिदानीमात्मानं पूर्णमनोरथं नाभिनन्दामि ।’

शिक्षा साधुपदेशनम् ।

यथा तत्रैव ( शा० १ ) ‘सखि, यं युते अस्ममवासिणो जगत्स अकिदसकारं  
अदिधिविसेसं उज्जिह्व सच्छन्दो गमनम् ।’ ( सखि न युक्तमात्रमवासिनो जनसा-  
हस्रसत्कारमतिविशेषमुज्जिह्वा स्वच्छन्दतो गमनम् )

यथा च लक्षणं नाट्यालङ्काराणां सामान्यत एकरूपत्वेऽपि भेदेन व्यपदेशो  
गङ्गुलिकाप्रवाहेण । एषु च कैषांचिद्व्यालङ्कारभावसंभवविशेषान्तर्भावेऽपि नाटके  
प्रयुक्तः कर्तव्यत्वाच्चित्रोक्तिः । शतानि च—

‘पञ्चसन्निवत्तुर्वृत्तिः त्रुःषष्ट्यसंयुतम् ।

षट्त्रिंशत्सप्तोपेतमङ्गारोपशोभितम् ॥

महारसं महाभोगमुद्यत्तरत्नान्वितम् ।

महापुरुषसञ्चारं साध्वाचारं जनप्रियम् ॥

तुष्टिद्वयसन्धिक्योर्गं च सुप्रयोगं सुखायकम् ।

सुदुष्टाश्वाभिधानं च कविः कुर्यात् नृनाटकम् ॥’ (नाट्य० १९.२१३-२१५)

इति मुनिनोक्तवाग्मादकेऽवयवं कर्तव्यान्वेव । वीथ्वहानि वक्ष्यन्ते ।

काव्याह्वान्वाह—

गेयपदं स्थितपाठ्यमासीनं पुष्पगण्डिका ॥ २१२ ॥

प्रच्छेदकस्त्रिगुहं च सैन्धवाख्यं द्विगुहकम् ।

उत्तमोत्तमकं चान्यदुक्तमायुक्तमेव च ॥ २१३ ॥

कार्ये दशविधं क्षेत्रद्वयमुक्तं मनीषिभिः ।

( नाट्य० १८.१७०-१७१ )

तत्र—

तञ्जीभाण्डं पुरस्कृत्योपविष्टस्यासने पुरः ॥ २१४ ॥

शुष्कं गानं गेयपदं

यथा—गौरीगृहे श्रीणां वादयन्ती ‘मल्लयवती—

उत्प्लुतकमलकेसरपरागगौरधुते सम हि गौरी ।

अभिपान्छितं धसिष्यतु भगवति सुभटप्रसादेन ॥’ (नागा. १.२४)

स्थितपाठ्यं तदुच्यते ।

मदनोत्तापिता यत्र पठति प्राकृतं स्थिता ॥ २१५ ॥

अभिनवगुप्तपादाश्रवाहुः—‘उत्प्लुतकं चैतत् । कोकोद्भ्रान्तस्मापि प्राकृतैपठने स्थितपाठ्यम्’ इति ।

निमित्तासौघरहितं शोकचिन्तान्वितावला ।

अप्रसाधितगात्रं यद्वासीनासीनमेव तत् ॥ २१६ ॥

आतोषमिधितं रोधं छन्दसि विविधानि च ।

स्त्रीपुंसयोर्विपर्यासचेष्टितं पुष्पगण्डिका ॥ २१७ ॥

अभ्यासकं पतिं मत्वा प्रेमविच्छेदमन्युना ।

वीणापुरःसरं गानं श्रियाः प्रच्छेदको मतः ॥ २१८ ॥

क्रीवेचधारिणां पुंसां नाट्यं रूप्यं त्रिगुहकम् ।

यथा मालत्वान् ( पद्ये ) ‘मकरन्दः—एगोऽमि मालती संयुतः ।’

कञ्चन अष्टश्लेषः सुव्यक्तकरणान्वितः ॥ २१९ ॥

प्राकृतं वचनं धक्ति यत्र तत्सैन्धवं विदुः ।

करणं वीणादिक्रिया ।

चतुरस्रपदं गीतं मुषप्रतिमुत्तान्वितम् ॥ २२० ॥  
 द्विगुडं रसभाषाण्यमुत्तमोत्तमकं पुनः ।  
 कोपप्रसादजमविज्ञेययुक्तं रसोत्तरम् ॥ २२१ ॥  
 हासहेलान्वितं चित्रश्लोकबन्धमनोहरम् ।  
 उक्तिप्रत्युक्तिसंयुक्तं सोपात्मममलीकवत् ॥ २२२ ॥  
 विलासान्वितगीताद्यमुक्तप्रत्युक्तमुच्यते ।

रपहान्युदाहरणानि ।

एतदेव यदा सर्वैः पताकास्थानकैर्युतम् ॥ २२३ ॥  
 अग्रेष्व दशभिर्भीरा महानाटकमूचिरे ।

एतदेव नाटकम् । यथा—बालरामावणम् । अथ प्रकरणम्—

भवेत्प्रकरणे वृत्तं लौकिकं कविकल्पितम् ॥ २२४ ॥  
 शृङ्गारोऽङ्गी भाषकस्तु विप्रोऽभात्योऽथवा वणिकः ।  
 सापायधर्मैकामाद्येपरो धीरप्रशान्तकः ॥ २२५ ॥

विप्रनायकं यथा सृष्टकटिकम् । अमात्यनायकं माकटीभाषकम् । वणिङ्नायकं पुष्पभूषितम् ।

नायिका कुलजा कापि वेदया कापि द्वयं कश्चित् ।  
 तेन भेदास्त्रयस्तस्य तत्र भेदस्त्रयीवकः ॥ २२६ ॥  
 कितवशूतकारादिसिद्धचेटकसङ्कुलः ।

कुलम्भी पुष्पभूषिते । वेदया तु रत्नदत्ते । द्वे अपि सृष्टकटिके । अस्य नाटक-  
 प्रकृतिव्याचष्टेयं नाटकवत् ।

अथ भाषः—

भाषः स्वाङ्गुलचरितो नामावस्थान्तरात्मकः ॥ २२७ ॥  
 एकाङ्क एक एवात्र निपुणः पण्डितो विटः ।  
 रङ्गे प्रकाशयेत्स्वेनानुभूतमितरेण वा ॥ २२८ ॥  
 सम्बोचनोक्तिवस्तुकी कुर्वादाकाशभाषितैः ।  
 सूचयेद्भीरशृङ्गारौ शौर्यसौभाग्यवर्णनैः ॥ २२९ ॥  
 तत्रेतिवृत्तमुत्पाद्यं वृत्तिः प्रायेण भारती ।  
 सुखनिर्वहणे सन्धी लास्याङ्गानि दशभि च ॥ २३० ॥

अनाकाशभाषितरूपं परवचनमपि स्वयमेवानुवक्ष्यन्तरप्रत्युचरे कुर्वीत् । शृङ्गार-  
 भीररसौ च सौभाग्यशौर्यवर्णनया सूचयेत् । प्रायेण भारती कापि कश्चिन्नपि वृत्ति-  
 भवति । लास्याङ्गानि गेयपदादीनि । उदाहरणं लीलामधुकरः । अथ व्यायोगः—

रुपातेतिवृत्तो व्यायोगः स्वस्वस्त्रीजनसंयुतः ।  
 हीनो गर्भविमर्शाभ्यां नैर्बहुभिराश्रितः ॥ २३१ ॥  
 एकाङ्कश्च भवेद्स्त्रीनिमित्तसमरोदयः ।



कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ॥ २३२ ॥  
 रात्रिपरिधं दिव्यो वा भवेद्दीरोद्धतश्च सः ।  
 हास्यशृङ्गारशान्तेभ्य इतरेऽन्नाह्नितो रसः ॥ २३३ ॥

यथा सौगन्धिकाहरणम् । अथ समवकारः—

वृत्तं समवकारे तु क्वातं देवासुराश्वयम् ।  
 सन्वयो निर्विमर्शास्तु त्रयोऽङ्कास्तत्र चादिमे ॥ २३४ ॥  
 सन्धी द्वावन्त्ययोन्महदेक एको भवेत्पुनः ।  
 नायका द्वादशोदात्ताः प्रख्याता देवमानवाः ॥ २३५ ॥  
 फलं पृथक्पृथक्तेषां वीरमुख्योऽखिलो रसः ।  
 वृत्तयो मन्दकैशिक्यो नाश विन्दुप्रवेशकौ ॥ २३६ ॥  
 वीथ्यङ्गानि च तत्र स्फुर्यथाशामं त्रयोदश ।  
 गायन्त्युपिण्युत्तमान्यत्र च्छन्दोऽस्ति विविधानि च ॥ २३७ ॥  
 त्रिशृङ्गारश्लोकपटः कार्यश्चायं त्रिविधवः ।  
 वस्तु द्वादशनाटीभिर्निष्पाद्यं प्रथमाङ्कगम् ॥ २३८ ॥  
 द्वितीयेऽङ्के चतसृभिर्द्विभ्यामङ्के तृतीये ।

नालिका मयिकाद्वयमुच्यते । विन्दुप्रवेशकौ च नाट्यकोक्तावपि नेह विभातव्यौ ।

तत्र—

धर्मार्थकामेन्द्रियविधः शृङ्गारः, कपटः पुनः ॥ २३९ ॥  
 स्वाभाविकः कृत्रिमश्च देवजो, विद्वजः पुनः ।  
 अचेतनैश्चेतनैश्च चेतनाचेतनैः कृतः ॥ २४० ॥

तत्र शास्त्रविरोधेन कृतो धर्मशृङ्गारः । सत्यतानौष कल्पितोऽयं शृङ्गारः । प्रहसन-  
 शृङ्गारः कामशृङ्गारः । तत्र कामशृङ्गारः प्रथमाङ्क एव । अन्ययोस्तु न नियम-  
 इत्याहुः । चेतनाचेतना गवाहवः । समवकीर्णन्ते बहवोऽप्या अस्मिन्निति समवकारः ।  
 यथा—समुद्रमवनम् । अथ दिनः—

मायेन्द्रजालसंश्रामकोधोद्धान्तादिचेष्टितैः ।  
 उपरानैश्च सूयिष्ठो हिमः क्वातेतिवृत्तकः ॥ २४१ ॥  
 अङ्गी रौद्ररसस्तत्र सर्वेऽङ्गानि रसाः पुनः ।  
 चत्वारोऽङ्का मता नेह सिक्कम्भकप्रवेशकौ ॥ २४२ ॥  
 नायका देवगन्धर्वैश्चक्षुरक्षोमहोरगाः ।  
 भूतप्रेतपिशाचाद्याः षोडशालन्तमुद्धताः ॥ २४३ ॥  
 वृत्तयः कैशिकीहीना निर्विमर्शाश्च सन्वयः ।  
 दीप्ताः स्युः षड्साः शान्तहास्यशृङ्गारवर्जिताः ॥ २४४ ॥

अन्योदाहरणं च 'विपुरदाहः' इति मङ्गलिः । अपेक्षासूत्रः—

१ 'पुनः' ग. ३ 'लानार्थकविदा' नि-च. ३ अनिकेन दृश्यकक्यावधाने (३.५७-६०)  
 वक्ते 'इदं विपुरदाहे तु कश्चनं वक्ष्यमोदितम् । तत्रविपुरदाहश्च हिमसंज्ञः मयोक्तिः । इति  
 भरतमुनिना संक्षेपे विपुरदाहेतिवृत्तस्य तुल्यत्वं दर्शितम् ।'

ईदामृगो मित्रवृत्तव्यतुरङ्गः प्रकीर्तितः ।  
 सुखप्रतिमुखे सन्धी तत्र निर्वहणं तथा ॥ २४५ ॥  
 नरदिव्यावनियमौ नायकप्रतिनायकौ ।  
 रुपातौ धीरोद्धतावन्यो गूढभावादयुक्तकृत् ॥ २४६ ॥  
 दिव्यस्त्रियमनिच्छन्तीमपहारादिनेच्छतः ।  
 शृङ्गाराभासमप्यस्य किञ्चित्किञ्चिदप्रदर्शयेत् ॥ २४७ ॥  
 पताकानायका दिव्या मर्त्या वापि दसोद्धताः ।  
 युद्धमानीष संरम्भं परं व्याज्जास्त्रिवर्तयेत् ॥ २४८ ॥  
 महारमानो बधप्राप्ता अपि वध्याः स्युरत्र नो ।  
 एकाहो देव पुत्रात्र नेतेत्याहुः परे पुनः ॥ २४९ ॥  
 दिव्यस्त्रीहेतुकं युद्धं नायकाः षड्वितीतरे ।

मिश्रं ख्याताख्यातम् । अन्यः प्रतिनायकः । पताकानायकास्तु नायकप्रतिनाय-  
 कयोर्मिलिता दश । नायको मृगवदलम्बा नामिकात्मन ईदृते बाण्यतीतीहामृगः ।  
 वधा—कुसुमशेखरविजयाधिः । अथाहुः—

उत्सृष्टिकाहु एकाहो नेतारः प्राकृता नराः ॥ २५० ॥  
 रसोऽत्र करुणः स्थायी बहुस्त्रीपरिदेवितम् ।  
 प्रस्थातमिति वृत्तं च कषिबुध्या प्रपद्येत् ॥ २५१ ॥  
 भाणवत्सन्धिवधुरपद्मान्वसिञ्जयपराजयौ ।  
 युद्धं च वाचा कर्तव्यं निर्वेदवचनं बहु ॥ २५२ ॥

इमं च केचित् नाटकापन्तःपालकूपतिच्छेदार्थमुत्सृष्टिकाङ्गनामानमाहुः । अन्ये  
 तु—‘उत्क्रान्ता विलोमरूपा सृष्टिर्वेत्सुत्सृष्टिकाहुः ।’ वधा—शर्मिष्ठावपातिः ।  
 मधवीधौ—

वीथ्यामेको भवेद्द्वयः कश्चिदेकोऽत्र फट्पथते ।  
 आकाशभाषितैरुक्तस्त्रिभ्यो प्रत्युक्तिमाश्रितः ॥ २५३ ॥  
 सूचयेद्भरिः शृङ्गारं किञ्चिद्व्याज्रसानति ।  
 सुखनिर्वहणे सन्धी अर्धप्रकृतयोऽखिलाः ॥ २५४ ॥

कैश्चिदित्युत्तमो मध्यमोऽधमो वा । शृङ्गारचतुलवाचायाः कैश्चिकीष्टिष्वुत्तरम् ।  
 अस्माद्यथोदशाङ्गानि निर्दिशन्ति मनीषिणः ।  
 उदात्यकाचलगिते प्रपद्यन्निगतं छलम् ॥ २५५ ॥  
 वाक्केस्यधिबले गण्डमवस्थन्दितालिके ।  
 असत्प्रलापव्याहारमृद(मार्द?)वानि च तानि तु ॥ २५६ ॥

तत्रोदात्यकाचलगिते प्रस्तावनाप्रस्तावे सोदाहरणं लक्षिते ।

मिथो वाक्यमसद्भूतं प्रपद्यो हास्यकृन्मतः ।

१ ‘कर्तते’ नि-ब. २ तथा चमिकेमोक्तं (वृ. १. ३००-३१) ‘उत्सृष्टिकाहु इति नाटकात्मनो-  
 ताङ्गवपच्छेदार्थम् ।’ ३ ‘कश्चिदुत्तमो’ नि.

यथा विक्रमोर्वद्वाम्—यत्नमीलविदुषकनेध्वोरग्नोन्मत्तवचनम् ।

श्रिगतं स्वाद्वेकाधेयोजनं क्षुतिसाम्प्रतः ॥ २५७ ॥

यथा तत्रैव—‘राजा—

सर्वक्षितिभृतां नाथ, वृष्टा सर्वान्नमुन्दरी ।

रामा रम्ये वसान्तेऽस्मिन्मया विरहिता त्वगा ॥ (विक्रमो० ४.२७)

(नेपथ्ये तत्रैव प्रतिशब्दः) राजा—कथं वृष्टेत्याह ।

अत्र प्रक्षकाग्रमेधोत्तरवाचपरत्वेन योजितम् । ‘नटादिचित्तमविषममेवेदम्’ इति कैश्वि ।

प्रियाभैरप्रियैर्वाङ्मयैर्विलोम्बच्छलनौच्छलम् । (दश. ३.१७)

यथा वेण्याम्—‘भीमाहुंनौ—

कर्ता वृत्तच्छलानां, कतुमयशरगोदीपनः, सोऽस्मिन्मानी

राजा दुःशस्तनादैर्गुरुनुजशतसाक्षराजस्व मित्रम् ।

कृष्णाकेशोत्तरीयव्यपनवनपट्टः, पाण्डवा वस दासाः

कास्ते दुर्गोधनोऽसी कथयत, न स्या द्रष्टुमन्वागतौ स्वैः ॥’ (५.२३)

अग्नये त्वाहुश्छलं किञ्चित्कार्यमुद्दिश्य कल्पयित् ॥ २५८ ॥

उदीर्यते यद्वचनं वज्रनाहासरोपकृतम् ।

वाकेलिर्हास्यस्तम्बन्धो<sup>१</sup> द्विप्रित्युक्तितो भवेत् ॥ २५९ ॥

द्विबोत्पुनलक्षणम् । यथा—

‘मिक्षो मांसनिषेधणं प्रकुरूपे, किं तेन मयं विना

यैवं चापि सव प्रियं, प्रियमहो वेर्यौहनाभिः सह ।

नेदवाप्ययैरुचिः कुतलाय वने, धृतेन चौर्येण वा

चौर्येणपरिग्रहोऽपि भवतो, नष्टस्य कात्या रीतिः ॥’

केचित्—‘प्रकान्तपाकस्य साकाङ्क्षस्यैव निवृत्तिर्वाकेलिः’ इत्याहुः (दश० ३.१७)

अग्नये च ‘अनेकस्य प्रशस्यैकमुत्तरम्’ ।

अग्न्योन्यवाक्याविषयोक्तिः स्पर्धवाविचलं मतम् । (दश. ३.१८)

यथा मम प्रभावत्वान्—‘वज्रनाभः—

अस्य वज्रः क्षणेनैव निर्मेष्य गदयानवा ।

लीलधोन्मूर्त्तयाम्नेव भुवनद्वयमथ वः ॥

प्रशुक्लः—अदरे अमुरापसद, अलममुना बहुप्रकापेन । मम खलु

अथ प्रचण्डमुज्ज्वलसमपितोरुकोदण्डनिर्गलितकाण्डसमूहपातैः ।

वास्तां समस्तदितिकक्षतजोक्षितेषु क्षीणिः क्षणेन पिशिताशनकोमनीया ॥’

१ ‘चरत्वेन’ नि-च. २ दशरुक्क वने ‘क्षुतिसाम्प्रतं स्वार्थेयोजनं, श्रिगतं विवह । नटा-  
दिचित्तमविषममेवेदम् ॥’ (३.१६) ३ ‘वज्रनाभः’ ग. ४ ‘वा’ ग. ५ ‘सम्ब-  
न्धः’ ग. ६ ‘किं ते मयमपि पित्रे’ ग. ७ ‘वाराहः’ नि-च. ८ दशरुक्के (४.७५ इत्यत्र)  
यदाहुतमिदम्. ९ ‘क्षमिष्यामि’ च; ‘योगीश्वरमेव भुवनद्वयं’ ग.



रागदं प्रस्तुतसम्बन्धि भिन्नार्थं सत्वरं वचः ॥ २६० ॥

यथा वेण्यान्—‘राजा—

अध्यासितुं तव निराश्रयनसलस्य पक्षाभमेव करभोग ममोरमुग्धम् ॥’ (२.२३)

अनन्तरम्—(‘प्रविश्य’) कञ्जुकी—देव, भगं भगं—’ इत्यादि ।

अत्र रथकेतनभग्नार्थं यवनमूरुमज्जाभिसम्बन्धे सम्बद्धम् ।

व्याख्यानं स्वरसोक्तस्यान्वयावस्थान्दितं भवेत् ।

यथा छलितरागे—‘सीता—जाद, कते वलु अओम्माए गन्तव्वम्, तदिं सो रामा निणएण पणदन्तो (जात कवचं सत्त अओम्माए गन्तव्वं तदिं स रामा पिननेन पणापित्तव्वः) । छवः—अव किमावाव्वा राजोपवीविभ्वा भवित्तव्वम् ।

सीता—जाद, सो वलु तुम्हाणं पिदा । छवः—किमाववो रघुपतिः पिता ।

सीता—(‘साशङ्कम् ।’) मा अण्णया संकद्धम् । ग वलु तुम्हाणम्, संभलाए जेव पुहवीएपि ।’ (मा अण्णया शङ्कध्वम् । न खलु युधयोः सकलाया एव धृषित्वा इति ।)

प्रहेलिकैव हास्येन युक्ता भवति नाटिका ॥ २६१ ॥

संवरणकारुत्तरं प्रहेलिका । यथा राजावयाम्—‘सुसङ्गता—सहि, जस्स किदे तुमं जाअदा सो इव जेव विट्ठहि । सागरिका—कस्स किदे जहं जाअदा ।

सुसङ्गता—णं चित्ठकलअस्स ।’ अत्र त्वं राज्ञः कुपे जागतेत्यर्थः संवृत्तः ।

असम्प्रलापो यद्वाच्यमसम्बद्धं तथोत्तरम् ।

अगृह्यतोऽपि मूर्खस्य पुरो यच्च हितं वचः ॥ २६२ ॥

तथापि यथा मम प्रभावत्वान्—‘प्रद्युम्नः—(‘सहकारवर्तीमवलोक्य सानन्दम् ।’) अहो, कथमिदम्

अलिकुलमनुल्लेखी परिमलवहला रसावदा तनी ।

किसकचपेशलपाणिः कोकिलकलभाषिणी प्रियतमा मे ॥’

एवमसम्बद्धोत्तरेऽपि । तृतीयं यथा वेण्यां दुर्वोधनं प्रति गान्धारीवाक्यम् (पञ्चमेके) ।

आहारो वापरैस्वार्थे हास्यलोभैकरं वचः ।

यथा मालविकाग्निमित्रे (द्वितीयेके)—‘(‘लास्यप्रयोगावसाने मालविका निर्गन्तुमिच्छति ।) विदूषकः—मा दाव जवदेसमुंदा गमिरससि (मा तावत् उपदेशमुग्धा गमिष्यसि) । (‘इत्युपक्रमेण ।) दासः—(‘विदूषकं प्रति ।) आवे, जच्चत्ता वरत्तवा कममेदो लङ्गिता । विदूषकः—पढं वन्मणपूजा भोदि । सा इनाए लङ्गिता (‘प्रथमं नाट्यपूजा भवति साऽनया लङ्गिता) । (‘मालविका समये ।)’ इत्यादिना

नायकस्य विशुद्धनायिकादर्शनप्रयुक्तेन हास्यलोभकारिणा वचसा व्याहारः ।

दोषा गुणा गुणा दोषा यत्र स्युर्मदवं हि तत् ॥ २६३ ॥

क्रमेण यथा—

‘प्रियवीर्यवता कौर्व निःलेहत्वं कृतमज्ञा ।

१ ‘महाभै सम्बन्धे’ अ. २ ‘सम्बन्धे’ नि. ३ ‘परावदावार्थे’ अ. ४ ‘हास्यधोने’ नि. ५ ‘जवदेसमुंदा’ अ.

भूयस्त्वैदं नारेव मैमैत्रे घुणतां गताः ॥<sup>१</sup>

‘तस्मात्तद्रूपतौन्दर्यं भूषितं यौवनश्रिया ।

सुखैकावतनं जातं दुःखायैव ममाधुना ॥’

एतानि चाहानि नाटकारिषु सम्भवन्त्यपि वीथ्यामवश्यं विधेयानि स्पष्टतया नाट-  
कारिषु विनिविष्टान्यापीदोदाहृतानि मीचीव मानारसानां चान्न मालारूपतया स्थित-  
त्वाद्भीषम् । यथा—गालविका । अथ प्रहसनम्—

भाणवत्सन्धिधसन्धयङ्गलाख्याङ्गाङ्गैर्विनिर्मितम् ।

भवेत्प्रहसने वृत्तं निम्नानां कविकल्पितम् ॥ २६४ ॥

अथ नारभटी, नापि विष्कम्भकप्रवेशकौ ।

अङ्गी हास्यरससूत्र वीथ्यङ्गानां स्थितिर्न वा ।

तत्र

तपस्विभगवद्विप्रप्रभृतिस्त्वत्र नायकः ॥ २६५ ॥

एको यत्र भवेद्दृष्टो हास्यं तच्छुद्धमुच्यते ।

यथा—कन्दर्पकेलिः ।

आश्रित्य कञ्चन जनं सङ्गीर्णमिति तद्विदुः ॥ २६६ ॥

यथा—भूर्तचरितम् ।

वृत्तं बहुनां अष्टौनां सङ्गीर्णं केचिद्विरे ।

तद्युतमेवति आह्वयध्वैकाङ्गनिर्मितम् ॥ २६७ ॥

यथा—जटकमेककादिः । मुनिरवाह—

‘वेदवाचेदन्तपुंसकविटपूतां वन्धकी च यम स्युः ।

अविहृतवेषपरिच्छदनेष्टितकरणं तु सङ्गीर्णम् ॥’ इति । ( नाट्य० १८.१४२ )

मिह्रतं तु विदुर्यत्र पञ्चकञ्जुकितापसाः ।

भुजङ्गचारणभटप्रभृतेर्वेषपारंगुताः ॥ २६८ ॥

इदं तु सङ्गीर्णेनैव गताधमिति मुनिना पृथङ्गोक्तम् । अथोपरूपकानि । तत्र—

नाटिका क्लृप्तवृत्ता स्वात्कीयाया चतुरङ्गिका ।

प्रकपातो भीरललितसूत्र स्वाध्यायको नृपः ॥ २६९ ॥

स्यादन्तःपुरसम्बद्धा सङ्गीतव्यापुताधवा ।

नवानुसारा कन्यात्र नायिका नृपवंशजा ॥ २७० ॥

संप्रवर्तत नेतास्यां देव्यास्त्रासेन शङ्कितः ।

देवी पुनर्भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥ २७१ ॥

पदे पदे मानवती तद्वशः सङ्गमो द्वयोः ।

वृत्तिः स्वात्कैशिकी स्वल्पविमर्शाः सन्धयः पुनः ॥ २७२ ॥

द्वयोर्नायिकानायकयोः । यथा—रजावली—विक्रमालम्बिकादिः । अथ शोटकम्—

१ ‘भूयस्त्वैदं’ व. २ ‘तौन्दर्यं’ नि-व. ३ ‘प्रहसनं वृत्तं’ नि-व. ४ ‘मयुति-  
वन’ नि-व. ५ ‘वृष्टनां’ नि.

सताष्टनवपञ्चाङ्गं दिव्यमानुषसंश्रयम् ।

त्रोटकं नाम तत्प्राहुः प्रत्यङ्गं सविदूषकम् ॥ २७३ ॥

प्रत्यङ्गसविदूषकत्वात् न शृङ्गारोऽङ्गी । सताङ्गं यथा—स्तम्भितैरम्भम् । पञ्चाङ्गं यथा—विक्रमोर्वशी । अथ योषी—

प्राकृतैर्नवभिः पुम्भिर्दशभिर्वाप्यलङ्कृता ।

नोदानैवचना गोप्त्री कैशिकीवृत्तिशालिनी ॥ २७४ ॥

हीना गर्भविमर्शोभ्यां पञ्चपद्योपिदम्बिता ।

कामशृङ्गारसंयुक्ता स्वादेकाङ्कविनिर्मिता ॥ २७५ ॥

यथा—रैवतमदनिका । अथ सङ्कम्—

सङ्कं प्राकृताशेषपाठ्यं स्वादप्रवेशकम् ।

न च विरक्तम्भकोऽप्यत्र प्रचुरश्चाङ्कतो रसः ॥ २७६ ॥

अङ्का जघनिकाख्याः स्युः स्वादन्यष्टाटिकासमम् ।

यथा—कपूरमञ्जरी । अथ नाट्यरासकम्—

नाट्यरासकमेकाङ्कं बहुताललयस्थिति ॥ २७७ ॥

उदात्तनायकं तद्वत्पीठमर्दोपनायकम् ।

हास्योऽङ्गयत्र शृङ्गारो नारी वासकसज्जिका ॥ २७८ ॥

मुखनिर्वहणे सन्धी लास्याङ्गानि दशापि च ।

केचिन्प्रतिमुखं सन्धिभिर्ह नैच्छन्ति केवलम् ॥ २७९ ॥

तत्र सन्धिप्रपञ्चती यथा—नर्तवती । सन्धिचतुष्टयवती यथा—विलासवती । अथ मस्यानकम्—

प्रस्थाने नायको दासो हीनः स्यादुपनायकः ।

दासी च नायिका वृत्तिः कैशिकी भारती तथा ॥ २८० ॥

सुरापानसमायोगादुद्दिष्टार्थस्य संहतिः ।

अङ्को द्वौ छप्तालादिविलासो बहुलस्तथा ॥ २८१ ॥

यथा—शृङ्गारलिलकम् । अधोलाप्यम्—

उदात्तनायकं दिव्यवृत्तमेकाङ्कभूषितम् ।

शिलरकाङ्गैर्युतं हास्यशृङ्गारकरुणै रसैः ॥ २८२ ॥

उल्लाप्यं बहुसंग्रामं रससंगीतमनोहरम् ।

चतस्रो नायिकासत्र त्रयोऽङ्का इति केचन ॥ २८३ ॥

शिल्पकाङ्गानि वक्ष्यमाणानि । यथा—पैषीमहादेवम् । अथ कान्धम्—

काव्यगारभटीहीनमेकाङ्कं हास्यसङ्कुलम् ।

खण्डमात्राष्टिपदिकाभङ्गतालैरलङ्कृतम् ॥ २८४ ॥

वर्णमात्राच्छट्टलिकायुतं शृङ्गारभाषितम् ।

१ 'स्तम्भितैरम्भम्' ग. २ 'नोदानैवचना' ग. ३ 'शालिनी' ग. ४ 'कामसङ्गगीत'  
नि. ५ 'नायकाङ्गलिका' नि; 'नायकाङ्गलिका' ग.



नेता स्त्री चाप्युदात्तात्र सन्धी आद्यौ तथान्तिमः ॥ २८५ ॥

यथा—वाद्योदयः । अथ प्रेक्षणम्—

गर्भावमशरहितं प्रेक्षणं हीननायकम् ।

असूत्रधारमेकाङ्गमविष्कम्भप्रवेशकम् ॥ २८६ ॥

नियुद्धसम्फेद्युतं सर्ववृत्तिसमाश्रितम् ।

नेपथ्ये गीयते नान्दी तथा तत्र प्ररोचना ॥ २८७ ॥

यथा—वातिवधः । अथ रासकम्—

रासकं पञ्चपात्रं स्वाम्मुखनिर्वहणान्वितम् ।

भाषाविभाषामुपिहं भारतीकैशिकीयुतम् ॥ २८८ ॥

असूत्रधारमेकाङ्गं सर्वाभ्यङ्गं कलान्वितम् ।

क्षिप्तनान्दीयुतं कथातनायिकं मूर्खनायकम् ॥ २८९ ॥

उदात्तभावविन्याससंभितं चोत्तरोत्तरम् ।

इह प्रतिमुखं सन्धिमपि केचित्प्रचक्षते ॥ २९० ॥

यथा—मेनकादितम् । अथ संलापकम्—

संलापकेऽङ्गाश्रित्वारस्यो वा नायकः पुनः ।

पापण्डः स्वाद्गुणसम्पन्नश्चकारुणोत्तरः ॥ २९१ ॥

भवेयुः पुरस्सरोधच्छलसंभ्रामविद्वाः ।

न तत्र वृत्तिर्भवति भारती न च कैशिकी ॥ २९२ ॥

यथा—मायाकापालिकम् । अथ श्रीगदितम्—

प्रख्यातवृत्तमेकाङ्गं प्रख्यातोदात्तनायकम् ।

प्रसिद्धनायिकं गर्भविमर्शाभ्यां विवर्जितम् ॥ २९३ ॥

भारतीवृत्तिबहुलं श्रीतिशब्देन सङ्कुलम् ।

मते श्रीगदितं नाम विद्वन्निरूपरूपकम् ॥ २९४ ॥

यथा—कीदारासातकम् ।

श्रीरौसीना श्रीगदिते गाथैरिच्छित्पठेदपि ।

एकाङ्गो भारतीमाय इति केचित्प्रचक्षते ॥ २९५ ॥

कलामुदाहरणम् । अथ शिल्पकम्—

चत्वारः शिल्पकेऽङ्गाः स्युश्चतस्रो वृत्तयस्तथा ।

अशान्तहास्याच्च रसा नायको आक्षणी मतः ॥ २९६ ॥

वर्णनात्र शमशानादेर्हीनः स्वादुपनायकः ।

सप्तविंशतिरङ्गानि भवन्त्येतस्य तानि तु ॥ २९७ ॥

आशंसातकसन्देहतापोद्देगप्रसक्तयः ।

प्रयत्नप्रथनोत्कण्ठावहिर्यामतिपत्तयः ॥ २९८ ॥

विलासालस्यवार्ण्याणि प्रहर्षाभ्रौसमूढताः ।

१. 'समाश्रय' ग. २. 'यथा कलामिका' ग. ३. 'श्रीरौसीना' इत्यारम्भ 'कलामुदाहरणम्' इत्यर्थं ग-गुणके चालि. ४. 'कलामिका' ग-घ. ५. 'हर्षाशील' च.

साधनानुगमोच्छ्वासविस्मयप्राप्त्यस्य ॥ २९९ ॥

लाभविस्तृप्तिसम्प्रेता यैश्वर्यं प्रबोधनम् ।

चमत्कृतिकेल्पमीषां स्पष्टव्यालुप्तम नोच्यते ॥ ३०० ॥

\*सम्प्रेतप्रधानयोः पूर्वमुक्त्वादेव सधम सिद्धम् । यथा—कर्मकावतीसाधनः । अथ विलासिका—

शृङ्गारबहुलैकाङ्का दशलास्याङ्गसंयुता ।

विदूषकविदाभ्यां च पीठमर्देन भूषिता ॥ ३०१ ॥

हीना गर्भविमर्शान्भ्यां सन्निभ्यां हीननायका ।

स्वल्पवृत्ता मुनेपथ्या विवैयाता सा विलासिका ॥ ३०२ ॥

केचित्त्वत्र विलासिकास्थाने विनैविकेति पठन्ति । तस्यास्तु 'दुर्मेलिकावामन्त-  
र्भाषः' इत्यन्ये । अथ दुर्मेलिका—

दुर्मेली चतुरङ्गा स्वात्कैशिकीभारतीयुता ।

अगर्भा नागरनरा न्यूननायकभूषिता ॥ ३०३ ॥

त्रिनालिः प्रथमोऽङ्कोऽस्यां विटकीडामयो भवेत् ।

पञ्चनालिर्द्वितीयोऽङ्को विदूषकविलासवान् ॥ ३०४ ॥

षण्णालिकस्तृतीयस्तु पीठमर्दविलासवान् ।

चतुर्थो दशनालिः स्वादृक्कः कीदृशनागरः ॥ ३०५ ॥

यथा—विन्दुनती । अथ प्रकरणिका—

नाटिकैव प्रकरणी सायंवाहादिनायका ।

समानव्यंशजा नेतुर्भवेत्तत्र च नायिका ॥ ३०६ ॥

गुण्यमुदाहरणम् । अथ इतीशः—

हलीश एक एवाङ्कः सप्ताष्टौ दश वा श्रियः ।

वागुदात्तैकपुरुषः कैशिकीवृत्तिसङ्कुलः ।

सुखान्तिमौ तथा सन्धी बहुताललवस्थितिः ॥ ३०७ ॥

यथा—केलिरैवतकम् । अथ भाणिका—

भाणिका लक्षणनेपथ्या मुखनिर्वहणान्विता ।

कैशिकीभारतीवृत्तियुक्तैकाङ्कविनिर्मिता ॥ ३०८ ॥

उदात्तनायिका मन्दपुरुषात्राङ्गससकम् ।

उपन्यासोऽथ विन्यासो विबोधः साध्वसं तथा ॥ ३०९ ॥

समर्पणं निवृत्तिश्च संहार इति सप्तमः ।

उपन्यासः प्रसङ्गेन भवेत्कार्येण कीर्तनम् ॥ ३१० ॥

निर्वेदत्राक्यव्युत्पत्तिर्विन्यास इति स स्मृतः ।

आन्तिनाशो विबोधः स्वान्निध्याकृतानं तु साध्वसम् ॥ ३११ ॥

१ 'वचित्ता' श. २ 'वीन्यासात्ता वित्ता' श. ३ 'वर्तिका' श. ४ 'महेश्वर' नायिका' श. ५ 'वृत्तिरूप' श. नि.

सोपालम्भेवचः कोपपीडयेह समर्पणम् ।  
निर्दशनस्योपन्यासो निवृत्तिरिति कथ्यते ॥ ३१२ ॥  
संहार इति च श्राव्यैर्कार्येष्व समापनम् ।

रपष्ठान्बुदाहरणानि । यथा—कामश्चा ।

एतेषां सर्वेषां नाटकप्रकृतिकत्वेऽपि यथोचितं यथाकामं नाटकोक्तविशेषपरिग्रहः ।  
यत्र च नाटकोक्तानि पुनरुपादानं तत्र तत्सङ्गावयव निवमः । अथ-अन्वयकान्यानि—

अथ्यं श्रोतव्यमाद्यं तत्पद्यगद्यमयं द्विधा ॥ ३१३ ॥

तत्र पद्यमयान्याह—

छन्दोबद्धपदं पद्यं तेनैकेन च मुक्तकम् ।  
द्वाभ्यां तु युग्मकं सन्दानितकं त्रिभिरिष्यते ॥ ३१४ ॥  
कलापकं चतुर्भिश्च पञ्चभिः कुलकं मतम् ।

तत्र मुक्तकं यथा मम—

‘सास्त्रानन्दमनस्तमस्यवमजं यद्योमिमोऽपि क्षणं  
साक्षात्कृतमुपासते प्रतिमुदुर्लभैकतानाः परम् ।  
धन्वास्ता मधुरापुरीषुवत्यलद्रव्या वाः कौतुका-  
दादिहन्ति समाकृष्यति शतधाकर्मणि चुम्बन्ति च ॥’

युग्मकं यथा मम—

‘किं करोमि करोष्यन्ते कान्ते गण्डशालीमिमाम् ।  
अणयमवणे कान्तेऽनेकान्ते मोहिताः क्रुधः ॥  
इति यावत्कुरवासी वक्रुमीहामहे वयम् ।  
तावदाविरभूयते मधुरो मधुपान्वितः ॥’

पद्यमयान्दपि ।

सर्गचन्द्रो महाकाव्यं तत्रैको नायकः सुरः ॥ ३१५ ॥  
सङ्क्षेपः अत्रिषो वापि धीरोदात्तगुणान्वितः ।  
एकवैशभवा शूराः कुलजा बहवोऽपि वा ॥ ३१६ ॥  
शृङ्गारवीरशान्तानामेकोऽङ्गी रस हृष्यते ।  
अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसम्बधः ॥ ३१७ ॥  
इतिहासोद्भवं वृत्तमन्वद्वा सज्जनध्वजम् ।  
चात्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् ॥ ३१८ ॥  
आदौ नमस्क्रियाशीर्षा वस्तुनिर्देश एव वा ।  
कचिच्चिन्दा स्वलादीनां सतां च गुणकीर्तनम् ॥ ३१९ ॥  
एकवृत्तमयैः पदैरवसानेऽन्यवृत्तकैः ।  
नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ॥ ३२० ॥

१ ‘उपालम्भेवचः कोपपीडयेह’ ग. २ ‘तेन मुक्तेन मुक्तकम्’ नि. ३ ‘रुधः’ ग.

४ ‘चात्वारस्तस्य’ ग.



मानावृत्तमयः कापि सर्गः कश्चन दृश्यते ।  
 सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ॥ ३२१ ॥  
 संध्यासूर्येन्दुरजनीप्रदोषश्चास्तवासराः ।  
 प्रातर्मध्याह्नमुगयाशैलतुवनसागराः ॥ ३२२ ॥  
 सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराण्वराः ।  
 रणप्रयाणोपयममन्नपुत्रोद्वाद्यः ॥ ३२३ ॥  
 वर्णनीया यथायोगं साङ्गोपाङ्गा भमी इह ।  
 कथेर्वृत्तस्य वा नाङ्गा नायकस्येतरस्य वा ॥ ३२४ ॥  
 नामास्य सर्गोपादेयकथया सर्गनाम तु ।

सन्ध्यादि यथाकाममत्र विधेयानि । 'अवसानेऽन्यवृत्तकैः' इति बहुवचनमवि-  
 क्षितम् । साङ्गोपाङ्गा इति जलकैलिमधुपानादयः । यथा—रघुवंश-शिशुपालवध-  
 सैषपादयः । यथा वा मम—राघवविलासादिः ।

अस्मिन्नापि पुनः सर्गा भवन्त्याख्यायानसंज्ञकाः ॥ ३२५ ॥

अस्मिन्महाकाव्ये । यथा—महानारतम् ।

प्राकृतैर्निर्मिते तस्मिन्सर्गा आश्वाससंज्ञकाः ।

छन्दसा स्कन्धेकेनैतत्कविद्वलितकैरपि ॥ ३२६ ॥

यथा—सेतुबन्धः । यथा वा मम—कुवलयानुचरितम् ।

अपभ्रंशनिबन्धेऽस्मिन्सर्गाः कटवैकामिधाः ।

तथापभ्रंशयोग्यानि छन्दांसि विविधान्यपि ॥ ३२७ ॥

यथा—कर्मपराक्रमः ।

भाषाविभाषानियमात्काव्यं सर्गसमुद्दिष्टम् ।

एकाग्रप्रवर्णैः पद्यैः सन्धिसामग्र्यवर्जितम् ॥ ३२८ ॥

यथा—मिक्षादनम्, आर्षाविलासश्च ।

साण्डकाव्यं भवेत्काव्यसैकदेशानुसारं च ।

यथा—मेषदूतादिः ।

कोषः श्लोकसमूहस्तु स्यादन्वोप्यामपेक्षकः ॥ ३२९ ॥

मज्जाक्रमेण रचितः स एवातिमनोरमः ।

सजातीयामानेकत्र संनिवेशो मज्जा । यथा—मुक्तावज्ज्वारि । अथ गणकान्यानि ।  
 तत्र गद्यम्—

वृत्तगन्धोज्झितं गद्यं मुक्तकं वृत्तगन्धि च ॥ ३३० ॥

भवेदुत्कलिकाप्रापं वृत्तकं च चतुर्विधम् ।

आद्यं समासरहितं वृत्तभागयुतं परम् ॥ ३३१ ॥

१ 'स्कन्धेकेनैव' ग. २ 'निबन्धेन' ग. ३ 'कुवलय' नि; 'अनारका' ग. ४ 'समुद्दिष्ट-  
 म' नि. ५ 'मज्जा' ग. ६ 'वृत्तगन्धो' ग-व. ७ 'वृत्तकं' ग.

अन्यदीर्घसमासाख्यं नुचं चावपसमासकम् ।

शुक्लं यथा—‘शुक्लं नसि पृथुतरसि—’ (हर्षचरित ३.१६) इत्यादि ।

वृत्तगन्धि यथा मम—‘समरकण्डूलनिविटमुजदण्डकुण्डलीकृतकोदण्डशिखिनी-  
टङ्कारोष्मागरितवैरिनगर—’ इत्यादि । अत्र ‘कुण्डलीकृतकोदण्ड—’ इत्यनुपुञ्जस्य  
पादः, ‘समरकण्डूल’ इति च प्रथमाक्षरद्वयरहितस्तस्यैव पादः ।

उत्कलिकाप्रायं यथा ममैव—‘अग्निसविमुमरगिसिदसरविसरविदक्षिदसमरपरिगद-  
पवरपरबल—’ इत्यादि (अग्निसविमुमरगिसिदसरविसरविदक्षित—समरपरिगतप्रवर-  
परबल) । चैर्युक्तं यथा मम—‘गुणरत्नसागर जगदेकनागर कामिनीमदन जैन-  
रजन’ इत्यादि ।

कथायां सरसं वस्तु पद्यैरेव विनिर्मितम् ॥ ३३२ ॥

कचिदत्र भवेदायां कचिद्वक्त्रापवक्रके ।

आदौ पद्यैर्नमस्कारः खलादेष्टुं तकीर्तनम् ॥ ३३३ ॥

यथा—कादम्ब्यादिः ।

आख्यायिका कथावत्स्यात्कवेर्वैशानुकीर्तनम् ।

अस्यामन्यकवीनां च वृत्तं पद्यं कचित्कचित् ॥ ३३४ ॥

कथांशानां व्यवच्छेद आश्वास इति शेष्यते ।

आयावक्त्रापवक्राणां छन्दसा येन केनचित् ॥ ३३५ ॥

अन्यापदेशेनाश्वासमुखे भाव्ययेसूचनम् ।

यथा—हर्षचरितादिः । ‘अपि त्वनियमो दृढस्तथाप्यन्यैश्च वीरपात्र ।’ इति  
(काव्यादर्शे १.२५) दण्ड्याचार्यवचनात्केचित् ‘आख्यायिका नायकेनैव निबद्धा’  
इत्याहुः, तदनुक्तम् । आख्यानादयश्च कथाख्यायिकायोरैवान्तर्भावान्न पृथगुक्ताः ।  
यदुक्तं दण्डिना—‘अथैवान्तर्भावमिति शेषाश्चाख्यानाजातयः ।’ इति (काव्यादर्शे  
१.२८) । एषामुदाहरणम्—पञ्चतन्त्रादि । अथ गद्यपद्यमयानि—

गद्यपद्यमयं काव्यं चम्पूरित्यभिधीयते ॥ ३३६ ॥

यथा—देशराजचरितम् ।

गद्यपद्यमयी राजस्तुतिर्विरुदमुच्यते ।

यथा—विरुदमणिमाला ।

करम्भकं तु भाषाभिर्विविधमिर्विनिर्मितम् ॥ ३३७ ॥

यथा मम—गोडशनाभाचमयी प्रज्ञस्तिरत्नावली । एवमन्येऽपि मेदा उदेशमात्र-  
मसिद्धत्वाद्भुक्तमेवानतिक्रमाच्च न पूज्यलक्षिताः ॥

इति श्रीमत्साहित्यदर्पणे दूरयजम्वकाव्यनिरूपणो नाम षष्ठः परिच्छेदः ।

१ ‘मण्डलीकृत’ श. २ ‘मण्डलीकृत’ श. ३ ‘कुलकं’ श. ४ ‘दण्डितारजन’ श.  
५ ‘गद्यैरेव’ नि. ६ ‘शेष्यते’ श. ७ नामहादय. ‘गद्येन पुत्रोदरार्थं शोच्यमाख्यायिका  
माला ॥ वृत्तनाम्नायते तस्यां नायकेन लक्ष्यते...’ संस्कृतं संस्कृता चेष्टा कथापञ्चनामकत्वा ॥  
८ ‘अपि’ लिखितं तस्यां नायकेन तु लोच्यते ॥ नामह १.२५-२६.

सप्तमः परिच्छेदः ।

इह प्रथमतः काम्ये दोषगुणरीत्यलङ्काराणामवस्थितिक्रमो दर्शितः । संप्रति के त इत्यपेक्षावामुदेशकमप्राप्तानां दोषाणां स्वरूपमाह—

रसापकर्षका दोषास्त

अस्वार्थे प्रागेव रफुटीकृतः । तद्विशेषानाह—

ते पुनः पञ्चधा मताः ।

पदे तदंशे वाक्येऽर्थे सम्भवन्ति रसेऽपि यत् ॥ १ ॥

रपष्टम् । तत्र

दुःश्रवन्निविधास्त्रीलानुचितार्थाप्रयुक्तताः ।

ग्राम्याप्रतीतसन्दिग्धनेवार्थनिहतार्थताः ॥ २ ॥

अवाचकत्वं क्लृप्तत्वं विरुद्धमतिकारिता ।

अविसृष्टविधेयांशभावश्च पदवाक्ययोः ॥ ३ ॥

दोषाः, केचिद्भवन्त्येव पदांशेऽपि, पदे परम् ।

निरर्थकासमर्थत्वे व्युत्संसंस्कारता तथा ॥ ४ ॥

पश्यवर्णितया श्रुतिदुःस्वावहत्वं दुःश्रवत्वम् । यथा—‘कार्ताभ्यं वातु तन्वङ्गी कदानञ्जवशंवदा ।’ अस्त्रीलत्वं श्रीवानुगुप्तसामञ्जस्यजनकत्वात्रिविधम् । क्रमेणोदाहरणम्—

‘दृष्टारिविजये राजन्साधनं सुमहत्तव ।’

‘प्रससार शनैर्वायुविनाशे तन्नि ते तदा ।’

अत्र साधन-वायु-विनाशशब्दा अस्त्रीलाः । ‘शूरा अमरतां यान्ति पशुभूता रणाध्वरे’ अत्र पशुपदं कातर्यमभिव्यक्तव्यनुचितार्थत्वम् । अत्रयुक्तत्वं तथा-प्रसिद्धावपि कविभिरनादृतत्वम् । यथा—‘भाति पद्मः सरोवरे ।’ अत्र पद्मशब्दः पुल्लिङ्गः । ग्राम्यत्वं यथा—‘कटिले हरति मनः ।’ अत्र कटिशब्दो ग्राम्यः । अप्रतीतत्वमेकदेशनामप्रसिद्धत्वम् । यथा—‘योगेन दक्षिताशयः ।’ अत्र योगशब्देनैव वासनायै आशयशब्दः । ‘आशीःपरम्परां बन्धां कर्णे कृत्वा कृपां कुरु ।’ अत्र बन्धामिति किं बन्दीभूतायामुत बन्दनीयायामिति सन्देहः । नेवार्थत्वं क्लृप्तप्रयोजनाभावादशक्तिकृतं लक्ष्यार्थप्रकाशनम् । यथा—‘क्रमले चरणाघातं मुखं सुमुखि तेऽकरोत् ।’ अत्र चरणघातेन निमित्तत्वं लक्ष्यम् । निहतार्थत्वमुभयार्थस्य शब्दस्याप्रसिद्धेऽर्थे प्रयोगः । यथा—

‘यमुनाशम्बरमम्बरे स्वतानीत् ।’ शम्बरशब्दो दैत्ये प्रसिद्धः । इह तु जले निहतार्थः । ‘गोतेषु कर्णमावृत्ते’ अत्राह-पूर्वो दौष्-धातुर्वागर्थेऽवाचकः । यथा वा—

‘दिनं मे त्वयि संप्राप्ते चान्तच्छत्राणि यामिनी ।’

अत्र दिनमिति प्रकाशमपार्थक्यार्थकम् । क्लृप्तत्वमर्थप्रतीतेर्व्यवहितत्वम् । यथा—

१ ‘क्लिष्टत्वं’ ग. २ ‘मरे’ नि. ३ ‘हरति’ स्व. ४ ‘हेतुकर्मविनाकार्थैरपरासृष्टः पुरुष-विशेष ईश्वरः’ (योगसूत्र १-२४ श्लोक) ५ ‘वायुः’ ग-स्व. ६ ‘वाचका’ स्व.



‘क्षीरोदनावसतिजन्ममुक्ताः प्रसन्नाः ।’ अत्र क्षीरोदवा कश्मीरस्य वासतिः पश्यं तस्य जन्ममुक्तो जलानि । ‘भूतयेऽस्तु भवानीशः’ । अत्र भवानीशशब्दो भवान्याः पत्यन्तर-प्रतीतिकारित्वाद्भिद्भूमतिकृत् । ‘अविमृष्टविधेयांशत्वं’ यथा—‘स्वर्गग्रामटिकावि-  
लुण्ठनवृषोच्छ्रूनेः किमेभिर्भुजैः ।’ अत्र वृषात्वं विधेयम्, तथा समासे गुणीभावाद्-मुवाचत्वप्रतीतिकृत् । यथा वा—‘रक्षांसपि पुरः स्थातुमर्हं रामानुजस्य मे ।’ अत्र रामस्येति वाच्याम् । यथा वा—

‘आसमुद्रक्षितीशानाम्’ (रघु० १.५) अथासमुद्रमिति वाच्यम् । यथा वा—  
‘यत्र ते पतति मुमु कटाश्रः पञ्चबाण इव पञ्चशरस्य ।’ अत्र पञ्च इत्येत्युत्प्रेक्ष्यम् ।  
यथा वा—‘अमुक्ता भवता नाथ सुहृदमपि सा पुरा ।’

अत्रामुक्तेत्यत्र नञः प्रसज्यप्रतिषेधत्वमिति विधेयत्वमेवोचितम् । यदाहुः—

‘अप्राधान्यं विधेयं प्रतिषेधे प्रधानता ।  
प्रसज्यप्रतिषेधोऽसौ कियथा सह यत्र नञ् ॥’

यथा—‘मवजलधरः संनद्धोऽयं न दृसनिकाधरः ।’ (विक्रमो० ४.१)  
‘उक्तोदाहरणे तु तत्पुरुषसमासे गुणीभावेन नञः पयुंदासतया निषेधस्य विधेय-  
तयानवगमः । यदाहुः—

‘प्रधानत्वं विधेयं प्रतिषेधेऽप्रधानता ।  
पयुंदासः स विधेयो यत्रोत्तरपदेन नञ् ॥’

तेन

‘जुगोपात्मानमवस्तो मेजे धनैमनातुरः ।  
अगृहुराददे सोऽभानसक्तः सुखमन्वभूत् ॥’ (रघु० १.२१)

अत्रावस्ततायनूपात्मगोपनायेव विधेयमिति नञः पयुंदासतया गुणभावो युक्तः ।  
ननु ‘अलाङ्घ्यो जीवाङ्गणः’ ‘असुरैर्यथा राजदाराः’ इत्यादिवत् ‘अमुक्ता’ इत्यत्रापि  
प्रसज्यप्रतिषेधो भविष्यतीति चेत्, न । तत्रापि यदि भोजनादिरूपक्रियांशेन नञः  
सम्बन्धः स्यात्तदैव तत्र प्रसज्यप्रतिषेधत्वं वक्तुं शक्यम् । न च तथा । विशेषतया  
प्रधानेन तद्गोच्यार्थेन कर्तृशेनैव नञः सम्बन्धात् । यदाहुः—

‘आङ्गभोजनशीलो हि यतः कर्ता प्रतीयते ।  
न तद्भोजनमात्रं तु कर्तरीनेविधानतः ॥’ इति ।

‘अमुक्ता’ इत्यत्र तु कियमैव सह सम्बन्ध इति दोष एव । एते च छिद्यत्वादयः  
समासगता एव पददोषाः । वाक्ये दुःश्रवत्वं यथा—

‘भारतर्त्यन्धः कदा लप्स्ये कार्ताव्यं विरहे तव ।’  
‘कृतप्रवृत्तिरन्वापे कविर्वान्तं समश्रुते ॥’

अत्र जुगुप्सान्वयिकाश्रयता ।

१ ‘मजोदाहरणे’ इ. २ ‘गुणीभावे’ नि-घ. ३ ‘अप्राङ्गभोजनस्य’ ख-ग. ४ ‘मवतीति’ नि.  
५ ‘अत्रापि’ नि-घ. ६ ‘सम्बन्धत्वात्’ ग-ख. ७ ‘मात्रं कर्तारि विधेर्विधानादिति’ ग-ख.

‘उभयकमललीहित्वैर्बकामिभूषिता तनुः ।’

अत्र कमललीहित्वं यद्भरागः । बकामिर्बामिभिः । इति नेषार्थता ।

‘धम्मिहल्ल न कल्ल प्रेक्ष्य निकामं कुरङ्गशावाङ्माः ।

रज्यत्तपूर्वबन्धन्नुत्पत्तेमानसं शोभान् ॥’

अत्र धम्मिहल्ल शोभां प्रेक्ष्य कल्ल मानसं न रज्यतीति सम्बन्धः छिद्यः ।

‘न्यकारो ह्यवमेव मे वैत्’ इति । अत्र चावमेव न्यकार इति न्यकारस्य विधेयत्वं विवक्षितम् । तच्च शब्दरचनावैपरीत्येन गुणीभूतम् । रचना च पदद्वयस्य विपरीतेति वाक्यदोषः । ‘आनन्दयति ते नेत्रे योऽसी सुभु समागतः ।’ इत्यादिषु ‘वत्तदोर्भित्थः सम्बन्धः’ इति न्यायादुपक्रान्तस्य यच्छब्दस्य निराकाङ्क्षत्वप्रतिपत्तये तच्छब्दसमानार्थतया प्रतिपाद्यमाना इदमेतददःशब्दा विधेया एव भवितुं युक्ताः । अत्र तु यच्छब्दनिकटस्थतया अनुवाचत्वप्रतीतिकृत् । तच्छब्दस्यापि यच्छब्दनिकटस्थितस्य प्रसिद्धपरामर्शित्वमात्रम् । यथा—

‘यः स ते नयनानन्दकरः सुभु स आगतः ।’ यच्छब्दव्यवधानेन स्थितास्तु निराकाङ्क्षत्वमवगमयन्ति । यथा—‘आनन्दयति ते नेत्रे योऽनुनासौ समागतः ॥’ एवमिदमादिशब्दोपादानेऽपि । यत्र च वत्तदोर्भित्थत्वं सम्भवति, तत्रैकलोपादानेऽपि निराकाङ्क्षत्वप्रतीतिरिति न क्षतिः । तथापि यच्छब्दस्योत्तरवाक्यगतत्वेनोपादाने सामर्थ्यात् पूर्ववाक्ये तच्छब्दस्यार्थत्वम् । यथा—‘आत्मा जानाति यत्पापम्’ । एवम्—‘यं सर्वशैलाः परिकल्प्य वत्सं मेरी स्थिते दोग्धरि दोहदले । भास्वन्ति रज्जानि मधौषधीष्व-’ ( कुमार० १.२ ) इत्यादावपि । तच्छब्दस्य प्रक्रान्तप्रतीकानुभूतार्थत्वे यच्छब्दस्यार्थत्वम् । क्रमेण यथा—

‘स हत्वा बालिनं पीरं तीत्यदे चिरकाङ्क्षिते ।

धातोः स्नान इवादेशं सुग्रीवं संनयनेशयत् ॥ ( रघु० १२.५८ )

‘स यः शुशिकलानीलैस्तादात्म्यामोपकल्पयताम् ।’

‘तामिन्दुसुन्दरमुखी हृदि चिन्तयामि ।’

यत्र च यच्छब्दनिकटस्थितानामपीदमादिशब्दानां निजलिङ्गविभक्तित्वं तत्रापि निराकाङ्क्षत्वमेव । क्रमेण यथा—

‘विभाति शृगशावाक्षी वेदं भुवनभूषणम् ।’

‘हन्दुर्विभाति वस्तेन दग्धाः पथिकयोपितः ।’

कनिदनुपाच्छयोर्द्वयोरपि सामर्थ्यादवगमः । यथा—

‘न मे शमयिता कोऽपि भारस्मेत्युर्वि मा शुचः ।

१ ‘असूर्त्यमग्धा इत्यत्र तु दृष्टेः सूर्योपपदात् तन्निषागनासूर्यपदेन यन्मोक्षितमर्थमासङ्गापत्तम् । अत्राप्यमतिषेधार्थकत्वेति समाधानं दर्शनक्रियात्मकस्य प्रतीकमात्रत्वात्’ इत्यधिके. स्व-पुस्तके. २ काव्यप्रकाशे घटतोद्भास उदाहृतमिदं वायनीपकाव्याजहारसूचकत्वात् य ( २.१.२२ ). ३ प्रथमे परिच्छेदे उदाहृतमिदम्. ४ ‘निलसम्पन्ना’ स्व-ग. ५ ‘तरेकस्यो’ म. ६ ‘पीरं’ नि.

नन्दस्य भवने कोऽपि बालोऽख्यद्रुतपीरुषः ॥'

अथ योऽस्ति, स ते मारस्य शमयितेति बुध्यते । 'यद्यद्विरहदुःखं मे तत्को वापहरिष्यति ।' इत्येवैको वच्छब्दः साकाङ्क्ष इति न वाच्यम् । तथाहि— यद्यदित्यनेन येन केनचिद्रूपेण स्तितं सर्वोत्तमकं वस्तु विवक्षितम् । तवामृतस्य तस्य तच्छब्देन परामर्शः । एवमन्येषामपि वाक्यगतत्वेनोदाहरणं बोध्यम् ।

पदार्थे श्रुतिकट्ट यथा—'तत्रच्छ सिद्धये कुरु देवकार्यम्' (कुमार० ३.१८) ।  
'वातुमत्ता गिरिधेते ।' अत्र मत्ताशब्दः क्षीबाधे निहताधः । 'वर्ण्यते किं महासेनो विजयेयो वस्य तारकः ।' अत्र विजयेय इति कृत्यप्रत्ययः क्षमत्ववाच्येऽवाचकः । 'पाणिः पञ्चपेलवः ।' अत्र पेल्वशब्दस्यावाहारे अश्लोके । 'संग्रामे निहताः शूरा वचोवागात्स्व-  
मागताः ।' अत्र वचःशब्दस्य गीःशब्दवाचकत्वे मेयार्थत्वम् । तथा तत्रैव वाणस्थाने  
शरेति पाठे । अत्र पदद्वयमपि न परिवृत्तिसहम् । जलज्वारी तूत्तरपदं वैद्यवान-  
लादी पूर्वंपदम् । एवमन्येऽपि यथासम्भवं पदांशदोषा ज्ञेयाः । निरर्थकत्वादीनां  
अवाणां न पदमात्रगतत्वेनैव लक्ष्ये सम्भवः । क्रमेण यथा—'मुञ्च मानं हि  
मानिनि ।' अत्र हिंशब्दे वृत्तपूरणमात्रप्रयोजनः । 'कुञ्जं हन्ति कुशोदरी ।' अत्र  
हन्तीति गमनाधे पठितमपि न तत्र समर्थम् । 'गाण्डीवी कनकशिलानिर्भं  
भुजान्भ्यामाजग्न विषमधिलोचनस्य वल्लः (किराता० १७.३३) ।' 'आलो  
यमहनः' (पो० १.२.२८), 'स्वाहकर्मकार्ये' इत्यनुशासनबलादाहपूर्वस्य  
हनः स्वाहकर्मकर्मैवात्मनेपदं नियमितम् । इह तु तल्लक्षितमिति व्याकरण-  
लक्षणहीनत्वात् च्युतसंस्कारत्वम् । नन्वत्र 'आजग्रे' इति पदस्य स्वतो न दुष्टता,  
अपि तु पदान्तराण्येवैतेत्यस्य वाक्यदोषता । मैवम् । तथाहि गुणदोषालङ्काराणां  
शब्दार्थगतत्वेन व्यवस्थितेसादन्वयव्यतिरेकानुविधायित्वं हेतुः । इह तु दोषस्य  
'आजग्रे' इति पदसाधर्म्यवान्वयव्यतिरेकानुविधायित्वम् । पदान्तराणां परिवर्तनेऽपि  
तस्य तादवरभ्यादेव इति पददोष ध्व । तथा चयेशात्मनेपदस्य परिवृत्तावपि न  
पददोषः, तथा हन्प्रकृतेरपीति न पदांशे दोषः । एवं 'यद्यः' इत्यत्राप्युक्तस्य पद-  
गतत्वं बोध्यम् । एवं प्राकृतादिन्याकरणलक्षणहानावपि च्युतसंस्कारत्वमूढम् ।

इह तु शब्दानां सर्वेषां प्रयोगाभावेऽसमर्थत्वम् । विरलप्रयोगे निहतार्थत्वम् ।  
निहतार्थत्वमनेकार्थशब्दविषयम् । अप्रतीतत्वं त्येकार्थस्यापि शब्दस्य सार्वत्रिकप्रयोग-  
विरहः । अप्रयुक्तत्वमेकार्थशब्दविषयम् । असमर्थत्वमनेकार्थशब्दविषयम् । असमर्थत्वे  
हन्त्यादयो गमैनाधे पठिताः । अवाचकत्वे दिनादयः प्रकाशमवाणधे न तथेति  
परस्परभेदः । एवं पददोषसजातीया वाक्यदोषा उक्ताः । संप्रति तद्विजातीया उच्यन्ते ।

वर्णानां प्रतिकूलत्वं, लुप्ताहतविसर्गते ।

अधिकन्धूनकवितपयुताहतवृत्तताः ॥ ५ ॥

पताप्रकर्षता, सन्धौ विश्लेषाक्षीलकष्टताः ।

१ 'निहता' नि. २ 'पेल' इत्यस्य अट्टमाशयां वृत्तगार्थत्वात्. ३ 'वाड्या' नि-व.  
४ कतिपयमिदं 'उद्विन्नां तपः' 'आलो यमहनः' इति द्वयोरपि सूत्रयोरनुवर्तते. ५ 'गमनाधेवि' ग.



अर्धान्तरैकपदता समासपुनरात्तता ॥ ६ ॥

अभवन्मतसम्बन्धाक्रममतपरायताः ।

वाच्यस्यानभिधानं च भग्नप्रक्रमता तथा ॥ ७ ॥

त्यागः प्रसिद्धेरस्याने न्यासः पदसमासयोः ।

सङ्कीर्णता गर्भितता दोषाः स्थुर्वाक्यमात्रगाः ॥ ८ ॥

वर्णानां रसानुगुण्यविपरीतत्वं प्रतिकूलत्वम् । यथा मम—

‘ओषट्ठ उल्लट्ठ सवणे कर्हिणि मोट्टुअइ णो परिहट्टइ ।

डिअण फिट्टइ लब्बाइ सुट्टइ दिहीए सा ॥’

(उल्लट्ठेति उल्लोटयति शयने कर्हि अपि मोट्टयति

नो परिषट्टयति । हृदयेन रिफट्टयति लब्ध्वा सुट्टयति धृतेः सा )

अत्र टकाराः शृङ्गाररसपरिपन्थिनः केवलं शक्तिप्रदर्शनाय निबद्धाः । एषां चैक-  
द्वित्रिचतुःप्रयोगे न तादृशसम्भङ्ग इति न दोषः । ‘गता निष्ठा इमा वान्ते ।’ अत्र  
विसर्गा लुप्ताः । आहता ओत्वं प्राप्ता विसर्गा वत्र । यथा—‘पीरो वरो नरो याति’  
इति । ‘पल्लवाकृतिरक्तोष्ठी ।’ अत्राकृतिपदमधिकम् । एवम्—‘सदाशिवं नोमि  
पिनाकपाणिम् ।’ अत्र पिनाकपाणिमिति विशेषणमधिकम् ।

‘कुर्यां हरस्यापि पिनाकपाणेः’ (कुमार० ३.१० )

इत्यत्र तु पिनाकपाणिपदं विशेषप्रतिपत्त्यर्थमुपाचैमिति युक्तमेव । यथा—‘वाचमु-  
वाच कौत्सः’ (रघु. ५.३२) अत्र वाचमित्थिकम् । उवाचैत्यनेनैव गतावैत्वात् ।  
कचित्तु विशेषणदानार्थं तत्प्रयोगो युक्त्येति । यथा—‘उवाच मधुरां वाचम्’ इति ।

कचित्त्वाहुः—यत्र विशेषणस्यापि क्रियाविशेषणत्वं सम्भवति तेषामि तत्प्रयोगो न  
पट्यते । यथा—‘उवाच मधुरं धीमान्’ इति । ‘यदि मर्यपिता वृष्टिः किं ममेन्द्रतवा  
तदा ।’ अत्र प्रथमे त्वयेति पदं न्यूनम् । ‘रतिलीलाभये भिन्ते सतिलमनिलो  
महन् ।’ अत्र स्त्रीलाशब्दः पुनरुक्तः । एवम्—‘बहुविसे धृतविकसितिसमृद्धाः’ ।  
अत्र विसृज्यस्य धृतपरिरुद्धतत्प्रत्यया इति सर्वनाम्नैव परामर्शो युक्तः । इत्यूक्तं  
लक्ष्मणानुसरणेऽप्यस्यैव रसानुगुणमप्राप्तगुरुभावान्तक्यु च । कमेण यथा—

‘इन्त सतत्वमेतस्या हृदयं भिन्ते मनोभवः कुपितः ।’

‘अवि मवि मानिलि सा कुव मानम् ।’ इदं वृत्ते हास्वरससैवानुकूलम् ।  
‘विकसितसङ्कारभारहारिपरिमल एष समागतो वसन्तः ।’ यत्पौदान्ते लघोरपि  
गुरुभाव उक्तस्तत्सर्वत्र द्वितीयचतुर्थपादविषयम् । प्रथमतृतीयपादविषयं तु वसन्त-  
तिलकादेरेव । अत्र ‘प्रमुदितसौरभ आगतो वसन्तः’ इति पाठो युक्तः । यथा वा—

‘अन्वास्ता गुणरत्नरोहणमुक्ता घन्ता मृदन्त्यैव सा

सम्भाराः खलु तेऽन्य एव विविना वैरेष मृष्टो युवा ।

१ ‘सुसम्भिताः’ नि-य. २ ‘उपास्यताम्’ म-ख. ३ ‘आनुसारय दीर्घश्च विसर्गो  
च गुरुर्भवेत् । अर्थः संयोगपूर्वश्च तथा पादस्ततोपि वा ।’ इत्युक्तम्.

धीमत्कान्तिमुपां दिपां करतलात्कीर्णां नितम्बस्यला-

दृष्टे यत्र पतन्ति मूढमनसामस्याणि वस्त्राणि च ॥'

अत्र वस्त्राणि चेति बन्धस्य कथनमुच्यते । 'वस्त्राण्यपि' इति पाठे तु दाढ्यमिति न दोषः । 'इदमप्राप्तगुणभावान्तलघु' इति कान्यप्रकाशकारः । वस्तुतस्तु 'लघुपानु-  
सरणोऽप्यश्रव्यम्' इत्यन्ये ।

प्रज्ज्वलज्ज्वलमज्ज्वालाविकटोत्सटाच्छटः ।

इवासक्षितकुलकमामरपातु नो नरकेसरी ॥'

अत्र क्रमेणानुभासप्रकर्षः पतितः । 'इलिते उत्पले एते अक्षिणी अमलाक्षि ते । एवंविपसन्निधिविश्लेषस्यास्तकृतप्रयोग एव दोषः । अनुशासनमुत्तमं वृत्तमङ्गभय-  
भाषेण सन्निधिविश्लेषस्तु सङ्गदपि । यथा—'वासनाशामुखे नाति इन्दुश्चन्दनविन्दुवत् ।'  
'वलण्डामरवेष्टितः' इति । अत्र सन्धी जुगुप्साव्यञ्जकमश्लीलत्वम् ।

'उर्व्यस्तावत्र तर्वाली मयन्ते चार्ववर्षितः ।' अत्र सन्धी कष्टत्वम् ।

'इन्दुविभाति कर्पूरगौरैर्षेवल्यन्वरीः ।

जगन्मा कुम तन्वक्षि मानं पादानवे प्रिये ॥'

अत्र जगदिति प्रथमार्थे पठितुमुचितम् ।

'नाशयन्तो धनध्वान्तं तापयन्तो वियोगिनः ।

पतन्ति शक्तिनः पादा भासयन्तः क्षमातलम् ॥'

अत्र चतुर्थपादो वाक्यसमासावपि पुनरास्तः । अवगम्यतसम्बन्धो यथा—

'या जयश्रीसैनोत्सव यथा जगदलङ्घितम् ।

नामेणाक्षी विना प्राणा विफला मे कुतोऽयं सा ॥'

अत्र वच्छब्दनिर्दिष्टानां वाक्यानां परस्परनिरपेक्षत्वात्तदेकान्तःपातिनेणाक्षीशब्दे-  
नान्येषां सम्बन्धः कवेरभिमतो नोपपद्यत एव । 'यां विनामी इषा प्राणा एणाक्षी  
सा कुतोऽयं मे ।' इति तच्छब्दनिर्दिष्टवाक्यान्तःपातित्वे तु सर्वेरेणि वच्छब्दनिर्दिष्ट-  
वाक्यान्तःपातित्वे वाक्यैः सम्बन्धो घटते । यथा वा—

'ईक्षसे वत्कटाक्षेण वद्या धन्वी मनोभवः ।' अत्र यदित्यस्य तदेत्यनेन सम्बन्धो  
न घटते । 'ईक्षसे चेत्' इति तु युक्तः पाठः । यथा वा—

'ज्योत्स्नाचयः पयःपूरस्तारकाः कैरवाणि च ।

राजति व्योमकासैरराजहंसः सुधाकरः ॥'

अत्र कासैरशब्दस्य समासे गुणीभावात्तदर्थस्य न सर्वैः संयोगः । विधेवावि-  
भक्तौ चदेवाविगृहं तदेव दुष्टम् । इह तु प्रधानस्य कासारपदार्थस्य प्राधान्येनाप्रतीतेः

१ वाक्यमकान्ये सप्तमोऽङ्गः उदाहृतमिदम् । २ 'अनुयासः प्रकर्षः पतितः' वा । ३ 'वलण्डामर' इत्यत्र 'वलण्ड' इति 'डामर' इत्येतयोः सन्धी 'लण्डा' शब्दः प्रतिभाति य च पुरीषार्थक इति सुगुणा । ४ वाक्यमकान्ये सप्तमोऽङ्गः उदाहृतमिदम् । ५ इदमर्थान्तरैकपदताया उदाहरणम् । ६ 'कविगिरिभक्तोपि नोपपद्यत' इति ग-स्थ. ७ 'डामरे राज' नि. ८ 'सप्त व्योम-  
कासार' नि.

सर्वोऽपि पयःपूरादिपदार्थस्तद्वत्तया न प्रतीयते, इति सर्ववाक्यार्थविरोधावभास इत्युभयोर्भेदः ।

‘अनेन चिच्छन्दता मातुः कण्ठं परशुना तव ।

वदस्वदः कृपाणीऽयं लज्जते मम भागव ॥’

अत्र भागवनिन्दायां प्रयुक्तस्य मातृकण्ठच्छेदनस्य परशुना सह सम्बन्धो न युक्त इति प्राच्याः । परशुनिन्दामुखेन भागवनिन्दाधिकमेव वैदग्ध्यं शोतयतीत्याहुनिकाः । अकमता यथा—

‘समय एव करोति पलायनं प्रणिगदन्त इतीव शरीरिणाम् ।

शरदि हंसरवाः पक्षीकृतस्वरमयूरमयू रनगीयताम् ॥’ ( शिशु. ६.४४. )

अत्र पराशुर्देयमानवाक्पानन्तरमेवेति शब्दो युक्तः, न तु प्रणिगदन्त इत्यनन्तरम् ।

एवम्—

‘द्वयं गतं संप्रति शोचनीयतां समागमप्रार्थनया कपास्त्रिनः ।

कला च सा कान्तिमती कलावतल्लवमस्य लोकस्य च नेत्रकौमुदी ॥’ (कुमा. ५.७१)

अत्र त्वमित्यनन्तरमेव चकारो युक्तः । अस्तपराधेता यथा—‘राममन्मथशरेण तापिवा—’ (रघु. ११.२०) इत्यादि । अत्र सञ्चाररसस्य न्यञ्जको द्वितीयोऽर्थः प्रकृतरसविरोधित्वादभिष्टः । वाच्यस्यानभिधानं यथा—‘व्यतिकमल्वं कं मे पीड्य वामाहि कुप्यसि ।’ अत्र व्यतिकमल्वमपीत्यपि वक्ष्यते वक्तव्यो मोक्षः । न्यूनपदत्वे वाचकपदस्यैव न्यूनता विवक्षिता । अपेक्षु न तथात्वमित्यनयोर्भेदः । एवमन्वयापि । यथा वा—‘चरणानतकान्धावास्तानि कोपस्तथापि ते ।’ अत्र चरणानतकान्धासीति वाच्यम् । भग्नप्रक्रमता यथा—‘एवमुक्तो भविमुख्यै रावणः प्रत्यभाषत ।’ अत्र वचधातुना प्रकान्तं प्रतिवचनमपि तेनैव वक्तुमुचितम् । तेन ‘रावणः प्रत्यवोचत’ इति पाठो युक्तः । एवं च सति न कथितपदत्वदोषः तस्योद्देश्यप्रतिनिर्देश्यव्यतिरिक्तविषयत्वात् । इह हि वचनप्रतिवचनयोर्बोद्धव्यप्रतिनिर्देश्यत्वम् । यथा—

‘उदेति भविता ताम्रस्ताम्र एवास्तमेति च ।’ इत्यत्र यदि रक्त एवेति पदान्तरेण स एवार्थः प्रतिपाद्यते तदान्योऽर्थ इव प्रतिभासमानः प्रतीति स्वयवति । यथा वा—

‘ते हिमालयमामश्च पुनः प्रेक्ष्य च शूलिनम् ।

सिद्धं चारुमि निवेष्टार्यं तद्विस्तृष्टाः खमुपयुः ॥’ (कुमार० ६.९४)

अत्र ‘अस्मै’ इतीदमा प्रकान्तस्य तेनैव तत्समानाभ्यामेतदद्वयशब्दाभ्यां वा परामर्शो युक्तो न तच्छब्देन । यथा वा—‘उदन्वच्छिन्ना भूः स च पतिरपां वीजनशयम् ।’ (नीतिश०) अत्र ‘मिता भूः पलापां स च पतिरपाम्’ इति युक्तः पाठः । एवम्—

१ ‘निन्दाधिक्यमेव’ नि-ख. २ ‘पराशुरवाक्य’ ग. ३ ‘शब्दमयोगो युक्तः’ ख; ‘शब्दमयोगो युज्यते’ नि. ४ ‘समयस्य च विपत्तौ च महत्तमेकस्मिन्’ इत्यधिके ग-पुस्तके. ५ ‘इत्यत्र हि यदि पदान्तरेण’ नि; ‘इत्यत्र यदि पदा’ ख.



‘यस्योऽधिगन्तुं सुखलिसया वा मनुष्यसंख्यामतिवर्तितुं वा ।

निरस्तमुक्तानामभियोगमात्रां समुत्सुकेवाद्भुमुपैति सिद्धिः ॥’ (किराता० ३.४०)

अत्र ‘सुखमीहितम्’ इत्युचितम् । अत्रापयोः प्रकृतिविषयः प्रकृतभेदः । तृतीये  
पर्यायविषयः, चतुर्थे प्रत्ययविषयः । एवमन्यत्रापि ।

प्रसिद्धित्वागो यथा—‘बोरो वारिमुचां रवः ।’ अत्र मेघानां गातितमेव प्रसि-  
द्धम् । यदाहुः—

‘मञ्जीरादिषु रणितप्रायं पक्षिषु च कूवितप्रसृति ।

स्तनितमणितादि सुरते मेघादिषु गातितप्रमुखम् ॥’ (रुद्रट० ६.२५) इत्यादि ।

अस्थानस्थपदता यथा—

‘तीर्थे तदीये गजसेतुबन्धात्प्रतीपगानुत्तरतोऽस्य गङ्गाम् ।

अमलवाक्यजनीवभूवुर्हसा नमोऽह्वनलोकपदाः ॥’ (रघु० १६.३३)

अत्र तदीयेपदात्पूर्वं गङ्गामित्यस्य पाठो युक्तः । एवम्—‘हिताश्रयः संश्रुते स  
किमप्युः’ (किराता० १.५) अत्र संश्रुत इत्यत्रः पूर्वं नञः स्थितिरुचिता ।

अत्र च पदमात्रस्यास्थाने निवेद्येऽपि सर्वमेव वाक्यं विवक्षितार्थप्रत्यावने मन्थरमिति  
वाक्यदोषता । एवमन्यत्रापि । इह केऽप्याहुः—‘पदशब्देन वाचकमेव प्रायो निग-

द्यते, न च नञो वाचकता निर्विवादास्वातन्त्र्येणार्थबोधनविरहात्’ इति । यथा—  
‘द्रव्यं गतम्’ इत्यादौ त्वमिलनन्तरं चकारानुपादानादक्रमता तथात्रापि ।

अस्थानस्थसमासता यथा—

‘अद्यापि स्तनश्लेकदुर्गविषये सीमन्तिनीनां हृदि

स्नातुं वाञ्छति मान एव पिमिति कोपादिवालोदितः ।

प्रोषद्भूतरप्रसारितकरः कर्षणसी तत्क्षणा-

रकुलत्करवकोषनिःसरदल्लिखेणीकैपाणे क्षीरी ॥’

अत्र कोपिन उक्तौ समासो न कृतः । कवेरुक्तौ तु कृतः । वाक्यान्तरपदानां  
वाक्यान्तरेऽनुप्रवेशः सङ्कीर्णत्वम् । यथा—‘चन्द्रं मुञ्च कुरङ्गाक्षि पश्य मानं  
नमोज्जने ।’

अत्र नमोज्जने चन्द्रं पश्य मानं मुञ्चेति युक्तम् । ‘किष्टत्वमेकवाक्यविषयम्’ इत्य-  
साद्विग्रहम् । वाक्यान्तरे वाक्यान्तरानुप्रवेशो गर्भितता । यथा—

‘रमणे चरणप्रान्ते प्रणविप्रवणेऽधुना ।

वदामि सखि ते तत्त्वं कदाचिन्नोपिताः कुवः ॥’

अर्थदोषानाह—

अपुष्टदुष्कमग्राम्पव्याहताश्लीलकष्टताः ।

अनवीकृतनिर्हेतुप्रकाशितविरुद्धताः ॥ ९ ॥

सम्बिम्बपुनरुक्तत्वे रूपातिविद्याविरुद्धते ।

१ ‘तदीयमिति पदात्’ ग. २ ‘स्थानविनिवेद्येति’ ग-ख. ‘अत्र तदीय इति पदात्’ ख.  
३ ‘कृपाणी’ ग-ख. ४ कान्धमकाये सप्तमोऽङ्गः उदाहृतमिदम्. ५ ‘चरणप्रान्ते’ ग.

साकाङ्क्षता सहचरभिन्नतात्यानयुक्तता ॥ १० ॥

अविशेषे विशेषश्चानियमे नियमस्तथा ।

तयोर्विपर्ययौ विष्यनुवादायुक्ते तथा ॥ ११ ॥

‘निमुक्तपुनरुक्तत्वमर्थदोषाः प्रकीर्तिताः ।

तद्विपर्ययो विशेषेऽविशेषो नियमेऽनियमः । अत्रापुष्टत्वं मुरुपानुपकारित्वम् । यथा—‘विलोक्य वितते व्योम्नि विधुं मुञ्च कथं प्रिये ।’ अत्र विततशब्दो मानत्राणं प्रति न किञ्चिदुपकुर्वते । अधिकपदत्वे पदार्थान्वयप्रतीतेः समकालमेव वाचप्रतिभासः, इह तु पश्चादिति विशेषः । दुष्कमता यथा—

‘देहि मे बाजिनं राजन्गजेन्द्रं वा मदालसम् ।’ अत्र गजेन्द्रस्य प्रथमे वाचनदु-  
चितम् । ‘स्वपिदि त्वं समीपे मे स्वपिम्बेवाधुना प्रिये ।’ अत्रार्थो ग्राम्यः । कस्यचि-  
त्प्रागुक्तत्वमपकर्षं वामिचाय पश्चात्तदन्यैत्वप्रतिपादनं व्याहृतत्वम् । यथा—

‘हरन्ति इदं गूनां न नभेन्दुकलादयः ।

वीक्ष्यते वैदियं तन्वी लोकलोचनचन्द्रिका ॥’

अत्र वेचामिन्दुकला नानन्दहेतुस्तेषामेवानन्दाय तन्म्याश्चन्द्रिकात्वारोपः ।

‘हन्तुमेव प्रवृत्तस्य स्तब्धस्य विवरेविषः ।

वधाशु जायते पातो न तथा पुनरुन्नतिः ॥’ (मामह १.५१)

अत्रार्थोऽङ्गीलः ।

‘वर्षत्येतद्वर्षतिर्न तु वनो धामसमच्छे पवः

सत्यं सा सवित्रुः सुता सुरसरिपूरो वैवा ह्यावितः ।

व्यासस्योक्तिषु विशसित्यपि न कः श्रद्धा न कस्य क्षुतौ

न प्रत्येति तथापि मुग्धहरिणी मांस्त्वमरीक्षिष्वपः ॥’

अत्र यस्मात्तर्ह्येतद्वृष्ट्यमुनावाय प्रभवस्तस्मात्तयोर्वैलमपि सर्वप्रभवम् । ततश्च  
सर्वमरीचीनां जलप्रैत्ययहेतुत्वमुचितम् । तथापि सुमी ज्ञान्तत्वात्तत्र जलप्रत्ययं न  
करोति । अयमप्रस्तुतोऽप्यर्थो दुर्बोधः दूरे चामात्प्रस्तुतार्थेवोप इति कष्टार्थत्वम् ।

‘सदा चरति खे भानुः सदा बहति भारतः ।

सदा यत्ते मुवं शेषः सदा धीरोऽधिकत्वमः ॥’

अत्र सदेत्यनवीकृतत्वम् । अत्रास्य पदस्य पद्यान्तरेणोपादानेऽपि यदि नान्य-  
द्विच्छित्यन्तरे तदास्य दोषस्य सद्भावा इति कथितपदत्वाद्भेदः ।

नवीकृतत्वं यथा—

‘भानुः सकृद्युक्ततुरङ्ग एव रात्रिदिवं गन्धर्वहः प्रयाति ।

विभति शेषः सततं परिचीं यथाऽश्वत्थेरपि धर्म एवः ॥’ (शाकु० ५.४)

१ ‘वधावयुक्तता’ ग-सू. २ ‘विपुक्त’ ग-सू. ३ ‘तद्विपर्ययः’ नि-सू. ४ ‘कान्यप्रकाशे  
सतमोहाय पदाकृतमिदम्. ५ ‘वधा’ नि. ६ ‘सूरी’ दृष्ट्यमुनावाय प्रभवता’ ग-सू. (नगध)  
७ ‘सकृद्युक्ततुरङ्ग’ ख. ८ ‘करोतीत्ययमयम्’ ग-सू.

‘गृहीतं येनासीः परिभवमयाक्रान्तमपि ।

प्रभावावस्थामूत्र खलु तत्र कश्चिन्न विषयः ।

परित्यक्तं तेन त्वमपि सुतशोकात्तु मया-

द्विगोक्ष्ये शस्त्रं त्वामहमपि वतः स्वस्ति भवते ॥’ (वेणी० ३.१९)

अत्र द्वितीयेऽसमोचने हेतुर्नोक्त इति निर्हेतुत्वम् । ‘कुमारस्ते नरापीश त्रियं समपियच्छतुः ।’

अत्र ‘त्वं शिवस्य’ इति विरुद्धानेप्रकाशनात्प्रकाशितविरुद्धत्वम् । ‘भवत्ता अवस्था वा स्युः सेव्या नूत मनीषिणः ।’ अत्र प्रकरणाभावाच्छान्तशृङ्गारिणोः को वक्तु इति निश्चयाभावात्सन्दिग्धत्वम् ।

‘सहसा विदधीत न कियामविवेकः परमापदां पदम् ।

वृणते हि विमृश्यकारिणं शुण्डाङ्गुः स्वयमेव सम्पदः ॥’ (किराता० २.३०)

अत्र द्वितीयाधैतरेकेण द्वितीयपादस्यैवार्थे इति पुनरुक्तता । प्रसिद्धिविरुद्धता यथा—

‘ततश्चचार समरे शितशूलधरो हरिः ।’ अत्र हरैः शूलं लोकेऽप्रसिद्धम् । यथा वा—

‘पादापातादशोकले सजाताङ्कुरकण्डकः ।’ अत्र पादापातादशोकेषु पुष्पमेव जायत इति प्रसिद्धं न त्वङ्कुर इति कविसमवस्थानिविरुद्धता । ‘अधरे करजक्षतं मृगाक्ष्याः’

अत्र शृङ्गारशास्त्रविरुद्धत्वाद्द्विषाविरुद्धता । एवमन्यशास्त्रविरुद्धत्वमपि । ‘पेशस्य धनुषो भग्नं क्षवस्य च समुन्नतिम् । खीरलं च कथं नाम सृष्यते भागवोऽपुना ॥’ अत्र खीरलमित्युपेक्षितुमिच्छाकाङ्क्षते ।

‘सज्जनो दुर्गंतौ ममः कामिनी गलितस्तनी ।

खलः पूज्यः समज्ज्यायां तापाय मम ज्वेतसः ॥’

अत्र सज्जनः कामिनी च शोभनी तत्सहचरः खलोऽशोभन इति सहचरभिन्नत्वम् ।

‘आद्या शक्रहिषामणिप्रणयिनी शस्त्राणि चक्षुर्नवं

भक्तिभूतपती पिनाकिनि पदं लङ्घेति दिव्या पुरी ।

उत्पत्तिर्द्रुहिणान्वये च तदहो नेदुम्बरो लम्पते

आधेदेव न रावणः क नु पुनः सर्वत्र सर्वं शुणाः ॥’ (बालरा. १.३६)

अत्र न रावण इत्येतावतैव समाप्यम् । ‘हीरकाणां निषेरस्य सिन्धोः किं वर्णया-  
महे ।’ अत्र रत्नानां निषेरितविशेष एव वाच्यः ।

‘आवर्तं एव नामिस्ते जेजे नीलसरोवहे ।

मञ्जाब्जं बलवस्तेन त्वं कावण्यान्नुवापिका ॥’

अत्रावर्त एवेति नियमो न वाच्यः ।

‘यान्ति नीलनिचोलिन्वो रजनीन्धमिसारिकाः ।’

१ ‘अत्र सज्जनोऽप्यमहेतुः’ ग. २ ‘मण्डति’ ग-ख. ३ ‘द्वितीयाधैतरेके’ ख. ४ ‘इति भक्तिभूत’ इति नाम्नि ख-पुनः के. ५ ‘इत्युपेक्षितुमिच्छाकाङ्क्षता’ नि-व. ६ ‘दुर्गंतो’ नि.



अत्र तमिस्रास्त्विति रजनीविशेषो वाच्यः ।

‘आपातसुरसे भोगे निमग्नाः किं न कुर्वन्ते ।’

अत्र आपात एवेति नियमो वाच्यः ।

ननु वाच्यस्थानभिधाने ‘अत्यतिक्रमलवम्’ इत्यादावपेरभावः, इह चैवकारस्येति कोऽस्योभेदः । अत्राह—‘नियमसंवाचनमेव पूर्वभूतं नियमपरिवृत्तेर्विषयः’ इति, तत्र । तथा सत्यपि द्वयोः शब्दार्थदोषतायां निबानकाभावात् । तस्मात् गतिरिति चेत्, ‘अत्यतिक्रमलवम्’ इत्यादौ शब्दोच्चारणानन्तरमेव दोषप्रतिभासः । इह स्वार्थ-प्रत्ययानन्तरमिति भेदः । एवं च शब्दपरिवृत्तिसहत्वासहत्वान्वा पूर्वेराहुतोऽपि शब्दार्थदोषविभाग एव पूर्ववत्यति—यो दोषः शब्दपरिवृत्तिसहः स शब्ददोष एव । यच्च पदार्थान्वयप्रतीतिपूर्वबोध्यः सोऽपि शब्ददोषः । यथाभेदप्रतीत्यनन्तरं बोध्यः सोऽर्थाभय इति । एवं चानियमपरिवृत्त्यादेरप्यधिकपदत्वादेर्भेदो बोध्यः । अतएव-राशेत्वे तु ‘राममन्मदशरेण—’ इत्यादौ नियमेन वाच्यव्यापित्वाभिप्रायादाववदो-पत्ता । अश्लीलत्वादौ तु न नियमेन वाच्यव्यापित्वम् ।

‘आमन्दितस्वपक्षोऽस्ती परपक्षान्धमिष्यति ।’

अत्र परपक्षं इत्वा स्वपक्षमानन्दविषयीति विवेचम् ।

‘चण्डीशचूडामरण चन्द्र लोकतमोपह ।

विरडिप्राणहरण कदर्पय न मां वृथा ॥’

अत्र विरडिण तसौ तृतीयपादस्वार्थो नानुवाचः ।

‘लघं रागावृताह्वया सुहृदमिहं यस्मैवासिपट्यारिकण्ठे

मातृज्ञानामयीहोपरि परपुरुषैर्वा न दृष्टा पतन्ती ।

तत्सत्सोऽयं न किञ्चिद्विषयति विदितं तेऽस्तु वैनासि दृष्टा

मृत्युस्यः श्रीनिगोपाद्रैवितुमिति गतेवानुभिं दत्त कीर्तिः ॥’

अत्र विदितं तेऽस्तिवत्यनेन समापितमपि वचनं तेनेत्यादि पुनरुपात्तम् ।

अथ रसदोषानाह—

रसस्योक्तिः स्वशब्देन स्वायिसञ्चारिणोरपि ॥ १२ ॥

परिपन्थिरसाङ्गस्य विभावादेः परिग्रहः ।

आश्लेषः कश्चित्तः कृच्छ्रादनुभावविभावयोः ॥ १३ ॥

अकाण्डे प्रयत्नच्छेदी तथा दीप्तिः पुनः पुनः ।

जङ्घिनोऽननुसन्धानमनङ्गस्य च कीर्तनम् ॥ १४ ॥

अतिविरुत्तिरङ्गस्य प्रकृतीनां विपर्ययः ।

अर्थानौचित्यमन्यच्च दोषा रसगता मताः ।

रसस्य स्वशब्दो रसशब्दः शृङ्गारादिशब्दश्च । कमेण यथा—

१ ‘आपातसुरसे’ ग. २ ‘अत्र नियमस्य’ ग. ३ ‘अत्र दि’ ख. ४ ‘नियमस्य वचनं’ नि.

५ ‘परिवृत्तत्वादे’ ख. ६ ‘परिवृत्तत्वादे’ नि. ७ ‘सुहृदमयं’ ख. ८ ‘यद्वितुमिव गतेऽनुभि’ ग.

९ काव्यप्रकाशे सतपोह्वाय कदाह्वयमिदम् १० ‘अमानौचित्यं’ ख.

‘तामुदीक्ष्य कुराणाक्षी रसो नः कोऽप्यजायत ।

चन्द्रमण्डलमासीनम् शङ्कारे मग्नमन्तरम् ॥’

स्वाभिभावस्य स्वशब्दवाच्यत्वं यथा—‘अजायत रतिस्तस्यास्तुतिं लोचनगो-  
चरे ।’ स्वभिचारिणः स्वशब्दवाच्यत्वं यथा—‘आत्ता लज्जावती मुग्धा प्रियस्य  
परिनुम्बने ।’

अत्र प्रथमे पादे ‘आसीन्मुकुलिताक्षी सा’ इति लज्जाया अनुभावाद्युक्तेन कथने  
युक्तः पाठः । ‘मानं मा कुत तन्वहि तात्वा यौवनमस्मिन् ।’ अत्र यौवनालौप-  
निवेदनं शङ्काररसस्य परिपन्थिनः कान्तरसस्याङ्गं शान्तत्वेन च विभाव इति शङ्कारे  
तत्परिग्रहो न युक्तः ।

‘धमलवति शिष्टिरोचिषि भुवनतलं लोकलोचनानन्दे ।

इषिक्षिप्तकटाक्षा लेरमुन्नी सा निरीक्ष्यतां तन्वी’ ॥

अत्र रसस्योद्दीपनालम्बनविभावादनुभावपर्यवसायिनी स्तिताविति कष्टकल्पना ।

‘परिहरति रतिं मतिं कुनीते स्खलतितरां परिचरते च भूयः ।

इति वत विषमा दशास्य देहं परिभवति प्रसभं किमत्र कुमैः ॥’

अत्र रतिपरिहारादीनां कृपादावपि सम्भवारकामिनीरूपो विभावः कृष्णदाक्षो-  
प्यः । अकाण्डे प्रथमं यथा—‘वेणीसंहारे द्वितीयेऽङ्के प्रवर्तमानानेकवीरसंक्षये काले  
दुर्योधनस्य मानुमत्या सह शङ्कारप्रथनम् ।

छेदो यथा—वीरचरिते राघवभागवतयोर्धाराधिरुदेऽन्योन्यसंरम्भे कङ्कणमोचनाव  
गच्छामीति राघवस्योक्तिः । पुनः पुनर्दीप्तिर्यथा—कुमारसम्भवे रतिविलापे ।  
अङ्घ्रिनोऽननुसन्धानं यथा—रत्नावल्यां चतुर्थेऽङ्के बाभ्रव्यागमने सागरिकाया  
विस्तृतिः । अनङ्गस्य कीर्तनं यथा—कर्पूरसज्जयां राजनायिकयोः स्वयं कृतं  
वसन्तस्य वर्णनमनादृत्य बन्दिवापितस्य प्रशंसनम् । अङ्गस्वातिविस्तृतिर्यथा—हिराते  
सुराज्ञनाविलासादिः ।

प्रकृतयो दिव्या अदिव्या दिव्यादिव्याभ्येति । तेषां धीरोदात्तादिता । तेषाम-  
धुतमाधममध्यमत्वम् । तेषु च यो यथाभूतस्तस्यायथावर्णने प्रकृतिविपर्ययो दोषः ।  
यथा—धीरोदात्तस्य रानस्य धीरोदात्तवच्छ्रयना कालिवधः । यथा वा—कुमार-  
सम्भवे उत्तमदेवैतयोः पार्वतीपरमेश्वरयोः सम्भोगशङ्कारवर्णनम् । ‘इदं पिनोः  
सम्भोगवर्णनमिवात्यन्तमनुचितम्’ इत्याहुः । अन्यदनीचितं देशकालादीनामन्यथा  
यद्वर्णनम् । तथा सति हि काव्यस्यासंख्यताप्रतिभासेन विनेवानामुन्मुष्मीकारासम्भवः ।

एभ्यः पृथगलङ्कारदोषाणां नैव सम्भवः ॥ १५ ॥

एभ्य उक्तदोषेभ्यः । तथा हि—उपमायामसादृश्यासम्भवयोरुपमानस्य जातिप्र-

१ ‘अत्र शङ्कारस्य’ ग-सू. २ काव्यरुकाद्ये सप्तमोऽङ्कात् उदात्तमिदम्. ३ ‘उत्तमदेवयोः’ सू-ग.  
४ स्वभिकारादयः ‘तस्यादमित्येवार्थे’ न काव्ये यदुत्तमपङ्कते रागवैरुत्तममकुतिमिनायिकानि-  
शङ्कामाभ्यसम्भोगवर्णनं उत्तमयोः सम्भोगवर्णनमिव सुवरागपङ्कतम् । तथैवोत्तमदेवताविषयम्.  
(व्याख्यालोके ३.१४ इत्यत्र). ५ ‘अदिव्य’ सू.

माणगतन्मूलत्वाधिकत्वयोरर्थान्तरन्यासे उल्लेखितार्थसमर्थने चानुवितार्थत्वम् ।  
कमेण यथा—

‘अग्रामि काण्वशक्तिने धितातायैरदिमन् ।

‘प्रस्वल्ग्वल्ग्वाराधक्षिपतन्ति शरास्तव ।’

‘चण्डाल इव राजासी संभानेऽधिकसाहसः ।’

‘कर्पूरखण्ड इव राजति चन्द्रबिम्बम् ।’

‘हरकजीलकण्ठोऽयं विराजति शिखाचलः ।’

‘स्तनावद्रिसमानौ ते ।’

‘दिवाकराद्रक्षति यो शुभासु लीनं दिवाभीतमिवान्वकारम् ।

सुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसामवीव ॥’ ( कुमार० १.१२ )

एवमादिपुल्लेखितार्थस्वाप्तम्भूततयैव प्रतिभासने स्वरूपमिदमनुचितमेव तत्समर्थ-  
नम् । यमकस्य पादत्रयगतस्याप्रयुक्तत्वं दोषः । यथा—

‘सहसौमित्रिनैः सिम्बैः सह सा कुलमन्दिरम् ।

उदिते रजनीनाथे सहसा याति सुन्दरी ॥’

उपमेयार्था यथाशब्दस्योत्प्रेक्षाघोतकत्वेऽवाचकत्वम् । यथा—

‘एव मूर्ते यथा धर्मः क्षितिपो रक्षति क्षितिम् ।

एवमनुप्राप्ते वृत्तिविरुद्धस्य प्रतिकूलवर्णनम् । यथा—‘ओवट्टर बट्टट्टर—’ इत्यादौ ।

उपमार्था च साधारणधर्मस्वाधिकन्यूनत्वयोरधिकपदत्वं न्यूनपदत्वं च । कमेणो-  
दाहरणम्—

‘नवनज्जोतिषा भाति शम्भुर्भूतिसितधुतिः ।

विधुतेषु शरन्मेषो नीलवारिदक्षप्रबभूव ॥’

अत्र भगवतो नीलकण्ठत्वस्याप्रतिपादनाच्चतुर्थपादोऽधिकः ।

‘कमलालिङ्गितसारसारहारी सुरे द्विपम् ।

विधुद्विभूषितो नीलवीमूत इव राजते ॥’

अत्रोपमानस्य सबलाकत्वं वाच्यम् । अस्मान्मेवोपमानोपमेययोर्लिङ्गवचनभेदस्य  
कालपुरुषविध्यादिभेदस्य च भग्नप्रकृतत्वम् । कमेणोदाहरणम्—

‘सुषेध विमलबन्धः ।’

‘ज्योत्स्ना इव सिता कीर्तिः ।’

‘काव्यमिस्त्वा तयोरासीद्भग्नतोः शुद्धवेशयोः ।

दिमनिमुक्तयोधोगे विधाचन्द्रमसोरिव ॥’ ( रघु. १.४९ )

अत्र तत्राभूतविधाचन्द्रमसोः शोभा न स्वत्वासीत् । अपि तु सर्वदापि भवति ।  
‘लयेव राजसे तस्मिन् ।’ अत्र कृता राजसे, तं तु राजसे । ‘चिरं जीवतु ते अनुमा-  
कण्ठेनो मुनिर्देवा ।’ अत्र मार्कण्डेयो जीवत्येव । न स्वत्वेतदस्य जीवत्यनेन विधेयम् ।



इह तु यत्र लिङ्गवचनभेदेऽपि न साधारणधर्मस्यान्वयाभावस्तत्र न दोषः ।  
कमेणोदाहरणम्—

‘मुखं चन्द्र इवामाति ।’

‘तद्वेशोऽसदृशोऽन्वामिः क्रीभिर्मधुरतानृतः ।

दधते स परां शोभां तदीया विभ्रमा इव ॥’

पूर्वोदाहरणे रूपमानोपमेययोरेकसौव साधारणधर्मोऽन्वयसिद्धेः प्रकान्तस्वायेस्व  
रुटोऽभिवाहः । एवमनुपासे वैकल्प्यार्थत्वम् । यथा—

‘अननुरणन्मणिमेखलमविरलशिखानमधुमजीरम् ।

परिसरमरुणचरणे रमरपकमकारणं कुरुते ॥’ (रुद्रट. २.२३)

एवं समासोक्तौ साधारणविशेषणवशात्पराधर्मस्य प्रतीतावपि पुनस्तस्य शब्देनोपा-  
दानस्याप्रस्तुतप्रशंसायां न्यञ्जनवैव प्रस्तुतायां वगतेः शब्देन तदभिधानस्य च पुनर-  
क्तत्वम् । कमेणोदाहरणम्—

‘अनुरागवन्तमपि लोचनयोर्दधतं वपुः सुखमतापकरम् ।

निरकासवद्विमपेतवसं त्रिगदालवादपरदिग्गणिका ॥’ (शिमु० १.१०)

अत्रापरदिगित्येतावतैव तस्या गणिकालं प्रतीयते ।

‘आहूतेषु विद्वद्भेषु मञ्जको नापान्पुरो वार्यते

मध्ये वा धुरि वा वसंस्तृणमणिभेत्ते मणीनां धुरिम् ।

खद्योतोऽपि न कम्पते प्रचलितुं मध्येऽपि तेजस्विनां

विकसामान्यमचेतैसं अनुमिवानामृष्टतत्त्वान्तरम् ॥’ (महदशतके ३३)

अत्राचेतसः प्रभोरभिधानमनुचितम् । एवमनुपासे प्रसिद्धभावस्य क्वावतिरुद्ध-  
त्वम् । यथा—

‘चक्राभिहिततां चक्री गोत्रं गोत्रनिदुच्छितम् ।

वृषं वृषभकेतुश्च प्राक्छत्रस्य भूमुलः ॥’

उक्तदोषाणां च कचिददोषत्वं कचिद्गुणत्वमित्याह—

वक्तरि क्रोधसंयुक्ते तथा वाच्ये समुदते ।

रौद्रादौ तु रसेऽत्यन्तं दुःश्रवत्वं गुणो भवेत् ॥ १६ ॥

एषु चास्वादस्वैकधविशेषात्मकतया मुख्यगुणप्रकर्षोपकारित्वाद्गुण इति व्यपदेशो  
भार्यः । कमेण यथा—

‘तद्विच्छेदकशस्य कण्ठकुठितप्राणस्य मे निर्दयं

क्रूरः पञ्चशरः क्षीररतिक्षितैर्भिन्दन्मनो निर्भरम् ।

शम्भोर्भूतकृपाविवेयमनसः प्रोद्धामनेवानल-

ज्वालाजालकरालितः पुनरसावास्तां समस्तात्मना ॥’

१ ‘धर्मवैकान्त्यसिद्धेः प्रकान्तस्य रुटोऽभिवाहः’ ग-ख. २ ‘त्वस्यानुपास्यत्वम्’ ख.  
३ ‘रुचम्’ इति उद्भूतमहदशतके. ४ ‘वितनं’ इति उद्भूतमहदशतके. ५ ‘लादस्य’ ग-ख.  
६ ‘उक्तः’ ग; ‘उण इति वाक्यप्रदेशो युक्तः’ ख.

अत्र शङ्कारे कुपितो बला ।

‘मूर्धन्याचूषमानध्वनदसरधुनीलोत्कलोत्कवालो-

कूतात्मः शोदरमात्प्रसममभिनमः श्लिष्ठगच्छजलक्षम् ।

कर्णन्यस्ताङ्घ्रिदण्डभ्रमिभरभसोपप्रमस्वरप्रवेग-

भ्रान्तजङ्घाण्डखण्डं प्रवितरतु शिबं शास्त्रमर्षं ताण्डवं वः ॥’

अथोद्भूतताण्डवं वाच्यम् । इमे एव मम । रौद्रादिरसत्वे तद्विहतापेक्षापि दुःश्व-  
स्वमत्यन्तं गुणः । यथा—‘उत्कृष्टोत्कृष्टं कृष्टिम्-’ इत्यादि (मालवी० ५.१६) ।

अत्र बीभर्त्सो रसः ।

सुरतारम्भगोष्ठ्यादावस्त्रीकृत्यं तथा पुनः ।

तथा पुनरिति गुण एव । यथा—

‘करिहस्तोऽन सन्वापे प्रविश्यान्ताविलोडिते ।

उपसर्पेण्वजः पुंसः सापनान्तर्विरादैरे ॥’

अत्र हि सुरतारम्भगोष्ठ्यां ‘अर्षेः परैः विद्युनमेव रहस्यवस्तु’ इति कामशास्त्र-  
श्रुतिः । आदिशब्दाच्छमकवामच्युतिषु बोद्धव्यम् ।

स्वातामदोषौ श्लेषादौ निहताभां प्रयुक्ते ॥ १७ ॥

यथा—

‘पर्वतभेदि पवित्रं जैत्रं नरकस्य बहुमतं गहनम् ।

हरिमिव हरिमिव हरिमिव सुरसरिदम्भः पतञ्जमत’ ॥ (दमयन्तीकथा)

अत्रेन्द्रपक्षे पवित्रशब्दे निहताभैः । सिद्धपक्षे सतञ्जशब्दे मातृजायैऽप्युक्तः ।

गुणः स्वाद्यप्रतीतत्वं ज्ञत्वं चेद्वक्तृवाच्ययोः ।

यथा—

‘त्वामामनन्ति प्रकृतिं पुनर्यार्थप्रवर्तिनीम् ।

त्वं दशनमुदासीनं त्वामेव पुनर्यं विदुः’ ॥ (कुमार० २.१३)

स्वयं चापि परामर्शं

अप्रतीतत्वं गुण इत्यनुपपद्यते । यथा—

‘युक्तः कलाभिरुत्तमसां निवृज्य शीघ्रं ताभिः क्षतये व एवाम् ।

शुद्धं निरालम्बपदावलम्बं तमात्मवन्दं परिशीलयामि’ ॥

कथितं च पदं पुनः ॥ १८ ॥

विहितस्यानुवाद्यत्वे विषादे विस्मये क्रुधि ।

दैन्येऽथ साटानुप्राप्तेऽनुकम्पायां प्रसादने ॥ १९ ॥

अर्थान्तरसंक्रमितवाच्ये हर्षेऽवधारणे ।

गुण इत्येव । यथा—‘उदेति सविता तामः-’ इत्यादि । अत्र विहितानुवादः ।

‘इन्त इन्त गतः कान्तो वसन्ते सखि नरागतः’ । अत्र विषादः । ‘त्रिषं त्रिषमना-  
काशे कथं सुमुखि चन्द्रमाः’ । अत्र विस्मयः । ‘सुनयने नयने निषेहि—’ इति । अत्र  
लाटानुप्रासः । ‘नयने तस्यैव नयने च’ । इत्यादावर्धोन्तरसंक्रमितवाच्यो ध्वनिः ।  
एवमन्यत्र ।

सन्दिग्धत्वं तथा व्याजस्तुतिपर्यवसायि चेत् ॥ २० ॥

गुण इत्येव । यथा—

‘पृथुकार्तस्वरपात्रं भूषितनिःशेषपरिजनं देव ।  
विलसत्करेणुगहनं संप्रति सममावयोः सदनम्’ ॥

वैयाकरणमुख्ये तु प्रतिपाद्येऽथ वक्तिरि ।

कष्टत्वं दुःश्रवत्वं वा

गुण इत्येव । यथा—

‘दीधीवेवीर्हसतमः कश्चिद्रुपाङ्गोरभाजनम् ।  
किमप्रत्ययनिमः कश्चिद्यत्र संनिहिते न ते’ ॥

अत्रार्थः कष्टः । वैयाकरणश्च वक्ता । एवमस्य प्रतिपाद्यत्वेऽपि ।

‘अवामौर्षैमुपाप्याव स्वामहं न कदाचन’ ।

अत्र दुःश्रवत्वम् । वैयाकरणो वाच्यः । एवमस्य वक्तृत्वेऽपि ।

ग्राम्यत्वमधमोक्तिषु ॥ २१ ॥

गुण इत्येव । यथा मम—

‘प्रसो ससहरविम्बो वीसह द्वेअङ्गवीणपिण्डो एव ।  
पेदे अस्ससमोहा पङ्क्ति आसासु दुक्कपार एव’ ॥  
(एव शशधरविम्बो वृक्षते द्वेअङ्गवीणपिण्ड एव ।  
पते अङ्गुसमूहाः पतन्ति आशासु दुक्कपारा एव ॥)

इयं विदूषकोक्तिः ।

निर्हेतुता तु ख्यातेऽर्थे दोषतां नैव गच्छति ।

यथा—

‘सम्प्रति संव्यासमपश्चकद्वन्द्वानि विषटवसि ।’

कवीनां समये ख्याते गुणः ख्यातविरुद्धता ॥ २२ ॥

कविसमयवृत्तातानि च—

मालिन्यं व्योम्नि पापे, यशसि धवलता वर्ण्यते हासकीर्त्यौ

रक्तौ च कोधरागौ, सखिदुर्धृतिगतं पङ्कजेन्द्रीवरादि ।

तोषाधारेऽखिलेऽपि प्रसरति च मराणादिकः पक्षिसङ्घो

ज्योत्स्ना पेया खकोरैर्जलधरसमये मानसं वान्ति हंसाः ॥ २३ ॥

१ काव्यप्रकाशे सप्तमे नयने कोट्टाह उदाहृतमिदम्, २ ‘दीधीवेवीणपिण्डो’ ख. ‘वेवीणम’  
ख. ३ काव्यप्रकाशे सप्तमोऽंश उदाहृतमिदम्, ४ ‘अशातार्थम्’ ख-ग-घ; ‘अकार्थम्’ इति तु  
रामधरनरैरुक्तम्, ५ ‘एव अस्सस मोहा’ ख-ग.



पादाघातादशोको विकसति बकुलं योपितामास्यमयै-

यूनामङ्गेषु हाराः, स्फुटति च हृदयं विप्रयोगस्य तापैः ।

मौर्वी रोलम्बमाळा धनुरथ विशिलाः कौसुमाः पुष्पकेतो-

भिन्नं स्वादस्य बाणैर्युवजनहृदयं स्त्रीकटाक्षेण तद्वत् ॥ २४ ॥

अङ्गपम्भोजं, निशायां विकसति कुमुदं, चन्द्रिका शुक्लपले

मेवध्वानेषु नृत्यं भवति च शिखिनां नाभ्यशोके फलं स्यात् ।

न स्वाजानी वसन्ते, न च कुसुमफले गन्धसारद्रुमाणा-

मित्वाद्युज्ज्वलमन्यरकविसमयगतं सत्कवीनां प्रबन्धे ॥ २५ ॥

यपामुदाहरणान्याकरेषु स्पष्टानि ।

धनुर्ज्यादियु शब्देषु शब्दास्तु धनुरादयः ।

आरुह्यवादिबोधाय

यथा—‘पूरिते रोदसी ध्वानैर्धनुर्व्यास्ताकनोद्भवैः’ । अथ ज्याशब्देनापि गतायेत्ये-  
धनुःशब्देन ज्याया धनुश्चातैतीकरणं बोध्यते । आदिशब्दात् ‘भाति कणावतंसस्ये’ ।  
अथ कर्णमित्यस्यबोधनाय कर्णशब्दः । एवं अरणकुण्डलशिरःशेखरप्रभृतिः । एवं निरुप-  
पदो माताशब्दः पुष्पलज्जनेवामिषत् इति स्मितावपि ‘पुष्पमाळा विभाति ते’ । अथ  
पुष्पशब्द उत्कृष्टपुष्पबुद्धये । एवं मुक्ताहार इत्यथ मुक्ताशब्देनान्यरत्नामिषित्वम् ।

प्रयोक्तव्याः स्थिता अमी ॥ २६ ॥

धनुर्ज्यादयः सत्काव्यस्थिता एव निबद्धव्याः, न त्वस्थिता जपनकाशीकरकह-  
णादयः ।

उक्तावानन्दमग्नादेः स्थाव्यूनपदता गुणः ।

यथा—

‘गादाविह्वनवामनीकृतकुचमोद्विजरोमोद्गमा

सान्द्रजेहरसातिरेकविगलच्छ्रीमज्जितम्बाम्बरा ।

मा मा मानन्द माति मानलमिति क्षामाक्षरोह्णाग्निनी

क्षता किं नु सृता नु किं मनसि मे लीना विलीना नु किम्’ ॥

( समर० ४० )

अथ पीडयेति न्यूनम् ।

कचिन्न दोषो न गुणः

न्यूनपदत्वमित्येव । यथा—

‘तिष्ठेत्कोपवशात्प्रभावपिदिता पीर्वं न सा कुप्यति

सर्गाद्योत्पत्तिता नवेन्मवि पुनर्मीवाद्रमसा मनः ।

तां हतुं विवृण्वद्विषोऽपि न च मे शक्ताः पुरोवर्तिनी

सा चालन्तमगोचरं नयनयोर्वावेति कोऽयं विधिः’ ॥ (विक्रमो० ४.२)

१ ‘पूरिता’ स्त्र. २ ‘यदुपपादतीकरणे’ निः ‘व्यातीकरणे’ स्त्र. ३ ‘पुष्पबुद्धये’ निः ‘उत्कृष्टबुद्धये’  
स-ज्ञ. ४ ‘अथ...न्यूनम्’ इति नास्ति स-सुक्तम्.

अत्र प्रभावगतिरेति भवेदिति चेन्ननन्तरं नैतद्यत इति पदानि न्यूनानि । पदां पदानां न्यूनतायामप्येतद्वाक्यव्यङ्ग्यमत्र वितर्काख्यव्यभिचारिभावस्योत्कर्षाकरणात् गुणः । दीर्घं न सेत्वादिवान्यव्यङ्ग्यं च प्रतिपत्त्या तिष्ठेदित्यादिवान्यप्रतिपत्तेर्दीर्घः स्फुटमेवावभासत इति न दोषः ।

गुणः काव्यधिकं पदम् ॥ २७ ॥

यथा—

‘आचरति दुर्जनो बत्सहसा मनसोऽप्यगोचरानघान् ।

तत्र न जाने जाने स्पृष्टति मनः किं तु नैव निष्ठुरतान्’ ॥

अर्थं न न जाने इत्यन्ययोगव्यङ्ग्यच्छेदाद्विच्छित्तिविशेषः ।

समाप्तपुनरात्तत्वं न दोषो न गुणः कश्चित् ।

यथा—‘अन्यास्ता गुणरत्न-’ इत्यादि । अत्र प्रथमार्धेन वाक्यसमाप्तावपि द्विती-  
यार्धवाक्यं पुनरुपात्तम् । एवं च विशेषणमात्रस्य पुनरुपादाने समाप्तपुनरात्तत्वं न  
वाक्यान्तरस्मेति विज्ञेयम् ।

गर्भितत्वं गुणः कापि

यथा—

‘दिङ्मातृह्रस्वविभक्तचतुराषादा मही साध्यते

सिद्धा सापि वदन्त एव हि बयं रोमाङ्गिताः पश्यत ।

विप्राय प्रतिपाद्यते किमपरं रामाय तस्मै नमो

यस्मात्प्रादुरभूत्कथाकृतमिदं वनैव चार्त्तं गतम्’ ॥

अत्र वदन्त एवेत्यादि वाक्यं वाक्यान्तरप्रवेशात् चमत्कारातिशयं पुष्पाति ।

पतत्यकर्षता तथा ॥ २८ ॥

तत्रेति कश्चित् गुणः । यथा—‘चञ्जहुन-’ इत्यादि । अत्र चतुर्थपादे सुकुमारा-  
र्षतया शब्दादम्बरत्वामो गुणः ।

कचिदुक्ती स्वशब्देन न दोषो व्यभिचारिणः ।

अनुभावविभावभ्यां रचना यत्र नोचिता ॥ २९ ॥

यवानुभावविभावमुक्तेन प्रतिपादने विशैदप्रतीतिर्नास्ति, यत्र च विभावानुभाव-  
कृतपुष्टिराहित्यमेवानुगुणं तत्र व्यभिचारिणः स्वशब्देनोक्ती न दोषः । यथा—

‘औस्तुक्तेन कृतवरा सहस्रका व्यावर्तमाना हिमा

तेस्तैर्बन्धुवधूजनस्य वचनेनीताभिमुख्यं पुनः ।

इष्टाभे वरमात्तताम्वसरता मौरी सवे सङ्गमे

सरोहत्पुलका हरेण हसता किष्टा शिवावास्तु वः’ ॥ (रत्ना. १.२)

१ ‘पतेर्वेषा’ नि. २ ‘जान इत्यन्ययोगव्यङ्ग्यच्छेदे द्वितीयजान इत्यनेनाहमेव जान इत्यन्ययो-  
गव्यव’ म; ‘जान इत्यनेनाहमेव’ व-ख (चितं म-पुस्तकपाठः). ३ ‘विशेषप्रतीतिः’ स्व-  
पुस्तके पाठागतरं निर्दिष्टम्.

अधोऽनुवक्ष्यस्व त्वरारूपाभुभावमुखेन प्रतिपादने न इदित्येति प्रतीयते । सरावा  
मेवादिनापि सम्भवात् । द्विषोऽनुभावस्य च व्यापत्तैरेव कोपादिनापि सम्भवः ।  
साध्यसहासयोस्तु विभावादिपरिपोषस्य प्रकृतरसप्रतिकूलभावत्वादित्येषां स्वशब्दा-  
मिधानमेव न्याय्यम् ।

**सञ्चार्यादेर्विरुद्धस्य बाध्यत्वेन वचो गुणः ।**

यथा—‘काकार्यं शशकर्मणः क्व च कुलं—’ इत्यादि ।

अत्र प्रशमाज्ञानां पितृकर्मतिशब्दाधुतीनामभिलाषाज्ञौत्सुक्यरसृतिदैन्यचिन्ताभि-  
तिरस्कारः पर्यन्ते चिन्तामधाममास्वारप्रकर्षमाविर्भावयति ।

**विरोधिर्नोऽपि स्मरणे साम्येन वचनेऽपि वा ॥ ३० ॥**

**अवेद्विरोधो नान्योन्यमङ्गिन्वद्भवमाप्तयोः ।**

क्रमेण यथा—‘अयं स रसनोत्कर्षी—’ इत्यादि । अत्रालम्बनविच्छेदेन रतेररसा-  
त्मतया कार्यमाणाणां तदज्ञानां शोकोदीपकतया कवयानुकूलता ।

‘सरागया ह्युत्पन्नवर्मेतोमवा कराद्विध्वनितपृथ्वीपठया ।

सुदृष्टोद्दशनविलोहितोऽयमा रथा नृपाः पितृमनेष मेमिरे’ ॥ (शिशु० १७.२)

कत्र सम्भोगशृङ्गारो वर्णनीयस्य वीरव्यभिचारिणः कोपस्यानुभावसाम्येन विवक्षितः ।

‘एकं ध्याननिमीलनान्मुकुलितप्रागं द्वितीयं पुनः

पार्षत्वा वदनाम्बुमखनभरे सम्भोगमावालसम् ।

अन्यद्भूविहृष्टचापमदनकोधानलोदीपितं

शम्भोर्मिञ्जरत्नं समापिसमये नेत्रवर्षं पातु वैः’ ॥

अत्र शान्तशृङ्गाररौद्ररसपरिपुष्टा भगवद्विषया रतिः । यथा वा—

‘क्षितो हस्तावलम्बः प्रसन्नमभिहतोऽम्बाददानोऽशुकान्तं

गृह्णन्केशिन्वपासाश्वरणनिषत्तितो नेक्षितः संभ्रमेण ।

आलिङ्ग्योऽवधूतशिषुरनुवृत्तिभिः साङ्गनेत्रोत्पलाभिः

कामीवाग्नांपराधः स दधतु दुरितं शाम्भवो वः सराग्निः’ ॥ (अमर० २)

कत्र कविमता भगवद्विषया रतिः प्रधानम् । तस्याः परिपोषकतया भगवत्स्त्रिपु-  
रध्वंसं प्रत्युत्साहस्यापरिपुष्टतया रसपदवीमप्राप्ततया भावभावस्य करणोऽङ्गम् ।  
तस्य च कामीवेति साम्यवलादायातः शृङ्गारः ।

एवं चाविभागितयामतया करणस्याप्यङ्गत्वैवेति द्वयोरपि करणशृङ्गारयोर्मगवदुत्सा-  
हपरिपुष्टद्विषयवर्तिभावास्तादमकनैकतया वीरपक्षसङ्गावाद्भवेन न विरोधः ।

ननु समूहालम्बनात्मकपूर्णपदानन्दरूपस्य रसस्य तादृशेनेतररसेन कवं विरोधः  
सम्भावनीयः । एकवाक्ये निवेशश्राद्धुर्भाववीरपक्षविरहेण परस्परोपमर्दकत्वानुपपत्तेः ।  
नाप्यङ्गाभिभावः । द्वयोरपि पूर्णतया स्वातन्त्र्येण विमान्तेः । सत्यमुक्तम् । अत एवात्र

१ ‘पादो सङ्गो न’ नि. २ ‘व्यापत्तैरेव’ नि. ३ ‘दुत’ नि. ४ ‘चित्पित्तोत्पला’ ग.  
५ ‘इत्यङ्गक’ उदाहरति (४.१४ इत्यत्र)





आष्टमः परिच्छेदः ।

गुणानाह—

रसस्याङ्गित्वमाप्तस्य धर्माः शीर्षादयो यथा ।

गुणाः

यथा सत्त्वङ्गित्वमाप्तस्यात्मन उत्कर्षहेतुत्वाच्छीर्षादयो गुणशब्दवाच्याः, तथा काव्येऽङ्गित्वमाप्तस्य रसस्य धर्माः स्वरूपविशेषा माधुर्यौदयोऽपि स्वसमर्पकपदसन्दर्भस्य काव्यव्यपदेशस्यैव पणिकानुगुण्यभावात् इत्यर्थः । यथा चैषां रसमात्रस्य धर्मत्वं तथा दक्षितमेव ।

माधुर्यमोजोऽथ प्रसाद इति ते त्रिधा ॥ १ ॥

ते गुणाः । तत्र—

चित्तद्वीभावनयो ह्यादौ माधुर्यमुच्यते ।

यत्तु केनैचिदुक्तम्—‘माधुर्यं दृष्टिकारणम्’ इति, तत्र । द्वीभावनस्यास्वादैक्या-  
ह्लादाभिन्नत्वेन तैत्कार्यत्वाभावात् । द्वीभावनस्य स्वाभाविकानाविष्टत्वात्मककाटिन्व-  
मन्मुक्तोपादिकृतदीप्तत्वविम्वयज्ञासाधुपहितविशेषपदितत्वात् रसाभाकारानुविज्ञानन्दो-  
द्घोषेन सहृदयचित्तैस्साद्रंभावत्वम् । तत्र—

सम्भोगे करुणे विप्रलम्भे शान्तेऽधिकं कमात् ॥ २ ॥

सम्भोगादिशब्दा उपलक्षणाणि । तेन सम्भोगाभासादिष्वप्येतस्य स्थितिर्यथा ।

मूर्ध्नि वर्णान्त्यवर्णेन युक्ताष्टवद्वान्विना ।

रणौ लघू च तद्वक्तौ वर्णौः कारणतां गताः ॥ ३ ॥

अवृत्तिरव्यवृत्तिर्वा मधुरा रचना तथा ।

यथा—‘अनङ्गमङ्गलमुक्तादपाङ्गस्य भङ्गयः ।

वज्रयन्ति सुहृत्तामन्तःसन्तापसन्ततिम्’ ॥

यथा वा सम—

‘कृताकुलं युक्तमन्दकदलपुञ्जं चपलव-  
न्समातिष्ठन्नङ्गं द्रुततरमनङ्गं प्रबलवैर्’ ।

मदनमन्दं मन्दं दलितमरविन्दं तरलव-  
ज्रजोवृन्दं विन्दन्किरति मकरन्दं दिक्षि दिक्षि’ ॥

ओजश्चित्तस्य विस्ताररूपं दीप्तत्वमुच्यते ॥ ४ ॥

वीरवीमत्सरौद्रेषु क्रमेणाधिक्यमस्य तु ।

असौजन्यः । कदापि वीरादिशब्दा उपलक्ष्यमानि । तेन वीराभासादावप्यस्या-  
वस्थितिः ।

वर्गस्याद्यतृतीयाभ्यां युक्तौ वर्णौ तदन्तिमौ ॥ ५ ॥

उपसंघो द्वयोर्वां सरेफौ टडडैः सह ।

प्रकारश्च प्रकारश्च तस्य व्यञ्जकतां गताः ॥ ६ ॥

तथा समासो बहुलो घटनौढत्यशालिनी ।

यथा—‘चञ्चल-’ इत्यादि ।

चित्तं व्याप्नोति यः क्षिप्रं शुष्केण्वनमिवानलः ॥ ७ ॥

स प्रसादः समस्तेषु रसेषु रचनासु च ।

व्याप्नोति आविष्करोति ।

शब्दालम्ब्यञ्जका अर्थबोधकाः श्रुतिमात्रतः ॥ ८ ॥

यथा—

‘धूर्वीमुखेन सकृदैव कृतमणस्तत् सुक्ताकलापं पुठति स्तनयोः प्रियायाः ।

बाणैः स्मरस्य शतशो विमिकृतममो स्मरेऽपि तां कथमहं न विलोकयामि ॥’

(सहृदयानन्द ३.५२)

एषां शब्दगुणत्वं च गुणवृत्त्योच्यते ध्रुवैः ।

‘शरीरस्य शीर्षादिगुणयोग इव’ इति शेषः ।

श्लेषः समाधिरौदार्यं प्रसाद इति ये पुनः ॥ ९ ॥

गुणाधिरन्तनैरुक्ता ओजस्वान्तर्भवन्ति ते ।

ओजसि भक्त्या ओजःशब्दवाच्ये शब्दार्थधर्मविशेषे । तत्र शेषो बहुनामसि पदानामेकपदवद्भासनात्मा । यथा—

‘उन्मज्जज्जलकुत्तरेन्द्रमसारसालानुबन्धोद्धतः

सर्वाः पर्वतकन्दरोदरमुनः कुर्वन्प्रतिध्वानिनीः ।

सर्वैरुचरति ध्वनिः श्रुतिपयोन्माषी यथार्थं तथा

प्रायः प्रेङ्खदसंस्यशङ्खवक्त्रा जेनेवमुद्रच्छति ॥’

अयं बन्धवैकल्यात्मकत्वादोज एव । समाधिरौदार्यकमरूपः । आरोह उत्कर्षः, अवरोहोऽपकर्षः, तयोः क्रमो वैरस्यतानावहो विन्यासः । यथा—‘चञ्चल-  
जुल-’ इत्यादि । अत्र पादत्रये क्रमेण बन्धस्य मादता । चतुर्थपादे त्वपकर्षश्च । तस्मात्तु च तीव्रप्रवर्तकत्वतया ओजस्विता । उदारता विकटत्वलक्षणा । विकटत्वं पदानां मूलत्वप्राप्तत्वं । यथा—

‘सुचरणविमिश्रितैर्नूपुरैर्नैवेकीनां झणिति रणितमासीत्तत्र निर्वं कलं च ।’

(वामनीयकान्माकङ्कारसूत्रवृत्तौ ३.१.२२ इत्यत्र)

अत्र च तन्मतानुसारेण रसानुसन्धानमन्तरोपैव शब्दप्रौढोक्तिमावेष्टीजः । प्रसाद लोकोमिश्रितशैविस्वात्मा । यथा—

‘यो यः शब्दं विभक्तिं स्वनुजगुहमदः पाण्डवीनां चमूनाम्’ इति । (वेणी० ३.३२)

माधुर्यञ्चञ्जकत्वं यदसमासस्य वर्णितम् ॥ १० ॥

पृथक्पदत्वं माधुर्यं तेनैवाङ्गीकृतं पुनः ।



यथा—‘वासान्मुञ्चति—’ इत्यादि ।

अर्थव्यक्तिः प्रसादात्त्वगुणेनैव परिग्रहः ॥ ११ ॥

अर्थव्यक्तिः पदानां हि इदित्यर्थसमर्पणम् ।

स्पष्टमुदाहरणम् ।

ग्राम्यदुःश्रवतात्यागात्कान्तिश्च सुकुमारता ॥ १२ ॥

अङ्गीकृतेति सम्बन्धः । कान्तिरौज्ज्वल्यम् । तच्च इालिकादिपदविन्यासवैपरीत्येन लौकिकसौभाषालित्वम् । सुकुमारता अपाक्यम् । अनयोऽदाहरणे स्पष्टे ।

अन्विहोपस्तु समता मार्गाभेदस्वरूपिणी ।

अन्यथोक्तगुणेष्वस्या अन्तःपातो यथायथम् ॥ १३ ॥

मनुष्येन विकटेन वा मार्गेणोपकान्तस्य सन्दर्भस्य तेनैव परिनिष्ठाने मार्गाभेदः । स च अन्विहोषः । तथाहि—

‘अन्युदाहृतमरूढपाणिजठराभोगं च विभ्रद्वयः

पारीन्द्रः सिधुरेष पाणिपुटके संमातु कि तावता ।

उद्युर्ध्वरगन्धसिन्धुरश्चतुर्भोगामरानाभेव-

श्रोतःशोषणरोपणास्तुनरितः कलाभिरत्नाभये ॥’

अचोऽन्विहोषे वाक्ये सुकुमारवन्धत्वागो गुण एव । अनेनैवैषे स्थाने माधुर्यवादे-  
मान्तःपातः । यथा—‘छताकुञ्जं गुञ्जत्—’ इत्यादि ।

ओजः प्रसादो माधुर्यं सौकुमार्यमुदारता ।

तदभाषस्य दोषत्वात्स्वीकृता अर्थेना गुणाः ॥ १४ ॥

ओजः साभिप्रायत्वम् । प्रसादोऽर्थवैमल्यम् । माधुर्यमुक्तिवैचित्र्यम् । सौकु-  
मार्यमपाक्यम् । उदारता अध्याम्यत्वम् । यथा पञ्चानामप्यर्थगुणानां यथाक्रममुदा-  
हारीकपदानवीकृततामङ्गलरूपाशीलग्राम्यतानां निराकरणेनैवाङ्गीकारः । स्पष्टान्मुदा-  
हरणानि ।

अर्थव्यक्तिः स्वभावोत्पत्त्यकारेण तथा पुनः ।

रसध्वनिगुणीभूतव्यङ्ग्याभ्यां कान्तिनामकः ॥ १५ ॥

अङ्गीकृत इति सम्बन्धः । अर्थव्यक्तिर्वस्तुस्वभावरूढत्वम् । कान्तिदीप्तरसत्वम् ।  
स्पष्टे सदाहरणे ।

श्लेषो विचित्रतामाश्रमदोषः समता परम् ।

श्लेषः कमकौटिल्यानुस्वणत्वोपपत्तिवोगरूपपटनारम्भः । तत्र क्रमः क्रियासन्ततिः,  
विदग्धव्येष्टितं कौटिल्यम्, अप्रसिद्धवर्णनाविरहोऽनुस्वणत्वम्, उपपादकयुक्तिविन्यास  
उपपत्तिः, यथा योगः संमेलनं स एव रूपं यस्या पटनायास्तद्रूपः श्लेषो वैचित्र्यमा-  
त्रम् । अनन्वसाधारणरसोपकारित्वाविशयविरहादिति भावः । यथा—‘इद्वैकासन-  
संसिते प्रियतमे—’ इत्यादि । अत्र दर्शनादयः क्रियाः, उभयसमर्थनरूपं कौटिल्यम्,  
लोकसंस्पर्शहाररूपमनुस्वणत्वम्, ‘एकासनसंसिते’ ‘प्रियतमे’ ‘मयने निमील्य’

‘ईषद्विकृतकन्धरः’ इति चोपपादकानि, एषां योगः । अनेन च चार्कषोपपत्तिग्रहणव्यग्र-  
तया रसास्वादो व्यवहितप्राय इत्यस्यागुणता । समता च प्रकान्तप्रकृतिमत्त्ववालिपयो-  
सेनावस्य विसंवादिताविरहः । स च प्रकाममज्ञरूपैर्दोषविरह एव । स्पष्टमुदाहरणम् ।

### न गुणत्वं समाधेयं

समाधिरापोन्यन्यच्छायापोनिरूपद्विविधार्थदृष्टिरूपः । तत्रापोनिरर्थो यथा—

‘सद्योमुण्डितमत्तदृष्टान्तिरूपमपि नारदकम् ।’ (वामनीयकान्वालयलङ्कारसूत्रवृत्ती

४.२.२ इत्यम्)

अन्यच्छायापोनिर्यथा—

‘निजसयनप्रतिमिम्बैरम्बुनि बहुशः प्रतारिता कापि ।

नीलोत्पलेऽपि विमुञ्चति करमपंधितुं कुसुमलोरी ॥’

अथ नीलोत्पलनयनपोरतिप्रसिद्धं सादृश्यं विच्छित्तिविशेषेण निबद्धम् । अस्य  
चासाधारणशोमानाधायकत्वात् गुणत्वम्, किं तु काव्यशरीरमात्रनिवर्तकत्वम् ।

कचित् ‘चन्द्रम्’ इत्येकस्मिन्पदार्थे वक्तव्ये ‘अत्रैर्नयनसमुत्वं ज्योतिः’ इति रजु-  
पाक्यवचनम् । कचित् ‘निदापरीतलक्ष्मिकालोष्णमुकुमारशैरीरा वरपोषित’ इति  
वाक्यार्थे वक्तव्ये ‘वरपाणिनी’ इति पदाभिधानम् । कश्चिदेकस्य वाक्यार्थस्य किञ्चिदि-  
दोषनिवेशाददेकैर्वाक्यैरभिधानमित्येवंरूपो व्यासः । कश्चिद्दुवाक्यप्रतिपाद्यस्यैकावाक्ये-  
नाभिधानमित्येवंरूपः समासश्च । इत्येवमादीनामन्यैकतानां न गुणत्वमुचितम्, अपि  
तु वैनिश्चयाभाव इत्यम् ।

तेन सार्धगुणाः पृथक् ॥ १६ ॥

तेनोक्तप्रकारेण । अर्धगुणा ज्ञानः प्रभृतयः परोक्षः ॥

इति साहित्यदर्पणे गुणविशेषनो नामाष्टमः परिच्छेदः ।

### नवमः परिच्छेदः ।

अयोद्ध्युक्तमप्राप्तमप्यलङ्कारनिरूपणं बहुवक्तव्यत्वेनोक्तम् । रीतिमाह—

पदसङ्घटना रीतिरङ्गसंस्थाविशेषवत् ।

उपकर्त्री रसादीनां

रसादीनामर्थोच्छ्रयार्थशरीरस्य काव्यस्यात्मभूतानाम् ।

सा पुनः स्याच्चतुर्विधा ॥ १ ॥

वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा ।

सा रीतिः । तत्र—

माधुर्यं च लज्जैर्बर्णै रचना ललितात्मिका ॥ २ ॥

१ ‘वाग्मो’ नि-च. २ ‘विच्छेद’ नि. ३ ‘स्पष्टिरह’ नि. ४ इहं ‘योवीकमेव’  
(JASB 1906 part II. p. 21) ५ ‘शरीरवचनं पोषित’ नि-च. ६ ‘कश्चि-  
दमुच्यते’ म. ७ ‘मेकता’ नि-च.

अवृत्तिरूपवृत्तिर्वा वैदर्भी रीतिरिष्यते ।

यथा—‘अनङ्गमङ्गलमुवः—’ इत्यादि । नट्टस्त्वाह—

‘असमस्तैकसमस्ता युक्ता दशभिर्गुणैश्च वैदर्भी ।

वर्गद्वितीयवहुला स्वल्पमाणाक्षरा च सुविधेया ॥’

अत्र दशगुणास्तन्मतोक्ताः केषादयः ।

ओजःप्रकाशकैर्वर्णैर्वन्ध आङ्गम्बरः पुनः ॥ ३ ॥

समासबहुला गौडी

यथा—‘अङ्गङ्गङ्ग—’ इत्यादि । पुरुषोत्तमस्त्वाह—

‘बहुतरसमासयुक्ता सुनद्यामाणाक्षरा च गौडीया ।

रीतिरनुप्रासमहिमपरतया सौकर्यवान्वा च ॥’

वर्णैः शेषैः पुनर्द्वयोः ।

समस्तपञ्चपदो बन्धः पाञ्चालिका मता ॥ ४ ॥

इषोर्वेदमंगौड्योः ।

यथा—

‘मधुरया मधुचोषितमाभवीमधुससृद्धिसमेधितमेधया ।

मधुकराङ्गनया मुद्रुग्मदध्वनिभृता निभृताक्षरमुच्चये ॥’ (किमु० ६-२०)

मोजस्त्वाह—

‘समस्तपञ्चपदमोजःकान्तिसमन्विताम् ।

मधुरां सुकुमारां च पाञ्चालीं कवयो विदुः ॥’ (सरस्वती० २)

लाटी तु रीतिर्वैदर्भीपाञ्चालयोरन्तरे स्थिता ।

यथा—

‘अयमुदयति मुत्राभजनः पद्मिनीनामुदवगिरिवनालीवालमन्दारमुष्पम् ।

विरहविपुलकोदण्डवन्धुविमिन्दन्कुणितकणिकपोलश्रोतताम्रसौमसि ॥’

कश्चिदाह—

‘मृदुपदसमाससुभगा युक्तैर्वर्णैर्वातिभूविष्टा ।

उचितविशेषणमूचितवस्तुन्वासा भवेत्तादी ॥’

अन्ये स्त्वाहुः—

‘गौडी हन्वर्वन्धा स्वादैदर्भी ललितक्रमा ।

पाञ्चाली मिश्रभावेन लाटी तु मृदुभिः पदैः ॥’

कश्चित्तु पञ्चाष्टौचित्यादन्यथा रचनादयः ॥ ५ ॥

वक्रादीत्यादिशब्दाद्वाच्यमवन्धौ । रचनादीत्यादिशब्दाद्वृत्तिवर्गौ । तत्र वक्रौ-  
नित्यावधा—



‘मन्धाषस्ताण्डान्धः प्रुतकुहरचलन्मन्दरध्वानवीरः

कोपाघातेषु गर्भत्पलपयनघटान्गोन्यसङ्घट्टचण्डः ।

कृष्णाकोपाग्रदूतः कुरुकुलनिधनोत्पातनिर्घातघातः

केनामस्मिन्नादप्रतिरसितसखो दुन्दुभिस्तावितोऽयम् ॥ (विष्णो ०१. २२)

अत्र वाच्यस्य कोपापन्यसकृतेऽपि नीमसेनवक्तृत्वेनोद्धता रचनादयः । वैकुण्ठी-  
नित्यापभोदाहृते ‘मूर्धन्यावृत्तमानः’ इत्यादौ । प्रवन्धोचिताश्रया नाटकादौ रौद्रेऽ-  
प्यभिनयप्रतिकूलत्वेन न दीर्घसमासादयः । पञ्चमासवायिकायां शृङ्गारेऽपि न मसु-  
णवर्णादयः । कथायां रौद्रेऽपि मालन्तमुद्धताः । पञ्चमन्यदपि शेषम् ॥

इति साहित्यदर्पणे रीतिविवेचनो नाम नवमः परिच्छेदः ।

### दशमः परिच्छेदः ।

अपावसरप्राप्तानलङ्कारानाह—

शब्दार्थयोरस्मिन्ना ये धर्माः शोभातिर्शोयिनः ।

रसादीनुपकुर्वन्तोऽलङ्कारास्तेऽङ्गदादिवत् ॥ १ ॥

यथा अङ्गदादयः शरीरशोभातिशायिनः शरीरिणमुपैकुर्वन्ति, तथा नुप्राप्तोपमा-  
दयः शब्दार्थशोभातिशायिनौ रसादेरुपकारका अलङ्काराः । अस्मिन्ना इति तेषां  
गुणवदावस्थती स्थितिः । शब्दार्थयोः प्रथमं शब्दस्य बुद्धिविषयत्वाच्छब्दालङ्कारेषु  
वक्तव्येषु शब्दावाङ्कारस्यापि पुनरुक्तवदानासत्त्वं चिरन्तनैः शब्दालङ्कारमन्ये  
लक्षितत्वात्प्रथमे तमेवाह—

आपाततो यदर्थस्य पौनरुक्त्यावभासनम् ।

पुनरुक्तवदानासः स भिन्नाकारशब्दगः ॥ २ ॥

उदाहरणम्—

‘मुजङ्गकुण्डली व्यक्तशशिशुभ्रांशुशीतगुः ।

जगन्सपि सदापावादव्याचेतोहरः शिवः’ ॥ (श्रीकण्ठस्तव)

अत्र मुजङ्गकुण्डल्यादिशब्दानामापातमात्रेण सपापभेतया पौनरुक्त्यप्रतिभासनम् ।  
पर्यवसाने तु मुजङ्गरूपं कुण्डलं विधत्ते यत्स्वेत्याद्यन्वार्थत्वम् । ‘पावादव्यात्’ इत्यत्र  
क्रियागतोऽयमलङ्कारः, ‘पावाद’ इत्यस्य ‘अपावाद’ इत्यत्र पर्यवसानात् । ‘मुजङ्ग-  
कुण्डली’ इति शब्दयोः प्रथमस्यैव परिवृत्तिसद्वत्त्वम् । ‘हरः शिवः’ इति द्वितीय-  
स्यैव । ‘शशिशुभ्रांशु’ इति त्रयोरेपि । ‘भाति सदानन्तामः’ इति न त्रयोरेपि । इति  
शब्दपरिवृत्तिसद्वत्त्वासद्वत्त्वान्मात्रस्योपमाङ्कारत्वम् ।

अनुप्रासः शब्दसाम्यं वैयर्थ्येऽपि स्वरस्य यत् ।

स्वरमात्रसादृश्यं तु वैचित्र्याभावात्त गणितम् । रसाद्यनुगतत्वेन प्रकर्षेण  
न्यासोऽनुप्रासः ।

१ ‘भुति’ श. २ ‘दीर्घः’ ख-ग. ३ ‘वाच्यकोपापन्यस’ निः ‘कोपापन्य’ ख.  
४ ‘विधायिनः’ ख-ग. ५ ‘मलकुर्वन्ति’ ख-ग. ६ ‘पौनरुक्त्येन भासनम्’ नि.

छेको व्यञ्जनसङ्ख्यं सकृत्साम्यमनेकधा ॥ ३ ॥

छेकच्छेकानुप्रासः । अनेकपैति स्वरूपतः कमतश्च । रसः सर इत्यादेः कममे-  
देन सादृश्यं नात्यालङ्कारस्य विषयः । उदाहरणं मम तातपादानान्—

‘आदाय वकुलगन्धानन्धीकुर्वन्मदे धदे अमरान् ।

अयमेति मन्दमन्दं कावेरीवारिपावनः पवनः ॥’

अत्र गन्धानन्धीति संयुक्तयोः, कावेरीवारित्वसंयुक्तयोः, पावनः पवन इति व्यञ्ज-  
नानां बहूनां सकृदावृत्तिः । छेको विदग्धस्वात्वबोध्यत्वादेरप्येकानुप्रासः ।

अनेकसैकधा साम्यमसकृदाप्यनेकधा ।

एकस्य सकृदप्येष वृत्त्यनुप्रास उच्यते ॥ ३ ॥

एकधा स्वरूपत एव, न तु क्रमतोऽपि । अनेकधा स्वरूपतः कमतश्च । सकृदपी-  
त्यपिद्व्यन्तादसकृदपि । उदाहरणम्—

‘दन्मीलमधुगन्धदुग्धमधुपण्याधूतचूतानुर-

काङ्कोकिलकाकलीकलकलैकद्वीपकणैरवरः ।

नीयन्ते प्रमिकेः कर्णकषमणि ध्यानावधानशुण-

प्राप्तप्राणसमासमागमरसोष्ठाभिरनी वासरैः ॥’

अत्र ‘रसोष्ठाभिरनी’ इति रसयोरेकैव साम्यम्, न तु तेनैव क्रमेणापि, द्वितीये  
पादे कलयोरसकृत्तेनैव क्रमेण, प्रथमे एकस्य त्रैकारस्य सकृद, प्रकारस्य चासकृत् ।  
रसविषयव्यापारवती वर्णरचना वृत्तिः, तदनुगतत्वेन प्रकरणेन स्वसनाद्वयव्यनुनासः ।

उच्चार्यत्वाद्यदैकत्र स्थाने तालुरदादिके ।

सादृश्यं व्यञ्जनसैर्वै श्रुत्यनुप्रास उच्यते ॥ ५ ॥

उदाहरणम्—

‘इडा दग्धं मनसिजं जीवयन्ति इशैव याः ।

विरूपाक्षस्य ज्विनीस्ताः स्तुवे वामलोचनाः ॥’ ( विद्वशाक्ष० १ )

अत्र ‘जीवयन्ति’ इति, ‘याः’ इति, ‘ज्विनीः’ इत्यत्र चकारवकारयोरेकस्थाने  
तालावुच्चार्यत्वात्सादृश्यम् । एवं दन्त्यकण्ठानामप्युदाहार्यम् । एष सकृदयानामतीव  
श्रुतिसुखावहत्वाच्छ्रुत्यनुप्रासः ।

व्यञ्जनं चेद्यथावस्थं सहायेन स्वरेण तु ।

आवैत्यन्तेऽन्त्ययोज्यात्वादन्यथानुप्रास एव तत् ॥ ६ ॥

यथावस्थमिति यथासम्भवमनुस्वारविसर्गस्वरसंयुक्ताक्षरविशिष्टम् । एष च प्रायेण  
पादस्य पदस्य चान्ते प्रयोज्यः । पादान्तगो यथा मम—

१ अत्रापूर्वे ‘अनुप्रासस्य मम वेदानाह’ इत्यधिकं स्त्र-पुल्लके. २ ‘स्वरूपतः कमतश्च’  
एतत्तद्वि स्त्र-ग-पुल्लके. ३ ‘तत्प्रयोजकत्वात्’ स्त्र. ४ शाङ्करपरमहंस (२८२०) अवदे-  
वनाम्ना पञ्चमिदशुक्तम्. ५ ‘रनी वामरा इति’ स्त्र-ग. ६ ‘मकारस्य’ नि. ७ ‘ज्विनी’  
वदेकव ग. ८ ‘व्यञ्जनसैर्वैत्यनुत्’ स्त्र-ग. ९ ‘स्तुन’ नि-व. १० ‘जीवयन्ति’ ज्विनीरिज्व-  
स्त्र-ग. ११ ‘सहायेन स्वरेण’ ग. १२ ‘आवैत्यन्ते’ स्त्र-ग.

‘केशः काशस्तवकविकासः कायः प्रकटितकरनविकासः ।

चक्षुर्दग्धवराटककल्पं त्यजति न चेतः काममनस्त्वम् ॥’

पदान्तगो यथा—

‘मन्दं हसन्तः पुलकं वहन्तः’ इत्यादि ।

शब्दार्थयोः पौनरुक्त्यं भेदे तात्पर्यमाश्रयतः ।

लाटानुप्रास इत्युक्तौ

उदाहरणम्—

‘मेरराजीवगवने नयने किं निमीलिते ।

पश्य निर्मितकन्दर्पं कन्दर्पवशमं प्रियम् ॥’

अत्र विभक्त्यर्थेऽप्यपौनरुक्त्येऽपि मुख्यतरस्य प्रातिपदिकाशेषोत्पन्निरूपस्य भिन्ना-  
पत्त्यालाटानुप्रासत्वमेव । ‘नयने तस्यैव नयने च ।’ अत्र द्वितीयनयनशब्दो भाग्य-  
वत्तादेरुणविशिष्टत्वरूपतात्पर्यमात्रेण भिन्नार्थः ।

‘यस्य न सविधे दयिता दवदहनस्तुहिनदीधितस्तस्य ।

यस्य च सविधे दयिता दवदहनस्तुहिनदीधितस्तस्य ॥’

अत्रानेकपदानां पौनरुक्त्यम् । एष च प्रायेण लाटजनप्रियत्वालाटानुप्रासः ।

ऽनुप्रासः पञ्चधा ततः ॥ ७ ॥

स्पष्टम् ।

सत्यर्थे पृथगार्थायाः स्वरस्यजनसंहतेः ।

क्रमेण तेनैवावृत्तिर्यमकं विनिगद्यते ॥ ८ ॥

अत्र द्वयोरपि पदयोः कचित्सार्थकत्वं कनिष्ठिर्यक्तवन् । कनिष्ठैकस्य सार्थ-  
कत्वमपरस्य निरर्थकत्वम् । अत उक्तम्—‘सत्यर्थे’ इति । तेनैव क्रमेण दमो दत्ता-  
देविधिर्धैविपवत्वं सूचितम् । यतश्च पदपादार्थकोकौष्टित्वेन पादामावृत्तेर्यानेकविध-  
तया प्रभूततममेवम् । दिष्ट्यात्रं सूदाहित्वे—

‘नवपलाश-पलाशवनं पुरः स्फुटपरागपरागत-पद्मवम् ।

मृदुल-ताम्र-लतान्तमलोकयत्स सुरभिः सुरभिः सुमनोमरैः ॥’ (शिशु० ६.२)

अत्र पदावृत्तिः ‘पलाशपलाश’ इति ‘सुरभिः सुरभिः’ इत्यत्र च द्वयोः सार्थक-  
त्वम् । ‘लतान्तलतान्त’ इत्यत्र प्रथमस्य निरर्थकत्वम् । ‘परागपराग’ इत्यत्र द्विती-  
यस्य । एवमन्यदभ्युदाहार्यम् ।

‘यमकादौ मवेदैक्यं ङलोर्बबोर्लोरोस्तथा ।’

शशुक्लनपात् ‘भुजलता जडतामबलाजनः’ (रघु. १.४६) इत्यत्र न यमकत्वहानिः ।

अन्यस्यान्यार्थकं वाक्यमन्यथा योजयेद्यदि ।

अन्यः श्लेषेण काका वा सा वक्रोक्तिस्ततो द्विधा ॥ ९ ॥

१. ‘पदिकयोर्धर्मः’ सूत्र-श. १ वाक्यमकादौ नवमोल्लास प्रदातुमिदम्. २ ‘निरर्थकत्वं  
कनिष्ठं द्वयोर्निरर्थकत्वमिष्यत वर्तते’ श. ३. ३ ‘विभक्तः’ श. ५. ४ ‘पादपदार्थः’ नि. ६ वाक्यमला-  
टानुप्रासः (१.२०) ‘यमकश्लेषचित्रेषु यममोर्बबोर्लोरोर्निरुक्तं । नानुसारविस्मयो च चित्रमहाय संमिती ॥’



त्रिभेति शेषवकोक्तिः काकुषकोक्तिश्च । क्रमेणोदाहरणम्—

‘के यूयं स्वत एव संप्रति वयं प्रश्नो विशेषाख्यः’

किं मृते विहगः स वा कणिपतिर्गवास्ति सुतो हरिः ।

वागा यूयमहो विहम्बरसिकः कीदृक्सरो वर्तते

येनास्मासु विवेकशून्यमनसः पुंस्त्वेव योविज्ञेयः ॥’

अत्र विशेषपदस्य ‘विः पक्षी’ ‘शेषो भागः’ इत्यर्थद्वयमौत्सम्यश्लेषः । अन्यत्र त्वमङ्गः ।

‘काले कोकिलवाचाले सहकारमनोहरे ।

हृतागतः परित्यागात्तस्माश्चेतो न दूयते ॥’

अथैकैवा सख्या निषेधार्थे निबुद्धो नञ् अन्यथा काका दूयत इवेति विध्वंसं पठितः ।

शब्दैरेकविधैरेव भाषासु विविधास्वरपि ।

वाक्यं यत्र भवेत्सोऽयं भाषासम इतीष्यते ॥ १० ॥

पद्या सम—

‘मञ्जुलमणिमञ्जरे कलगम्भीरे विहारसरसीतीरे ।

विरसासि कैलिकीरे किमासि वीरे च गन्धसारसमीरे ॥’

एष श्लोकः संस्कृतप्राकृतसौरसेनीप्राञ्चावन्तीनागरपञ्चशेषैकविध एव । ‘सरसं करणं कर्षं’ इत्यादौ तु ‘सरसं’ इत्यत्र संस्कृतप्राकृतयोः साम्येऽपि वाक्यसत्तावाभावे विविध्याभावाभायमलङ्कारः ।

श्लिष्टैः पदैरनेकायांभिधाने श्लेष इष्यते ।

वर्णप्रत्ययलिङ्गानां प्रकृत्योः पदयोरपि ॥ ११ ॥

श्लेषाद्भिभक्तिवचनभाषाणामष्टधा च सः ।

क्रमेणोदाहरणम्—

‘प्रतिकूलतामुपगते हि विषो विकलत्वमेति बहुसाधनता ।

अवलम्बनाय दिनभर्तुरभूष पतिप्यतः करसहलग्नि ॥’ (शिशु० १.६)

अत्र ‘विषो’ इति विबु-विधि-शब्दयोस्कारेकारवोर्वर्णयोरौकाररूपत्वाश्लेषः ।

‘किरणा हरिणाङ्गस्य दक्षिणश्च समीरणः ।

कान्तोत्सङ्गजुषां नृनं सर्वे एव सुधाकिरः ॥’

अत्र ‘सुधाकिरः’ इति किपूप्रत्यय-क-प्रत्यययोः । किं वाच्यं बहुवचनैकवचनयो-  
रैकरूपत्वाद्भवनश्लेषोऽपि ।

‘विकसज्जेवनीलाञ्छे तथा रत्नस्यः स्तनदग्नी ।

तव इत्तां सदा मोदं लसत्तरलहारिणी ॥’

अत्र नपुंसकलोल्लङ्घयोः श्लेषो वचनश्लेषोऽपि ।

‘अयं सर्वोऽपि साक्षाणि इति शेषे च वक्ष्यति ।

सामर्थ्यकृदभिधानां सिद्धानां च सुपासनेः ॥’

अत्र ‘वक्ष्यति’ इति बहि-वच्योः, ‘सामर्थ्यकृत्’ इति कृन्तति-करोत्योः प्रकृत्योः ।  
‘पुस्तकार्थस्वरपात्रं-’ इत्यादि । अत्र पदसङ्गे विभक्तिसमासयोरपि वैलक्षण्यात्प्रत्यक्षः,  
न तु प्रकृतिकेषः । एवं च—

‘नीतानामाकुलीमात्रं तुल्यैर्भूरिशिलीमुखैः ।

सदृशे वनवृक्षानां कमलानां तदीक्षणे ॥’

अत्र तुल्यशिलीमुखादिशब्दानां निष्ठत्वेऽपि विभक्तेरभेदात्प्रकृतिकेषः । अन्यथा  
सर्वत्र पदरूपैः प्रसङ्गः ।

‘सर्वेष्वं हर सर्वस्य त्वं भवच्छेदतत्परः ।

नवोपकारसामुख्यमावाप्तिं तनुवर्धनम् ॥’

अत्र ‘हर’ इति पक्षे शिवसम्बोधनमिति सुप्र. । पक्षे वृषातोस्तिकिति विभक्त्योः ।  
एव ‘भव’ इत्यादौ । अस्य च भेदस्य प्रत्यक्षरूपेणापि गतापत्वे प्रत्यक्षान्तरासाध्य-  
सुवन्तलिकृन्तगतत्वेन विच्छित्तिविशेषाव्यवगात्प्रगुक्तिः ।

‘महदे सुरसर्वं मे तमव समासङ्गमागमाहरणे ।

हर बहुसरणं तं चित्तमोहमवसर तमे सहसा ॥’ ( देवीशतक ७३ )

अत्र संस्कृतमहाराष्ट्रयोः ।

पुनश्चिधा सभङ्गोऽधामङ्गस्तदुभयात्मकः ॥ १२ ॥

एतद्वेदत्रयं चोक्तभेदाद्वैकं तन्मासम्भवं ज्ञेयम् । यथा वा—

‘वेन ध्वस्तमनोमवेन बलिबित्वातः पुरास्त्रीकृतो

यथोद्धतमुज्जहारवक्रयोगज्ञां च योऽधारयत् ।

यस्याहुः अशिमच्छित्तो हर इति स्तुत्यं च नामामराः

प्रापात्स्वव्यमन्त्रकञ्चनकरत्नां सर्वदीमाधर्षैः ॥’

अत्र ‘वेन-’ इत्यादौ सभङ्गशेषः । ‘अन्धक-’ इत्यादावभङ्गः । अनयोर्धैक्य-  
सम्भवात्सम्भ्रान्तज्ञात्मको अन्धगीरवन्वाप्तृध्वक्षेदाद्वैतः ।

इह केचिर्दाहुः—‘सभङ्गशेष एव शब्दशेषविधयः । यथोदात्तादिस्वरभेदाद्भिन्न-

१ काव्यप्रकाशे सप्तमोऽङ्गः उदाहृतमिदं पद्यम्. २ ‘तुल्यैर्भुवि’ रा. ३ ‘पदरूपः’ स्यात्  
स्व-रा. ४ काव्यप्रकाशे सप्तमोऽङ्गः उदाहृतोऽर्थः श्लोका. ५ ‘विभक्तो’ नि-घ. ६ संस्कृते  
वचनान्तरयो यथान्तरदे ( असावदे ) तमे ( तैरि ) आगमाहरणे ( विघ्नसहणे ) मे ( मम ) तं  
सुरसर्वं समासङ्गं अत्र ( रज ) अवसरे तं बहुसरणं ( इत्येतच्च अवरत्नं ) चित्तमोहं सहसा हर  
( दूरीकृत ) । आहुते-मह देव तमे धर्मे तमवत्तं आर्तं यमागमा हर मे । हरवहु सरणं तं चित्तमोहं  
अवसरत मे सहसा ( मम देहि रत्नं धर्मे तमोयथामायां यमागमात् हर नः । हरवहु सरणं त्वं  
चित्तमोहः अवसरत मे सहसा ). ७ काव्यप्रकाशे सप्तमोऽङ्गः अन्धगीरवन्वाप्तृध्वक्षेदाद्वैत उदाहृत  
मुक्तितुल्यवचनौ चन्द्रकान्त्या सुसुद्धतम्. ८ उदाहृतः, ‘रक्तमयान्धकाराणां’ ( वज्रट ६.२४-२५ )  
इत्यादि कारिकाद्वयं दृश्यते परिच्छेदे श्रमदिगम्भ्यामुद्धृतं द्रष्टव्यम्.

प्रयत्नोच्चार्यत्वेन सिद्धयोः शब्दयोर्वंतुताश्रयात्वेन शेषः । अगङ्गस्तर्पणेन एव यथा  
स्वराभेदादभिन्नप्रयत्नोच्चार्यतया शब्दाभेदादर्शयोरैकवृत्तगतकलद्रव्यत्वात्वेन शेषः । यो  
हि यदाकितः स तदलङ्कार एव । अलङ्कार्योऽलङ्कारमात्रस्य लोकावधारणादभिमाने-  
नोपपत्तिः' इति । तदन्वे न क्षमन्ते ।

तथाहि—अत्र ध्वनियुगीभूतव्यङ्ग्यरूपगुणाङ्गद्वाराणां शब्दार्थगतत्वेन व्यवस्थि-  
तेरन्वयव्यतिरेकागुणविभाषित्वेन नियम इति । न च 'अन्वयकक्षय'—इत्यादौ शब्दाभेदः,  
'अर्थभेदेन शब्दभेदः' इति दर्शनात् । किं चात्र शब्दस्यैव मुख्यतया वैचित्र्यरूपो-  
पायत्वेन कविप्रतिभयोद्भूताच्छब्दालङ्कारत्वमेव । विसृष्टशब्दद्रव्यस्य वन्धे वैचित्र्य-  
प्रस्य वैचित्र्यैवत्याभावाद् वैचित्र्यस्यैव चालङ्कारत्वात् । नर्पमुखप्रेक्षितया चार्थालङ्कार-  
त्वेऽनुपासार्थानामपि रसादिपरत्वेनार्थमुखप्रेक्षितयार्थालङ्कारत्वप्रसङ्गः । शब्दस्या-  
भिन्नप्रयत्नोच्चार्यत्वेनार्थालङ्कारत्वे 'प्रतिकूलतामुपगते हि विधौ' इत्यादौ शब्दभेदेऽप्य-  
र्थालङ्कारत्वं तथापि प्रसज्यतीत्युभयप्राप्तिश्च शब्दालङ्कारत्वमेव । यथा तु शब्दपरिवर्त-  
नेऽपि न शेषत्वसम्भवात्, तत्र—

'शोकेनोत्पत्तिमायाति शोकेनावालम्बयोगतिम् ।

अथो सुसङ्गृहीतं दृष्टिस्तुलाकोटेः स्वल्पं च ॥'

इत्यादावर्थशेषः ॥ अस्य चालङ्कारान्तरविधिविशेषतया असम्भवाद्विषयमानेव-  
रङ्गारान्तरेष्वपवादत्वेन तद्वाचकतया तत्प्रतिभोत्पत्तिहेतुत्वमिति केचित् । इत्थमेव  
विचार्यते—समासोत्तवप्रस्तुतप्रशंसादौ द्वितीयांशस्याननिषेधतया नास्य गन्धोऽपि ।  
'विदग्धानसहस्रं'—इत्यादौ शेषगमे रूपकेऽपि मानसशब्दस्य चित्तसरोरूपोपन्याय-  
त्वेऽपि रूपकेण शेषो बाध्यते । सरोरूपत्वैवार्थस्य विमान्तिधामतया प्राधान्याच्छेषे  
शब्दद्रव्यस्यापि समकञ्चत्वम् । 'संनिहितैर्बालान्धकारा नास्वन्मूर्तिश्च' इत्यादौ तिरोवा-  
भासेऽपि विरुद्धार्थस्य प्रतिभातमात्रस्य प्ररोहाभावात् शेषः । एवं गुणरूपवदामा-  
सेऽपि । तेन 'नेन ध्वल'—इत्यादौ प्राकरणिकयोः 'नीतानाम्'—इत्यादावप्राकर-  
णिकयोरैक्यमभिसम्बन्धाच्चुल्लेखयोगितवान्,

'स्लेच्छोपजातविषयोऽपि न याति वक्तुं देहीति मार्गमश्वतैश्च ददाति दुःखम् ।

मोहार्तसमुत्पत्तिं जीवनमप्यकाण्डे कष्टं प्रगुलविशिशः प्रनुरत्युद्विः ॥'

इत्यादौ च प्राकरणिकाप्राकरणिकयोरैक्यमभिसम्बन्धादीपके,

'सकलकलं पुरमेतज्जातं संप्रति सुधांशुविन्ममिव ।'

इत्यादौ चोपमायां विषयमानावामपि शेषस्वेतद्विषयपरिहारेणासम्भवाद् यथा च  
शेषविषयपरिहारेणापि सित्तरेतद्विषये शेषस्य प्राधान्येन चमत्कारित्वप्रतीत्यैव शेष-

१ 'निबन्धात्' श. २ 'अर्थभेदेन तावच्छब्दा निघन्ते इति नष्टोद्भूतस्य विद्वान्ता' मतीहारे-  
नुरासस्य लघुवृत्तौ (उद्भट ४.३२-२५). ३ 'वैचित्र्याभावात्' नि. ४ वाच्यकाशे नयनोद्भा-  
स्यमानमिदम्. ५ उल्लेखवाक्य. दशमे परिच्छेदे शेषत्वोपरि दत्ताश्लेषमाश्लिष्यन्ते दृष्टव्या.  
६ 'यद्वाच्य' श. ७ 'मात्रत्वेन' श.



नैव न्यपदेशो भवितुं युक्तः । अन्यथा तत्रादेरस्य सर्वव्यापकप्रसङ्गोत्पत्तेः ।

अथोच्यते—न तावत्परमार्थतः शेषस्यालङ्कारान्तराविविक्तविषयता 'येन ध्वस्त—' इत्यादिना विविक्तविषयत्वात् । न चात्र तुल्ययोगिता, तस्याथ इयोरप्यर्थयोर्बाध-  
(यनिवमाभावात्) । अत्र च माध्वोमाध्वयोरैकस्य बाध्यावनिवमेऽपरस्य व्याख्यातं स्यात् ।

किं च तुल्ययोगितायामप्येकस्यैव धर्मस्यानेकधर्मिसम्बद्धतया प्रतीतिः । इह त्वने-  
केषां धर्मिणां पृथक्पृथग्धर्मसम्बद्धतया । 'सकलकलम्—' इत्यादी च नोपमाप्रतिभो-  
त्पत्तिहेतुः शेषः । पूर्णोपमाया निर्विषयत्वापत्तेः । 'कमलमिव मुखं मनोहमेतत्'  
इत्याद्यस्ति पूर्णोपमाविषय इति चेत्, न । यदि 'सकल—' इत्यादी शब्दशेषतया  
नोपमा, तत्किमपराङ् 'मनोहम्' इत्यादावर्थरूपेण ।

'सुकुम्भाङ्गारानैतादुपमासमुच्चयी, किं तु ।

माभित्य शब्दमात्रे सामान्यनिर्वाणि सम्भवतः ॥'

इति रुद्रटोकरिशा (४.३२) गुणकियासाम्यस्यैव शब्दसाम्यस्याप्युपमाप्रयोजक-  
त्वात् । ननु गुणकियासाम्यस्यैवोपमाप्रयोजकता युक्ता, तत्र साधर्म्यस्य वास्तवत्वात् ।  
शब्दसाम्यस्य तु न तथा, तत्र साधर्म्यस्यावास्तवत्वात् । ततश्च पूर्णोपमाया अन्य-  
मादुपपत्त्या गुणकियासाम्यस्यैवार्थशेषविषयतापरित्यागे पूर्णोपमाविषयता युक्ता, न तु  
'सकल—' इत्यादौ शब्दसाम्यस्यैवेति चेत्, न । 'साधर्म्यमुपमा' इत्येवापि हि शब्दो-  
पमात्क्षणस्य शब्दसाम्याज्जावृत्तेरभावात् । यदि च शब्दसाम्ये साधर्म्यमवास्तव-  
त्वाच्चोपमाप्रयोजकम्, तदा कथं 'विदग्धानस—' इत्यादावाधारभूते पिशादी सरो-  
वराधारोपो राजादेर्हसाधारोपर्ययोजकः ।

किं च यदि वास्तवसाम्य एवोपमाङ्गीकार्यं, कथं त्वयापि 'सकलकल—' इत्यादौ  
बाध्वमूतोपमाङ्गीक्रियते । किं चात्र शेषस्यैव साम्यनिर्वाहकता, न तु साम्यस्य  
शेषनिर्वाहकता । शेषबन्धतः प्रथमे साम्यस्यैव सम्भवात् । इत्युपमाया एवाहित्वेन  
न्यपदेशो ज्ञायमान् 'प्रधानेन न्यपदेशा भवन्ति' इत्युक्तन्यायात् ।

ननु शब्दालङ्कारविषयेऽङ्गाङ्गिभावसङ्करो नाङ्गीक्रियते तत्कथमत्र शेषोपमयोरङ्गा-  
ङ्गिभावः सङ्कर इति चेत्, न । अर्थानुसन्धानपिरङ्गिण्यप्राप्तादायैव तथानङ्गीकारात् ।  
एवं दीपकादावपि शेषम् ।

'सत्यज्ञा मधुरनिरः प्रसाधिताया मदोद्धतारम्भाः ।

निपतन्ति धार्तराष्ट्रः कालवशान्मेदिनीपुष्टे ॥' (वेणी० १.३)

अत्र शरद्वर्णनया प्रकरणेन धार्तराष्ट्रादिशब्दानां हंसावधामिधाने नियमनाहुर्गो-  
बनादिरूपोऽर्थः शब्दशक्तिमूलो वस्तुत्वनिः । इह च प्रकृतप्रवर्णनाभिधेयस्य द्वितीया-  
र्थस्य सूच्यतयैव विवक्षितत्वादुपमानोपमेयभावो न विवक्षित इति नोपमाध्वनिने च  
शेष इति सर्वमवदातम् ।

१ 'तस्मा इ—' या. २ 'शेषविषयता परित्यागे' नि. ३ 'हंसाधारोपर्ययकप्रयोजक' य.  
'हंसाधारोपर्ययकप्रयोजक' अ. ४ 'साम्यस्य सम्भवात्' नि.

पद्माद्याकारहेतुत्वे वर्णानां विप्रमुच्यते ।

आदिशब्दात्पञ्च-मुरव-चक्र-गोमूत्रिकादयः । अस्व च तथाविधलिङ्गसंनिवेशविशेष-  
बन्धेन चमाकारविधायिनामपि वर्णानां तथाविधश्रीवाकाशसमवायविशेषबन्धेन चम-  
त्कारविधायिभिर्नैरभेदेनोपचाराच्छब्दालङ्कारत्वम् । तत्र पञ्चबन्धो यथा मम—

‘मारमाद्युपमा चारुत्वा मारवभूतमा ।

मात्तैर्भूतमावासा सा वामा मेऽस्तु मा रमा ॥’

एषोऽष्टदलपञ्चबन्धो दिग्दलेषु निर्गमप्रवेशाभ्यां स्थितवर्णैः, किं तु विदिग्दलेष्वन्वया-  
कार्पिकाक्षरं तु स्थितमेव । एवं राजवन्धादिकमन्वुच्यते । काव्यान्तर्गुमुत्तया तु नेत्र-  
प्रपञ्चत्वे ।

रसस्य परिपन्थित्वाकालङ्कारः प्रहेलिका ॥ १३ ॥

उक्तिवैचित्र्यमात्रं सा व्युत्पत्ताक्षरादिका ।

व्युत्पाक्षरा-दत्ताक्षरा-व्युत्पत्ताक्षरा च । उदाहरणम्—

‘कृजन्ति कोकिलाः साले यौवने फुलमम्बुवन् ।

किं करोतु कुरजाक्षी बधनेन निषीविता ॥’

तत्र ‘रसाले इति वक्तव्ये ‘साले’ इति ‘रः’ व्युत्पत्तः । ‘वने’ इत्यत्र ‘यौवने’ इति  
‘यौः’ इत्थः । ‘बधनेन’ इत्यत्र ‘मदनेन’ इति ‘मः’ व्युत्पत्तः ‘वः’ इत्थः । आदिशब्दा-  
त्किवाकारकयुतादयः । तत्र किवागुप्तिवैधा—

‘पाण्डवानां सनामध्ने दुर्योधन उपागतः ।

तस्मै गां च सुवर्णं च सर्वोण्वाभरणानि च ॥’

अत्र ‘दुर्योधनः’ इत्यत्र ‘अदुर्योधनः’ इति । ‘मदुः’ इति किवागुप्तिः । एवमन्वयादि ।  
अथावतरप्राप्तेष्वर्थाङ्कारेषु सादृश्यमूलेषु लक्षितव्येषु तेषामन्वयविवक्षितेन प्राधा-  
न्यात्प्रथममुपमामाह—





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